MEDIA STUDIES – CURRICULUM INTENT

ASPIRE – CHALLENGE – ACHIEVE

Creativity is the core skill found at the centre of our Media Studies curriculum and a key skill which we believe not only helps learners develop their talents but also their independence. We value and encourage the imaginative viewpoints and artistic talent in all of our learners, fostering these innovative approaches into both analytical and production work. By using creative approaches to learning and exploration, we believe learners gain a greater understanding of the practical skills which are used by the media industry to target and appeal to a range of audiences.

In modern life, the media is an invaluable resource and important feature that all of us engage with via digital technology. As with any new communication source, critical reading and understanding is essential to ensure that students are taught to read and question the viewpoints they may be presented with. By looking at a range of new and current media we aim to foster curiosity about the ways in which this has been designed and presented to the world. Studying the media not only enables learners to understand the ways in which products are designed to appeal to different groups of people but also how they can be manipulated to have an impact on the audiences that use them. Learning to read both widely and critically can encourage interrogation and examination of the digital information we are presented with to develop independent ideas, opinions and viewpoints – all key factors in critical reading and thinking.

Our course is designed to encourage innovation from all learners, applying creative approaches to exploring, analysing, evaluating and constructing media products. Through a combination of practical innovation and productive problem-solving we aim to prepare our students to develop the life skills required to effectively read, understand, analyse and construct a range of digital media texts. It is our intention to support our students in becoming more knowledgeable about our digitally driven world, the bias of the media and the critical skills required to effectively navigate this. By developing these skills, we believe that they can develop a more reasoned approach towards the ways in which society is involved in constructing, impacting and adapting the media we access every day.

MEDIA STUDIES: WIDER CURRICULUM

KS4	KS5
National Videogames Museum Photography competition – Nene Park Media Journalism – writing masterclass FILM CLUB – film and photography skills	Masterclass in film-making (WB Studios) Film Distribution – cinema trip INTO Film – Film of the month competition Practical film production UC Peterborough – Media Studio tour
Discussion of current news articles Lunch & after school intervention / Easter & May holiday revision sessions *See separate Curriculum Intervention & SMSC Audits for contributions from Media too detailed to list here*	

MEDIA STUDIES – CURRICULUM MAP

Key = Matching colours denote links between topics either in content or skills across Key Stages

			1	2	3	4	5	6
Key Stage 4	**Year 10**	**CORE**	Component 1a ADVERTISING, FILM PROMOTION AND MAGAZINES (Language and Representation)		Component 2a SITCOMS (Language and Representation)		Component 3 (NEA) MEDIA PRODUCTION (PRINT-BASED)	
		COMP	Photography Basics	Photography: Composition Project	Photography: Portraiture Project	Creative Photography Project		
	Year 11	**CORE**	Component 1b VIDEO GAMES (Audience and Institution)	Component 2b MUSIC VIDEOS (Audience and Institution)	Component 1b RADIO (Audience and Institution)	Component 1b NEWSPAPERS (Audience and Institution)	FINAL REVISION COMPONENT 1 and COMPONENT 2	
		COMP	EXAM SKILLS	EXAM SKILLS	EXAM SKILLS	EXAMS SKILLS		

The WJEC Eduqas specification is designed to introduce learners to the key areas of the theoretical framework for studying media - media language, representation, media industries and audiences – in relation to diverse examples from a wide range of media forms: advertising and marketing, film, magazines, music video, newspapers, online media, radio, television and video games. Through this study, learners gain an understanding of the foundations of the subject, enabling them to question and explore aspects of the media that may seem familiar and straightforward from their existing experience in a critical way. This extends learners' engagement with the media to the less familiar, including products from different historical periods or those aimed at different audiences, providing rich and challenging opportunities for interpretation and analysis. The study of relevant social, cultural, political and historical contexts further enhances and deepens learners' understanding of the media, as they explore key influences on the products studied.

			1	2	3	4	5	6
Key Stage 5	**Year 12**	**CORE**	Introduction to Media Skills	Unit 1: Understanding Media Messages	Unit 1: Constructing Media Messages	Unit 1: Stylistic Codes	Unit 1: REVISION Representation and Theory	Introduction to Unit 8: Storyboarding Project
		CORE		Unit 4: Pre-Production Research and Report	Unit 4: Practical Pre-Production for Digital Moving Image	Unit 4: Review of Pre-Production and Evaluation	Unit 1: REVISION Stylistic Codes and Design Features	Unit 1: EXAM / Unit 8: Introduction NETFLIX COMMISSION
		ISL	FILM DEVELOPMENT AND CENSORSHIP	MEDIA INVESTIGATION: SOCIAL CLASS AND ETHNICITY	MEDIA INVESTIGATION: YOUTH AND AGE	MEDIA INVESTIGATION: SEXUALITY AND GENDER	UNIT 1: EXAM REVISION	COPYRIGHT, PIRACY AND INTELLECTUAL PROPERTY
	Year 13	**CORE**	Unit 8: Responding to a Commission RESEARCH and CORE THEORY	Unit 8: WALKING TALKING MOCK / EXAM PREPARATION	UNIT 8: EXAM / UNIT 10: Analysing Genre	UNIT 10: Analysing Genre	UNIT 8: RESIT / Unit 10: Filming, production and editing	
		CORE	Unit 8: Responding to a Commission PLANNING FOR FILM-MAKING		UNIT 1: RESIT / UNIT 10: Pre-Production	Unit 10: Filming, production and editing		
		ISL	MORAL, LEGAL AND ETHICAL FILM-MAKING	UNIT 8: EXAM REVISION AND PREPARATION	MEDIA INVESTIGATION: GENRE	EDITING MASTERCLASSES	RESIT SUPPORT / REVISION or FILM EDITING	

By the end of the course, learners will have been given a coherent introduction to the study of creative digital media production, focusing on developing their ability to plan, develop and produce moving image media. Learners will have developed an understanding of the media industry through analysing media representations and pitching and producing media projects. By studying a range of different products, students will develop their ability to analyse and deconstruct media images and representations. They will learn the communication and planning skills needed to work in teams by responding to media briefs.

MEDIA STUDIES: SKILLS / KNOWLEDGE PROGRESSION BY THEMES

	REPRESENTATION	MEDIA LANGUAGE	AUDIENCE	INDUSTRY
Key Stage 4	• The ways in which the media re-present (rather than simply present) the world, and construct versions of reality • The choices media producers make about how to represent particular events, social groups and ideas • The ways aspects of reality may be represented differently depending on the purposes of the producers • The different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly • How and why particular social groups may be under-represented or misrepresented • How representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products • The social, cultural and political significance of particular representations in terms of the themes and issues that they address • How representations reflect the social, historical and cultural contexts in which they were produced • The factors affecting audience interpretations of representations, including their own experiences and beliefs • Theoretical perspectives on representation, including processes of selection, construction and mediation • Theoretical perspectives on gender and representation, including feminist approaches	• The various forms of media language used to create and communicate meanings in media products • How choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values • The relationship between technology and media products • The codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time • Intertextuality, including how inter-relationships between media products can influence meaning • Fundamental principles of semiotic analysis, including denotation and connotation • Theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality • Theories of narrative, including those derived from Propp's language use (lexis)	• How and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences • The ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s) • How media organisations categorise audiences • The role of media technologies in reaching and identifying audiences, and in audience consumption and usage • The ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences • The ways in which people's media practices are connected to their identity, including their sense of actual and desired self • The social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society • How audiences may respond to and interpret media products and why these interpretations may change over time theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation • Blumler and Katz's uses and gratifications theory	• The nature of media production, including by large organisations, who own the products they produce, and by individuals and groups • The impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced • The effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration • The impact of the increasingly convergent nature of media industries across different platforms and different national settings • The importance of different funding models, including government funded, not-for-profit and commercial models • How the media operate as commercial industries on a global scale and reach both large and specialised audiences • The functions and types of regulation of the media • The challenges for media regulation presented by 'new' digital technologies

Key Stage 5 (Year 12)	How media products construct representations – the media messages conveyed and comparisons of representations across media products.	The use of a variety of stylistic codes including:	How media products are deconstructed as audiences 'read' media material and determine their associated messages, including an understanding of the following theories and interpretations:	To use the institutional expectations and guidelines to analyse, evaluate and construct the pre-production documents for a piece of moving image.
	Products: • film and TV clips • advertising • games • music videos • magazines **Representations:** • gender • ethnicity • age • social groups • places How theories of media representation have helped to shape and define the concept, including: • Re-presenting (Hall) • Stereotyping (Dyer) • Audience positioning (Mulvey)	**Camerawork and photography:** • framing • camera shots and angles • height • level • composition • visual effects • lighting • colour **Editing:** • narrative sequencing • image editing techniques • image editing transitions • visual effects • sound • music • sound effects • dialogue • sound editing transitions • audio effects **Design:** • images • sizing • design elements • design • perspectives • page layout • page composition • gaming worlds – interface and interactive elements **Constructing messages:** • selection, construction and anchorage • presence and absence • encoding and decoding	• Types of reading • Polysemy • Intertextuality • Decoding • Passive and active viewing **Semiotics:** • Signs and symbols (Ferdinand de Saussure, C.S. Peirce) • Signification • Denotation and connotation **Expectations and subversion of genre:** • Established codes and conventions • Audience expectations of genre • Subversion of expectation and its impact • Generic codes and conventions • Subgenres, hybrids and subversions of genre **Effects of representation:** • Positive and negative effects • Copycat behaviour (positive and negative) • Education and information • Socialisation • Objectification • Stereotypes and archetypes • Impact on individuals, groups and society (changes in behaviour, attitudes) • Reinforcement of an ideology (dominant, counter) • Challenging dominant ideology	An understand of the following requirements will be developed: • Types of production • Sources of finance • Requirements of finance • Logistics and planning • Time and schedules • Facilities • Locations • Personnel • Materials • Adherence to codes of practice and regulation. • Clearances • Legal/ethical considerations • Regulatory guidelines • Trade unions and professional bodies • Templates for scripts • Written or visual storyboards • Written or visual • Revising and discounting ideas. • Visualising content • Adherence to codes of practice and regulation • Administrative requirements • Auditing compliance • Health and safety needs and risk assessments

Key Stage 5 (Year 13)	To use language and presentation to effectively present and represent a client in a positive and effective way by constructing a successful pitch. This should include the following: • To be able to persuade clients and commissioners in limited time or space of a good solution to their brief • Communicate in a clear, concise and effective way to 'sell' ideas • Effectively persuade, including clarity of ideas, expression, rhythm, unique selling points, vocabulary, persuasive language techniques • Use key terminology and specialist language to create strong representations • Structure the pitch varying pace and ability to generate interest to 'sell' the idea • Length, include concise use of restricted time or space available to make the pitch, succinctness • Adapt the mode of address so that it is appropriate for the client.	Detailed textual analysis of media text, focusing on developing microanalysis of style to include: • mise-en-scène • lighting • editing • audio • camerawork • macro analysis of genre • narrative • themes Understanding and recreating the genre of Narrative filmmaking: • Formats and purposes • Narrative structures • Visual storytelling • Cinematography • Sound and impact of sound • Filming process • Sourcing material for film production • Sound production techniques Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre: • Editing (image) • Editing (sound) • Generic conventions and use of iconography • Music, sound effects and titles • Music • Sound effects • Exporting for playback	Using effective research, construct a Rationale for ideas in response to a commission: • Use of research and statistical / background information about the client and commission • Source appropriate information linked to client and commission • Collate information about the target audience from primary and secondary research • Data analysis from charts and tables of information • Evaluate the appropriateness of response for target audience • Effective consideration of product and platform to audience. • Highlight key aspects that will have an impact on the ideas produced and evaluate their suitability for securing the client and commission • Funding and finances of the client company and the impact on the budget for production • Affiliations with third parties and their priorities • Research competitors within the same industry and their products • Scope of operations, including geographically and demographically • Regulatory restrictions on the client.	To use the institutional expectations and guidelines to plan, prepare and produce a response to a commission including the following: • Restrictions on the commission and impact on ideas proposed • Problem solving, including solutions, adaptations • Budget, including projected costs and breakdowns • Scheduling, including project management plans to meet anticipated deadlines • Presentation of data, including statistics, charts, budgets, schedules. • Legal considerations, including copyright and libel • Permissions from contributors, use of materials, clearances • Ethical considerations, including fairness, privacy • Accessibility • Expanding the pitch and proposal's creative ideas, reinforcing visual content to explain functions clarify content and to justify design choices.