



Media Studies

Intent:

KS4

The Media Department intends to enrich its students with a deeper knowledge and understanding of media texts in contemporary and historical British society. We seek to teach mastery through the teaching of new concepts; representation, media language, audience, industry (including regulation), and context. Students will be required to re-examine their experience with the media of today, and become critical thinkers who will be able to articulate their judgements in a sophisticated and succinct way. They will learn how messages are communicated from producer to audience considering the values, experiences, and beliefs beyond the realms of their lived experience. Consequently, they will develop sympathy and empathy to people, issues, places and events: a Christian approach that is compassionate.

The study of intertextuality within prescribed texts allows the student to explore historical events, art, music, animation, film and politics beyond the curriculum. Furthermore, this enhancement of knowledge benefits the student in being able to access and share knowledge gained across the whole school that includes the study of English Language and Literature, Business, History, Art and Music.

In line with whole school policy, Media teachers employ rigorous assessment, identifying gaps in a pupil's knowledge and skills at the end of each unit of study. This allows us to review schemes of work and alter according to the needs of the pupils ensuring the elimination of these gaps and their future success as well-rounded and thoughtful individuals.

KS5

It is the Intention of the department to support students in becoming critical thinkers of media texts, their contexts and regulations within British and international communities. A student should be able, with knowledge and understanding, to read media language, analyse the messages therein, and discern how audiences respond differently according to their beliefs, values and experiences. These skills will enable students to become well-rounded individuals, able to put forward reasoned arguments in a sophisticated and compassionate way.

Students will have the potential to enter into further Media education and careers with a solid foundation to help shape the media as an institution and its future role in society. In addition, their learning in Media Studies can transfer and help the student in other subjects that include: English, History, Sociology, Psychology, Business, ICT and Art.

Schemes of work provide for coherent sequencing of curriculum content that allows for expansion into other media texts that contribute to their cultural capital, and in turn further understanding of intertextuality and media in a post-modern age.



Implementation

Teaching and learning follows a four-part structure: starter activities based on prior learning connecting to the learning within lesson; activation, whereby new knowledge and understanding is explained; demonstration from students of their new knowledge and skills, and building on from past lessons; and finally, consolidation through a plenary activity.

Schemes of work reinforce whole-school teaching and learning developments such as incorporating the etymology of new vocabulary where possible, and interleaving with a focus on developing skills through the application of analysis and evaluation from one media text to another.

Monitoring teaching and learning in media lessons on departmental learning walks, as well as the quality of learning enable the department to progress where necessary. Weekly departmental meetings allows for open discussion for what has worked well within lessons, and the standardisation and moderating of students work.

Subject knowledge is strong within the department and the sharing of resources are helpful in continual subject knowledge learning. Teachers are encouraged to attend CPD events organised by examination boards that are subject specific: both in online and face-to-face training and shared amongst teachers.

The pedagogical approach of the department is based on Blooms Taxonomy – Learning in Action. It is applied in the lesson structure as mentioned above. Learning objectives are clearly outlined at the beginning of lessons and referred back to during the process of the lesson. The learning process usually begins by the identification, labelling and description and denotation of media texts that enable students to learn new vocabulary and skills allowing for recall from previous teaching. This is followed by the explanation, interpretation, and intended connotation of the semiology, iconography and other messages within the text. This is then applied to other similar media texts whereby comparisons and differentiations can be made through the analysis of the text, and then linking to corresponding media theories. Through synthesis students are able to originate and design their own media product based on their knowledge of conventions and understanding of audience expectation. This allows the student to evaluate not only their own constructions, but to offer a critique of studied texts.

The learning environment is congenial to making progress as displays of texts, vocabulary and theory are in each classroom for students to refer to, in addition to reference sheets and text books.

Both formative and summative assessment are carried out in line with the whole-school policy. Formative assessment is on average every two to four lessons, outlining to students two points where the student has made progress and a point made about what the student should do to progress to the next stage of development. A grade is issued to help the student know their progress and a teacher assessment of the effort seen in lessons and home works that are marked weekly. Peer, self-assessment and corrections were also practiced from lesson to lesson, although under the current circumstances this will continue with self-assessment only. Assessment for learning is practiced as students move along a trajectory that enables them to form a summative illustration of their learning.

Differentiation is achieved through flexible-pace learning by giving faster students the opportunity to complete extension tasks and allowing those students who need more time to complete the initial tasks. Collaborative learning is achieved through strategic seating plans facilitating group work. Again, under the current circumstances, group activities will no longer be possible, however the seating plans continue. Progressive tasks based on the Blooms Taxonomy of questioning enables students to progress at their own speed and within their own needs. Digital resources are used where possible, for example interactive PowerPoints and use of media software such as Adobe and Wix. Verbal support is achieved through considered and pre-prepared questioning. Ongoing assessment within each cycle of learning within the lesson is achieved through learning tools, such as polls and pop quizzes allowing the teacher to adapt the lesson to student's needs.



	Autumn Term		Spring Term		Summer Term	
Year	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 10 GCSE	<p>Induction and Introduction to media forms and the theoretical framework</p> <p>Introduction to Media Language for <i>print and online</i> products – newspapers, magazines and online</p> <p>Introduction to Media Language for <i>audio-visual</i> products – television and music videos</p> <p>Introduction to Media Representations – music videos and advertising and marketing</p> <p>Introduction to Media Audiences - TV, radio, music videos, video games, online Assessment on</p>	<p>Analyse media representations in the set music videos</p> <p>Introduction to music magazines: explore magazine media language and generic conventions</p> <p>Set music magazine: analyse the use of media language in <i>MOJO</i> to address its target audience</p> <p>Media language comparison of <i>MOJO</i> to another music magazine</p> <p>Analyse representations in <i>MOJO</i> and discuss how they address its target audience</p> <p>Representation and media language comparison of <i>MOJO</i> to another music magazine</p> <p>Assessment for Magazines and Music Video</p> <p>Screen episode 1 of <i>Cuffs</i>.</p> <p>Media Language: to analyse crime drama genre conventions and narrative in <i>Cuffs</i></p>	<p>Analyse the media language elements in the advertising for <i>The Lego Movie</i></p> <p>Analyse the representations in the advertising for <i>The Lego Movie</i></p> <p>Analyse the media language elements and audience address in the <i>Observer</i> website</p> <p>Analyse the media language elements and audience address in the <i>Observer Instagram</i> and <i>Twitter</i> feeds</p>	<p>Preliminary production: research representations , media language and target audience in existing media products and write short statement of intent</p> <p>Preliminary production: produce a short product</p> <p>Preliminary production: complete short practice product and discuss what has been learned about creating productions</p>	<p>Final production, research and planning phase:</p> <ul style="list-style-type: none"> Analyse how existing media products use elements of media language to create meaning and decide whether to use similar or different strategies <p>Write the Statement of Intent</p>	<p>Final production: production phase</p>



	<p>language, representations, and audience</p> <p>Introduction to music videos: to explore how different videos from different musical genres use media language and representations to differentiate the musical artist</p> <p>Analyse the similarities and differences in media language in the set music videos.</p>	<p>Analyse the media language elements and audience address in key sequences from Cuffs</p> <p>Analyse the representations and audience address in <i>Cuffs</i></p> <p>And assessment</p>				
Assessment	<p>End of Intro assessment on key concepts</p>	<p>Semiotic analysis of Mojo Magazine Assessment representation and media language.</p> <p>Semiotic analysis of representation and media language of opening sequence</p>	<p>Semiotic analysis of the Lego Movie posters and trailer.</p> <p>Semiotic analysis of The Observer website, front</p>	<p>Grading of preliminary task using full course marking scheme</p>	<p>Interim deadline and feedback</p>	<p>Final deadline and feedback</p>



			page and twitter page, and evaluation of the impact on audiences.			
Links to other topics	Full framework ML, representation, audience, industry and context	Newspapers Music Videos	Music Videos Magazines Newspapers	Newspapers Magazines Film	Newspapers Magazines Film	Newspapers Magazines Film
Year 10 Level 2 Tech Award	<p>1: Exploring Media Products</p> <p>A: Investigate media products</p> <p>A1 Media products, audiences and purpose</p> <p>Demographics</p> <p>Audience purpose: Uses & Gratification</p> <p>Producer purpose: Profit, community benefit, raising awareness, critical acclaim, inspiration,</p>	<p>Analysis of how media products from each media sector, past and present are created to engage audiences for a specific purpose.</p> <p>: Explore how media products are created to provide meaning and engage audiences</p> <p>B1 Genre, narrative, representation and audience interpretation</p>	<p>1: Exploring Media Products continued</p> <p>Students focus on the audio/moving image, sector and will learn:</p> <p>generic characteristics within a specific genre.</p> <p>Steve Neale's theory of repetition and difference.</p> <p>Narrative devices</p> <p>Characterisation</p> <p>Point of view</p>	<p>2: Developing Digital Media Production Skills</p> <p>A: Develop media production skills and techniques</p> <p>A1 Practical skills and techniques.</p> <p>Students write a treatment for an audio or moving image interpretation of a children's</p>	<p>2: Developing Digital Media Production Skills Continued.</p> <p>Learning Aim A assignment completed.</p> <p>Students will need to provide evidence of their development of media production skills and techniques.</p>	<p>Component 2, Learning aim B assignment drafting and submission</p> <p>C: Review own progress and development of skills and practices</p> <p>C1 Review of progress and development</p>



	innovation, experimentation.		Representation Audience positioning Audience interpretations Mise-en-scene and lighting	fairy tale. Planning a short synopsis a narrative structure/storyline. a short synopsis a narrative structure/storyline storyboards Sound scripts Workshops on shooting footage and sound and editing	B: Apply media production skills and techniques B1 Pre-production processes and practices	
Assessment	Class test on audience, purpose, and U&G	Dry run of essay for Component 1 LAA Component 1, Learning aim A assignment drafting and submission. Resubmissions	Dry run of essay for Component 1 LAB Component 1, Learning aim B assignment drafting and submission.	Class test on pre-production, production and post production	Students will rework an extract from an existing media product. Students record audio and shoot footage for their chosen extract	Component 2, Learning aim C assignment drafting and submission.



			Resubmissions		from a media product.	
Links to other topics	Links to ML, Purpose audience and representation in audio moving image sector	Media industry Media products and purpose Production techniques in audio moving images	Production techniques in audio moving images Genre, ML and representation	Audience Representation ML	Audience Representation ML	Audience Representation ML
Year 11D &C	Final production: production phase - Planning - Wix homepage completed - At least three original images including photographs using appropriate mise-en-scène.	Revision for mock exams - Paper 2 Music and News on Tuesday 30 th November. To revise: Analyse the media language and representations in the chosen set music videos in terms of social/cultural contexts Explore possible differences in audience interpretations Explore how audiences use fandom and music videos to construct their identity. Explore the influence of social/cultural contexts on music magazines Analyse the influence of social/cultural contexts on	Revision and exam practice, including: Textual analysis of <i>Cuffs</i> and <i>The Avengers</i> extracts. Perspectives on representation (selection, construction and mediation) including feminist theory (patriarchy, objectification, gender stereotyping).	Textual analysis of the print <i>Observer</i>. Analyse the media language and representations in terms of the audience address and the ethos of the <i>The Observer</i> To compare the media language and representations in the <i>Observer</i> Newspaper	Overall gap revision: Television News Music Film Industry Exams	



		<p>representations in <i>MOJO</i> magazine</p> <p>To investigate Media Industries and Audience for <i>MOJO</i></p> <p>Explore media language and genre conventions on newspapers – the ‘quality’ and ‘tabloid’ press Explore political contexts for newspapers</p> <p>Investigate media industries issues for newspapers, including the <i>Observer</i></p> <p>Investigate the <i>Observer’s</i> target audience and media industry’s values and beliefs</p> <p>Analyse representations and media language in the <i>Observer</i> print edition</p> <p>Analyse differences in representations and media language in the historical <i>Observer</i> front pages compared to contemporary front pages.</p> <p>Compare contemporary and historical editions of the print</p>	<p>Genre (repetition/variation, change, hybridity, intertextuality) and narrative theory Propp).</p> <p>Textual analysis of <i>The Lego Movie</i> advertising.</p> <p>Revision and exam practice, including:</p> <ul style="list-style-type: none"> • Active and passive audiences. 	<p>Revise how to apply U&G to all other products</p>		
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		<p>newspaper in terms of how these reflect historical changes in social, cultural and political contexts</p> <p>An original logo.</p> <p>Menu / navigation bar and one working link between the homepage and one other page of the website (such as the full text of an article).</p>				
Assessment	Original written text (150–200 words in total).	Final Production to be completed by 17 th December 2021	<p>Revision and exam practice, including:</p> <ul style="list-style-type: none"> • Media industries terminology (conglomerate, vertical integration, diversification, convergence, PSB, names of regulators). 	<p>Revision and exam practice, including:</p> <ul style="list-style-type: none"> • Denotation and connotation • Uses and gratifications (Blumler and Katz). <p>Textual analysis comparison of <i>MOJO</i> magazine and other unseen music magazines.</p>	Public Exams	



<p>Links to other topics</p>	<p>Newspapers – genre, rep, ML and audience</p> <p>Promotional media</p>	<p>Historical context of the 1960’s ML & rep in TV programmes</p>	<p>Music videos and intertextuality</p>	<p>Website production techniques</p> <p>ML & rep in newspapers</p>	<p>ML Representation Audience Industry Context</p>	
<p>Year 12 BTEC Edexcel/Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media UFT52</p>	<p>SI & MS = LAA U10 in preparation for U4</p> <p>A1 Narrative filmmaking – purposes, formats, narrative structures and visual Storytelling</p> <p>A2 Genre, audience and textual analysis</p> <p>SI & CDG = Unit 1: Representation: An introduction</p> <p>How media products construct representations – the media messages conveyed and comparisons of representations across media products.</p> <p>• Products:</p>	<p>SI & MS = U10/U4 Learning aim B: Produce material for a fictional film of the horror genre –idea generation, synopsis, shooting script and storyboard</p> <p>SI & CDG = Unit 1: Representation: An introduction Continued</p> <p>B1 Constructing messages Media products are constructed to convey messages and values</p>	<p>SI & MS – LAB for U4 – pre-production for a short horror film</p> <ul style="list-style-type: none"> • Risk assessment • Production research <p>SI and CDG – Representation</p> <p>D1 Effects of representation Each representation carries the values of the producer and shapes the opinions and beliefs of the audience.</p> <p>Revision for Mock exam</p>	<p>SI & MS – LAB for U4 – pre-production for a short horror film</p> <ul style="list-style-type: none"> • a short synopsis • a narrative structure/story line. • a short synopsis • a narrative structure/story line • storyboards • treatment • Sound scripts • Risk assessment • Production research 	<p>SI & CDG for U1: representation Revision.</p> <p>MS & SI – LAA U10/4: Pre-production techniques</p> <p>C Operational considerations of the proposal C1 Production considerations C2 Content considerations D Presentation of creative ideas D1 Written and visual communication</p> <p>Supervised prep for 8 external set task (2hours)</p>	<p>U10 LAA – The brief for task 1</p> <p>U4 LAB&C Preproduction portfolio for a short horror film.</p>



	<ul style="list-style-type: none"> o film and TV clips o advertising o games o music videos o magazines. <p>• Representations:</p> <ul style="list-style-type: none"> o gender o ethnicity o age o social groups o places. <p>A2 Introduction to theories of media representation How theories of media representation have helped to shape and define the concept.</p> <ul style="list-style-type: none"> • <i>Re-presenting</i> (Hall): • <i>Stereotyping</i> (Dyer): (Mulvey): <p>C Stylistic codes: cinematography, mise-en-scene, editing and sound</p>	<p>B2 Audience decoding Media products are deconstructed as audiences ‘read’ media material and determine their associated messages.</p> <p>B3 Semiotics: media language Semiotic analysis is one approach to understanding the messages and meaning in media products:</p> <p>B4 Expectations and subversion of genre The construction of media texts using established codes and conventions:</p> <p>C Stylistic codes: cinematography, mise-en-scene, editing and sound</p>	<p>U8 Responding to a Brief</p> <p>A Rationale for ideas in response to a commission A1 Use of research and background material A2 Understanding the client/commission A3 Ideas generation A4 The rationale for final idea</p> <p>Developing a response to a commission B1 The pitch</p>	<p>SI and CDG – Representation Revision</p> <p>U8 Responding to a Brief</p> <p>B2 The proposal How to expand the idea pitched that considers purpose, style, content and appropriateness for the audience.</p> <p>C Operational considerations of the proposal C1 Production considerations C2 Content considerations D Presentation of creative ideas D1 Written and visual communication</p>		
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		<p>Drafting and submission of LAA for U10</p> <p>SI & CDG = Unit 1: Textual analysis of representation revision</p>				
Assessment	<p>End of LAA class test for U1</p> <p>Dry run mock for LAA U10 essay on codes and conventions used in the horror genre</p>	<p>U1 - Mock exam Wednesday 24th L5&6</p> <p>Dry run mock for LAA U10 essay on codes and conventions used in the action genre</p>	<p>Dry run draft of the rational and pitch in response to a Bullying Support campaign</p> <p>Dry run mock for LAA U10 essay on codes and conventions used in the comedy genre</p> <p>LAA U10 Brief</p>	<p>U1 Mock exam Friday 11th March L3&4</p> <p>U8 Mock exam The rational and the pitch in response to a Bullying Support campaign w/c 14-03</p>	<p>Timed Dry run draft of the proposal and the treatment in response to the Bullying Support campaign</p> <p>External exam for U1 and External Set Task</p>	<p>1st and resubmission for U10 LAA</p> <p>1st and resubmission for U4 LA B&C</p>
Links to other topics	ML and representation in film production	ML and representation in film production	The production process for moving image.	Moving image production	Moving image production	Responding to a brief



		Production techniques Narrative Genre	ML Representation Audience	The pre-production process	The pre- production process	Rep, ML & Audience
Year 12 A'Level OCR GCE Media Studies H409	<p>MS: Paper 2 Section A Media Industries and Audiences- Film Introduction to the film industry – production, distribution and exchange</p> <p>Media industries – introduction to the Disney film <i>The Jungle Book</i> (1967 and 2016)</p> <p>Media technologies and <i>The Jungle Book</i> Marketing, distribution and regulation of <i>The Jungle Book</i></p> <p>Paper 2 Section A Media Industries and Audiences- Radio</p>	<p>MS: Paper 2 Section A Media Industries and Audiences- Games Introduction to video games – <i>Minecraft</i> <i>Minecraft</i> – the game <i>Minecraft</i> – ownership and convergence <i>Minecraft</i> – distribution <i>Minecraft</i> – gamer experience <i>Minecraft</i> – audience <i>Minecraft</i> – the global brand <i>Minecraft</i> – fandom</p> <p>SI: Paper 1 Section B - Media Language & Representation</p> <p>Intro to Magazines Analysis of ML and Rep Codes and conventions of magazine front covers as a media form</p> <p>Big Issue Magazine – Intro to set product: <i>genre</i>, ownership, purpose and aims of the magazine, target audience</p>	<p>MS: Paper 1 Section A: News Newspapers –The Guardian and Daily Mail</p> <p>Introduction to media industries – print sector: production, distribution and cross-media ownership</p> <p>Introduction to media industries – news institutions: Introduction to media language – news discourse and political bias (Neal, Barthes)</p> <p>Introduction to media representation –</p>	<p>MS Paper 1 Section A: News Newspapers – The Guardian and Daily Mail</p> <p>Media industries – representation and media audiences: regulation</p> <p>Revision for Paper: Section A</p> <p>SI: Revise case-study adverts with unseen examples for ML, rep, and context.</p> <p>Big Issue – unseen examples for</p>	<p>MS: Small scale practical activity – planning – magazines</p> <p>Small scale practical activity – making – magazines</p> <p>NEA – Planning, and production</p> <p>SI: Gender in LFTVD 1</p> <p>TV drama and ethnicity and post-colonial theory</p> <p>TV drama and audience reception (Compare Hall with other</p>	<p>MS: NEA – Planning and Production</p> <p>SI: Planning and production the website</p>



	<p>The origins of Radio 1 and the <i>Radio 1 Breakfast Show</i></p> <p>The <i>Radio 1 Breakfast Show</i> as a flagship programme</p> <p>The <i>Radio 1 Breakfast Show</i> – scheduling</p> <p>The <i>Radio 1 Breakfast Show</i> – marketing</p> <p>The <i>Radio 1 Breakfast Show</i> – technology and the online age</p> <p>The <i>Radio 1 Breakfast Show</i> – use and exchange</p> <p>The <i>Radio 1 Breakfast Show</i> – broadcasting standards and the role of Ofcom</p> <p>SI: Paper 1 Section B – Media Language and Representation Intro to music video Intro to set products List A Music Video – analysis of Media</p>	<p>The Big Issue Magazine – Analysis of ML – technical elements, semiotic analysis and combined use of elements to construct meaning</p> <p>The Big Issue Magazine – Analysis of ML – use and significance of intertextual references on The Big Issue front covers</p> <p>The Big Issue Magazine – Analysis of representation of events, issues, social groups and individuals/positive and negative stereotypes</p> <p>SI: Intro to Adverts to set adverts: Shelter, Lucozade and Old Spice Case study 1 L</p> <p>Lucozade – Intro to set product and analysis of ML & Representation</p> <p>Case study 2 Old Spice – Intro to set product and analysis of ML& Rep</p>	<p>news discourse, ideology and political bias (Hall, Barthes)</p> <p>Introduction to media representation – news discourse, ideology and political bias Gender (hooks, Van Zoonen) and diversity (Gilroy, hooks, Gauntlett)</p> <p>Media representation and media audiences: cultivation theory (Gerbner)</p> <p>Media industries, representation and media audiences of the <i>Daily Mail</i> and the <i>Guardian</i> newspapers</p> <p>SI: Paper 1 Section B: Long</p>	<p>ML, rep, and context.</p> <p>Mock Feedback</p> <p>Media language elements in LFTVD set product 1(recap Barthes, Todorov, Neale, Levi-Strauss and Baudrillard)</p> <p>Media representations in LFTVD 1 (Hall, Gauntlett, hooks, Van Zoonen, Butler and Gilroy.</p>	<p>audience theorists)</p> <p>TV drama and audience – national and globalised audiences</p> <p>TV drama – the end of the audience?</p> <p>TV drama and ownership</p> <p>TV drama and regulation</p>	
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	<p>Language – Emile Sande’s ‘Heaven.’</p> <p>List A Music Video – analysis of Representation</p> <p>List A Music Video – analysis of Contexts</p> <p>List B Music Video – analysis of Media Language – David Guetta ‘Titanium.’</p> <p>List B Music Video – analysis of Representation</p> <p>Comparison of List A and List B music videos/Analysis of exam style questions</p> <p>Exam practice</p>	<p>Case study 3 Shelter – Intro to set product and analysis of ML & Rep</p> <p>LFTV – Introduction Introduction to TV drama – set product 1 Stranger Things</p> <p>TV drama – narrative form and structure Todorov, Propp, Levi Strauss</p> <p>Long-form TV drama – genre Media language elements in LFTVD set product 1 – Barthes, Neal</p>	<p>Form TV Programmes (LFTV) Media representations in LFTVD 1 characters, events, issues, realism and hyper reality and ideology – Baudrillard.</p>			
<p>Assessment</p>	<p>Unit assessment – <i>The Jungle Book</i></p> <p>Unit assessment – <i>Radio</i></p>	<p>Year 12 A’level Mock on Wed 24th November AM</p> <p>Paper 1: Media Messages Section B Media Language and Respresentation.</p>	<p>Unit assessment – Newspaper</p>	<p>Year 12 AL Mock on Friday 11th March Paper 1: Media Messages</p>		



	Unit assessment – <i>Magazines</i>	Paper 2: Evolving Media Section A Media Industries and Audiences.	Unit Assessment- LFTV			
Links to other topics	Regulation in other media sectors ML & rep in LFTV	Audience in film ML & rep in newspapers	ML & rep in newspapers Realism, Hyper reality and intertextuality in in music videos	Regulation in other media sectors ML & rep in music videos, magazines, and advertisements	ML & rep in magazines. ML & rep in LFTV Audience response to other media products	ML & rep in magazines. ML & rep in LFTV Audience response to other media products
Year 12 Level 2 MS = 4 Edexcel/Pearson Tech Award Level 2 in Creative Media Production ZPG72	LAA Component 1 – Exploring Media Products Investigating Media Products A: Investigate media products A1 Media products, audiences and purpose Demographics Audience purpose: Uses & Gratification	2: Developing Digital Media Production Skills A: Develop media production skills and techniques A1 Practical skills and techniques. Students write a treatment for an audio or moving image interpretation of a children’s fairy tale. Planning <ul style="list-style-type: none">• a short synopsis• a narrative structure/storyline.	Component 2, Learning aim B assignment drafting and submission C: Review own progress and development of skills and practices C1 Review of progress and development	SI: Component 1 LAB - mock, brief, and RS SI: Component 3 LAA –The rational MS: Component 2 LAA mock, brief, and RS for LAA. MS: Component 2 LAB – Apply Media	LAC Developing planning and applying media production skills	.



	<p>Producer purpose: Profit, community benefit, raising awareness, critical acclaim, inspiration, innovation, experimentation.</p> <p>Analysis of how media products from each media sector, past and present are created to engage audiences for a specific purpose.</p> <p>B: Explore how media products are created to provide meaning and engage audiences</p> <p>B1 Genre, narrative, representation and audience interpretation</p> <p>Students focus on the audio/moving image, sector and will learn: generic characteristics within a specific genre.</p>	<ul style="list-style-type: none"> • a short synopsis • a narrative structure/storyline • storyboards • Sound scripts <p>Workshops on shooting footage and sound and editing</p> <p>2: Developing Digital Media Production Skills Continued.</p> <p>Learning Aim A assignment completed.</p> <p>Students will need to provide evidence of their development of media production skills and techniques.</p> <p>B: Apply media production skills and techniques</p> <p>B1 Pre-production processes and practices</p>	<p>LAC Developing planning and applying media production skills</p>	<p>Production skills and techniques</p> <p>LAB: Component 2 mock, brief and and RS.</p> <p>Component C: Responding to a Brief Developing Ideas in Response to a Brief</p> <p>LAB & LAC Developing planning and applying media production skills</p> <p>Mock 1 Responding to a brief</p> <p>LAC Developing planning and applying media production skills</p>		
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	<p>Steve Neale’s theory of repetition and difference.</p> <p>Narrative devices Characterisation Point of view Representation Audience positioning Audience interpretations Mise-en-scene and lighting</p>					
Assessment	Dry Run Mock for C1 LAA & LAB	Resubmission for C1 LAA & LAB Dry Run Mock C2 LAA & LAB	First Submission LAA & B	Dry run for LAC Resubmission for LAA & B	External set task Mock for LA, B, and C.	
Links to other topics	Links to ML, Purpose audience and representation in audio moving image sector	Media industry Media products and purpose Production techniques in audio moving images	Production techniques in audio moving images Genre, ML and representation	Audience Representation ML	Audience Representation ML	
Year 13 BTEC (5 lessons per week MS =2 SI =2	MS– U4 – Pre-Production LAA – Understanding the requirements of a pre-	Response to the Go Create brief SI: U8 – Responding to a Commission continued	EXTERNAL EXAMINATIONS in Jan for U1 &U8	U1 and U8 timed assignments to be marked by MS for Unit 1 and SI for U8	EXTERNAL EXAMINATIONS Revision and external examinations	



<p>SF = 1)</p> <p>Edexcel/Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media UFT52</p>	<p>production digital media Product</p> <p>SI: U8 – Responding to a Commission</p> <p>SF: Alternative week-U1 Representation – extended essay practice to be marked by MS</p> <p>U8 – Responding to a brief activity to be marked by SI</p>	<p>MS: U1 representation revision</p> <p>SI: U1 and U8 timed assignments to be marked by MS (U1) and U8 (SI)</p> <p>MOCK EXAMS</p>	<p>MS: U4 – LA B - pre-production portfolio</p> <p>SI: U14 LAA Codes and conventions of Fashion Magazines</p> <p>Production and evaluation of fashion magazine</p>	<p>SI: Revision U8 MS: Revision U1</p> <p>MOCK EXAMS</p>		
<p>Assessment</p>	<p>Dry Run Mock for U8 The Rational (activity 1) and the Pitch (activity 2)</p> <p>MS Dry run mock for U14 LAA</p> <p>Submission of U1 LAA essay on the process of preproduction</p>	<p>Resubmission/ Retake of the U1 LAA essay on production process</p> <p>Mock Paper Thursday 25th Nov AM</p> <p>Dry run mock for the Proposal (activity 3) and the Treatment (activity 4)</p>	<p>EXTERNAL EXAMINATION S in Jan for U1 &U8</p> <p>Results released on 24th March</p> <p>Production and evaluation of fashion magazine</p>	<p>Mock Paper Friday 11th March 11:30 to 13:30</p> <p>Completed brief for LA B-D Pre-Production</p> <p>Resubmission Completed brief</p>	<p>EXTERNAL EXAMINATIONS</p> <p>Revision and external examinations</p>	



			U14 LAA Codes and conventions of fashion magazines.	for LA B-D Pre-Production		
Links to other topics	Media language Media representation Media audience Promotional media	Pre-Production techniques Storyboarding Treatment Synopsis	Media language Media representation Media audience Promotional media	Media language Media representation Media audience Promotional media	Media language Media representation Media audience Promotional media	
Year 13 A'Level OCR GCE Media Studies H409	<ul style="list-style-type: none"> - MS – Making media – production phase 1 - Magazines - Genre conventions - Representation - Media language - Audience - Industry - Planning - Production <p>Making media production: Statement of intent (SI)</p>	<p>MS – Magazine production interim deadline – 2 x front covers of real-life magazine.</p> <p>MS – Revision for Paper 2 Evolving Media: radio, video games and film.</p> <p>SI: Revision for Mock Paper 2: Evolving Media - LFTV Website production – homepage</p> <ul style="list-style-type: none"> - Genre conventions - Representation - Media language - Audience - Industry 	<p>MS – Magazine production completed – final deadline.</p> <p>Media language elements in LFTVD set product 1 (recap Barthes, Todorov, Neale, Levi-Strauss and Baudrillard)</p>	<p>MS: Revision Newspapers– The Daily Mail and The Guardian (Rep, ML, industries audiences an contexts)</p> <p>SI: Revision for LFTV, Advertising and Marketing (ML) with unseen examples, and Magazines (Rep).</p>	<p>MS: Revision for Media Industries and Audiences video games (audiences) Radio (Industry)</p> <p>Newspapers (ML, rep, aud, industry, and context)</p> <p>Revision for ML & Rep & LFTV</p>	Revision continued



	<p>Making media – production phase 1 (focus on editing) Mock-ups, photography</p> <p>Making media – production phase 1 (focus on editing)</p> <p>Making media – production phase 2 (focus on med.lang & representation)</p> <p>Making media – production interim deadline 1</p> <p>SI: Paper 2, section B LFTVD set product 2 LFTV – Deutschland '83 screening.</p> <p>LFTV – Stranger's Things revision screening</p> <p>Introduction to TV drama – set product 2</p> <p>TV drama – narrative form and structure</p>	<ul style="list-style-type: none"> - Planning - Production <p>Making media – production: production phase 3</p> <p>SI: Media language elements in LFTVD set product 2 (revise Barth and compare with ST)</p> <p>Representation in LFTVD set product 2 (revise Hall and compare with ST)</p>	<p>Gender in LFTVD 2 (Hall, Gauntlett, Van Zoonen, hooks) compare with ST.</p>	<p>Mock Paper Review</p> <p>TV drama and audience reception (Audiences Effects vs Hall) compare with ST.</p> <p>TV drama and audience reception (Audiences Effects vs Hall) compare with ST</p> <p>TV drama and audience – national and globalised audiences (compare with ST)</p>		
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	(revise Todorov, and compare with ST) Long-form TV drama – genre (revise Neale and compare with ST)					
Assessment	Comparative analysis of LFTV with focus on genre and narrative	Mock Paper Thursday 25 th Nov AM Comparative analysis of LFTV with focus on ML & representation Interim DL for Magazine covers Final DL for website	Comparative analysis of LFTV on ML, intertextuality, realism and hyper reality.	Mock Paper Friday 11 th March Practice papers.	Practice papers.	
Links to other topics	ML & Rep in Magazines and newspapers ML & Rep in music videos.	ML & rep in online newspapers and social media ML & Rep in Magazines and newspapers Industry in newspapers	ML & Rep in music videos.	ML & rep in online newspapers and social media,	Media language, audience, representation, context, and industry.	

St Thomas More Catholic School
Curriculum Plan

