

Media Studies Curriculum Mapping Document (Year 10)

| Overall Curriculum goals | | | | | |
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| <p>The CSPs will address the requirement that students engage with products which:</p> <ul style="list-style-type: none"> • possess cultural, social and historical significance in terms of critical acclaim and/or audience popularity • reflect and illuminate the theoretical framework for the study of media • demonstrate contrasts in terms of perceived quality, form and structure • provide rich and challenging opportunities for interpretation and analysis, enabling students to develop a detailed understanding of how the media communicate meanings <ul style="list-style-type: none"> • are from different historical periods • are intended for different audiences • demonstrate emerging, future developments of the media • are not necessarily the type of products which students would normally engage. | | | | | |
| Half Term 1 | Half Term 2 | Half Term 3 | Half Term 4 | Half Term 5 | Half Term 6 |
| <p>Introduction to all four areas of the theoretical framework Media language and representation</p> <ul style="list-style-type: none"> • Basic media language terminology shot sizes, camera angles, edits. • Representation as 're-presentation or reality': How these media language elements and visual codes (eg colour, basic aspects of mise-en-scène) have been selected. Stereotypes and how they become established. <p>Introduction to industries and audiences</p> <ul style="list-style-type: none"> • Linear models of communication (sender, message, and receiver) and how different audiences (receivers) might interpret • The media industry as a commercial industry; with independent and major companies, targeting niche and mass audiences and looking at finance involved | <p>Music videos/Magazines CSPs Music videos (targeted, focusing on Media Audiences and Media Industries):</p> <ul style="list-style-type: none"> • Arctic Monkeys - I bet you look good on the dancefloor • Blackpink – How you like that. • Set each CSP within its context. Focusing on the industry and audiences. <p>Practical activities:</p> <ul style="list-style-type: none"> • Devise the marketing plan for the single launch for one of these videos. How would you use each of the available media platforms to reach your target audience? • Plan the website home page for the day before, or the day of the launch • Write the posts for the band's official social | <p>Media Industries – Nature of production – Film (major)</p> <ul style="list-style-type: none"> • Patterns of ownership • The production process • Convergence • Regulation | <p>Television</p> <ul style="list-style-type: none"> • The importance of different funding models. Government funded, not-for-profit and commercial models. • How representations reflect the social, historical and cultural contexts in which they were produced. | <p>Advertising</p> <ul style="list-style-type: none"> • The ways in which media organisations target audiences through marketing. • How media organisations categorise audiences • Theories of narrative, including those derived from Propp (character types). | <ul style="list-style-type: none"> • Year 10 exam • Feedback and review • Introduction to NEA project |

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| <p>Practical response:</p> <ul style="list-style-type: none"> Design a poster or home page of a website re-positioning a current artist for a new audience. Intro to using technology – could provide all students with a choice of three contrasting digital images of the same artist, and demonstrate how to add text, choose font sizes, style and colours and position elements on the page. | <p>media channels in the five days prior to the release of the single.</p> <p>CSPs Magazines (targeted, focusing on Media language and representations):</p> <ul style="list-style-type: none"> Tatler, January 2021 Heat, 21-27 November, 2020. <p>Set each CSP within its context.</p> <p>Practical activities: Using the stories and people on the front page of one magazine, re-design it for the audience of the other magazine.</p> | | | | |
| Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas |
| <p>code • anchorage • sign • icon • symbol.</p> <p>Linear models of communication: • sender • message • receiver.</p> <p>Print codes: design, layout and typography • Colour • Juxtaposition • House style, fonts and grids Symbolic codes • Mise-en-scène: costume, lighting, location, Verbal and non-verbal codes • Dress, appearance and body movement</p> | <p>Realism, image manipulation • high definition • mobile communication technology • user-generated content. Vlogger, stereotype</p> | <p>mergers • demergers • takeovers • concentration</p> <p>• conglomerate ownership • diversification • vertical integration • horizontal integration</p> <p>Cross media ownership</p> | <p>Ideology, cultural code, feminism, enigma, brand, legacy</p> <p>television licence • advertising, sponsorship, product placement, direct sales • independent and voluntary sector, remit</p> | <p>Guerilla and viral marketing • trailers, tasters and teasers</p> <p>. Segmentation and variables: • geographic • demographic • psychographic</p> <p>Narrative development: • exposition • disruption • complication • climax • resolution.</p> <p>Audience appeal of narrative: • enigma • closure.</p> | <p>Statement of intent, Brief requirements, unassessed participants, effective communication, target audience, criteria</p> |
| <p>CIAG: Students will be introduced to the extensive range of careers within the media industry.</p> | | | | | |

Media Studies Curriculum Mapping Document (Year 11)

| Overall Curriculum goals | | | | | |
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| <ul style="list-style-type: none"> • demonstrate skills of enquiry, critical thinking, decision making and analysis • acquire knowledge and understanding of a range of important media issues • develop appreciation and critical understanding of the media and their role both historically and currently in society, culture and politics • understand and apply specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues <ul style="list-style-type: none"> • appreciate how theoretical understanding supports practice and practice supports theoretical understanding • develop practical skills by providing opportunities for creative media production. | | | | | |
| Half Term 1 | Half Term 2 | Half Term 3 | Half Term 4 | Half Term 5 | Half Term 6 |
| <ul style="list-style-type: none"> • NEA Project Production | Newspapers <ul style="list-style-type: none"> • How audiences may respond to and interpret media products • The challenges for media regulation presented by 'new' digital technologies. • The functions and types of regulation of the media. • The social, cultural and political significance of particular representations in terms of the themes or issues that they address. | Film Industry (Independent) <ul style="list-style-type: none"> • The impact of production processes, personnel and technologies on the final product. Similarities and differences between media products in terms of when and where they are produced. Working practices in media industries. • The functions and types of regulation of the media. | Radio <ul style="list-style-type: none"> • How media organisations categorise audiences. • The role of media technologies in reaching and identifying audiences, and in audience consumption and usage. • | <ul style="list-style-type: none"> • Revision, review, exam practise | |
| Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas | Key Vocabulary/Concepts/Ideas |
| television • music video • radio • newspapers • magazines • advertising/marketing • online, social and participatory media • video games | Reception theories. • Active audiences. • Preferred and aberrant readings. public interest versus rights of the individual. the Independent Press Standards Organisation (IPSO) Agenda setting. News values. | <ul style="list-style-type: none"> • the Video Standards Council (VSC) • the British Board of Film Classification (BBFC) The social, cultural and political significance of media products: • the themes or issues they address Director power. Social Realism | Segmentation and variables: • geographic • demographic • psychographic. Use of online resources to collect audience data. Audience research institutions including the Broadcasters Audience Research Board (BARB), Radio Joint Audience Research Limited (RAJAR), Pamco, Nielsen. Research techniques: • quantitative/qualitative • primary/secondary. | | |
| CIAG: Students will be introduced to the extensive range of careers within the media industry. | | | | | |