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 – 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 - EDUQAS GCSE	Year 10	CORE	Component 1a ADVERTISING, FILM PROMOTION AND MAGAZINES (Language and Representation)		Component 2a SITCOMS (Language and Representation)		Component 3 (NEA) MEDIA PRODUCTION	
		COMP	Photography: COMPOSITION and PORTRAITURE	Component 1b FILM (Audience and Institution) Photography: PLATON	Photoshop Basics: PRINT-BASED PRODUCTS	Graphic Design: FILM POSTERS (Vector Graphics)		
	Year 11	CORE	Component 1b VIDEO GAMES (Audience and Institution)	Component 2b MUSIC VIDEOS (Audience and Institution)	Component 1b RADIO + FILM (Audience and Institution)	Component 1b NEWSPAPERS (Audience and Institution)	FINAL REVISION	
		COMP	EXAM SKILLS COMPONENT 1b	EXAM SKILLS COMPONENT 2b	EXAM SKILLS COMPONENT 1a/2a	EXAMS SKILLS PRACTISE QUESTIONS		

By the end of the course, learners will have had the opportunity to develop sector-specific applied knowledge and skills through realistic vocational contexts. Learners will be able to independently develop and apply knowledge by investigating and developing ideas through pre-production, production and post-production of media products; understand the processes of responding to briefs and generating product ideas; working to understand personal management of projects and effective communication and have developed the knowledge and skills to create effective print-based productions.

MEDIA STUDIES: WIDER CURRICULUM

KS4
Photography competition – Nene Park FILM CLUB – film and photography skills
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: SKILLS / KNOWLEDGE PROGRESSION BY THEMES

	REPRESENTATION	MEDIA LANGUAGE	AUDIENCE	MEDIA INDUSTRIES
COMPONENT 1+2: EXAMINED UNITS	Learners will develop the ability to read and understand: • 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	Learners will develop the ability to read and understand: • 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	Learners will develop the ability to read and understand: • 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	Learners will develop the ability to read and understand: • 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

	REPRESENTATION	MEDIA LANGUAGE	AUDIENCE	MEDIA INDUSTRIES
COMPONENT 3: NON-EXAMINED ASSESSMENT	To plan and use well planned *mise en scène* and design ideas to construct photographs according to the industry standard. To apply a range of photography skills which represent the client and their message positively and effectively. To develop and ensure editing skills represent the models and topic according to the needs identified by the brief. To plan and present written content that creates a specific representation as identified by the brief of the client. To ensure that representations create positive body images and world views according to the topic of the brief. To ensure work is original in its presentation and adheres to the legal standards of the media industry in terms of copyright, advertising standards (ASA) and press expectations (OFCOM) dependent on the product created and constructed.	To effectively and independently use primary and secondary research in response to a brief to ensure the following criteria are clearly highlighted and taken in to account: • The aim or purpose of the brief • The technical requirements: product type, size, duration, format. • Researching in similar existing products to understand the marketplace/competition and deconstruction to highlight key conventions linked to print media. • Products: mainstream, niche, alternative, generic, unconventional • Textual analysis of the technical and stylistic codes • Content analysis to establish the contents, order and sequencing. • Exploring the chosen media sector to support the generation of ideas. • The theme and focus of the brief and topic for which it has been designed.	To effectively and independently develop ideas in response to a brief by ensuring the following criteria are clearly highlighted and taken in to account: • The client: the type of company or organisation that has set the brief, their market or field and competitors • The target audience: age, gender, location, income level lifestyle, attitude, values, interests, behaviour, personality, demographics and psychographics • Using primary research and audience responses to tailor products to meet their needs • Using audience research to explore current trends in the chosen media sector.	To effectively and independently plan and produce a media product in response to a brief by ensuring the following criteria are clearly highlighted and taken in to account: <u>Product:</u> • Publishing: magazine, brochure, marketing material, newspaper, advertorial, leaflet, film poster and DVD covers <u>Planning:</u> • Page layout and design for publishing: • Conventions for planning to include sketches and wireframes • Positioning: assets, features, content, columns, white space • Design: consistency, headlines, straplines, colours, fonts. <u>Content:</u> • Structure: storyline, narrative, running order, pages, • Breakdown: articles, features • Style and design: *mise en scène*, tone, mode of address, house style <u>Time management:</u> • schedules: maintain production schedules of tasks and deadlines • contingency planning. <u>Copyright, clearances and permissions:</u> • checking copyright status of secondary assets and material: public copyright licences such as Creative Commons, royalty free (RF), public domain (expired copyright), • clearances to use locations, participants for public screening/viewing.