



Department: Media Studies

Program of Study: Key stage 4 to Key stage 5

Key Concepts

| Theoretical Framework | Media Language | Media Representation | Media Industries | Media Audiences | Practical Application | Social, historical and cultural contexts | Theory |
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| <p>Through studying media studies students will view, evaluate and analyse a variety of media products, and develop practical skills spanning a range of media forms. Students will study contemporary, diverse topics and varied and engaging content, helping our students to develop research, problem-solving skills as well as their creativity. They'll also refine their debating skills through the discussion of contemporary issues from a range of perspectives using the four key areas of the theoretical framework.</p> | <p>In this section students will develop their knowledge and understanding of:</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • how developing technologies affect media language • the codes and conventions of media forms and products, including the processes through which | <p>In this section students will develop their knowledge and understanding of:</p> <ul style="list-style-type: none"> • the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination • the way the media construct versions of reality through re-presentation • the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups • the effect of social and cultural context on representations | <p>In this section students will develop their knowledge and understanding of:</p> <ul style="list-style-type: none"> • processes of production, distribution and circulation by organisations, groups and individuals in a global context • the specialised and institutionalised nature of media production, distribution and circulation • the relationship of recent technological change and media production, distribution and circulation • the significance of patterns of ownership and control, including conglomerate ownership, vertical | <p>In this section students will develop their knowledge and understanding of:</p> <ul style="list-style-type: none"> • how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences • how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated • the interrelationship | <p>The NEA element requires students to:</p> <ul style="list-style-type: none"> • apply their knowledge and understanding of the theoretical framework of media studies to create a media product using one of the following forms: <ul style="list-style-type: none"> ○ television ○ music video ○ radio ○ newspapers ○ magazines ○ advertising/marketing ○ online, social and participatory media ○ video games • communicate meaning to an intended audience. | <p>This specification requires students to closely analyse and compare media products in relation to relevant key social, cultural, economic, political and historical contexts. Not every question in every exam series will require the analysis of the five contexts but students will need to be familiar with all of them in relation to a range of media products. Knowledge and understanding should be developed through the practical analysis or creation of media products. Media products should be considered in the light of the contexts in which they are produced and received.</p> | <p>In studying the media students need to engage in theoretical discussions and evaluate the validity of them using the CSPs. Students will use the theories to enable them to think critically about the media and how theories can help to examine media products.</p> |

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| | <p>media language develops as genre</p> <ul style="list-style-type: none"> the dynamic and historically relative nature of genre the processes through which meanings are established through intertextuality how audiences respond to and interpret the above aspects of media language. | <ul style="list-style-type: none"> how and why stereotypes can be used positively and negatively how and why particular social groups, in a national and global context, may be under-represented or misrepresented how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations how audiences respond to and interpret media representations. | <p>integration and diversification</p> <ul style="list-style-type: none"> the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products how media organisations maintain, including through marketing, varieties of audiences nationally and globally the regulatory framework of contemporary media in the UK the impact of 'new' digital technologies on media regulation, including the role of individual producers. | <p>between media technologies and patterns of consumption and response</p> <ul style="list-style-type: none"> how audiences interpret the media, including how they may interpret the same media in different ways how audiences interact with the media and can be actively involved in media production. | | | |
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Key Themes

| Representations of gender | Representations of events | Representations of place | Representations of social groups | Media language in context | Constructed realities | Regulations | Codes and conventions | Genre |
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| The discussion of gender representation is a dominant and ongoing debate in the study of media. Students | Students will explore how representations can differ depending on who is constructing it. | Here we explore the wider and larger media representations on a national scale, and how national identity | The representation of social groups helps students to explore identity on a regional/personal | Media language are the key signs and signifiers that students must identify and analyse. In this aspect of the | One of the wider debates in media studies is a more conceptual aspect of how the media builds a false reality | In studying the media, students must consider the business aspect of media productions. Students will | Students are to explore how each media form and product follow strict conventions. In this, students | The study of genre is exploring the instances of repetition and differences and how audiences |

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| will look at the issues and discussions surrounding how genders are represented and critically analyse how they are constructed and to what effect. | They will examine how perceptions of events can be manipulated depending on wider social, cultural and historical contexts and how representations can be influenced by individuals and institutions. | is constructed. Students will look at the influence of mass media and how it can create global representations. | scale. Students will explore how perceptions of certain social groups are defined and how stereotypes affect representations. | course, students must examine how media language is affected by the contexts in which they are use – such as media forms, media institutions, who is encoding the message, who is decoding the message. | that has become the norm. Students will explore how the media has shaped audience’s perception of reality and how there is, fundamentally, no longer and true representation of reality. Everything is now a copy of a copy, and how we understand it is through repetition and familiarity. | consider how media products are affected by the rules set out by institutions and how industry regulations affect content. | will look at key aspects of each media form and how they all follow basic patterns of construction to meet the needs of the audience and the industries in which they are produced. | are guided by their familiarity with genres. Students will study ho genre conventions affect and change media language and representations. |
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Key Stage 4

YEAR: 9

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 |
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| Big Question: | | | | | | | Big Question: | | | | | | | Big Question: | | | | | | Big Question: | | | | | | Big Question: | | | | | | | | | | | | |
| What is the media? What is mass media? How do you analyse the media? | | | | | | | Radio – is radio in decline? | | | | | | | Newspapers and news on TV. Is everything fake news? | | | | | | YouTube stardom. Do audiences exist anymore? | | | | | | Is there still a gender representation issue? | | | | | | What is the media? What is the problem with mass media? | | | | | | |
| Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | Key Concepts | | | | | | Key Concepts | | | | | | | | | | | | |
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| Assessment Method: Construct your own music videos | | | | | | | Assessment Method: Write a script and produce a radio show for an existing radio station | | | | | | | Assessment Method: Design and write your own newspaper for a local tabloid style newspaper | | | | | | Assessment Method: Create a fan based website for a superhero/fantasy franchise. | | | | | | Assessment Method: Create a front page for fashion based magazine aimed at men or women | | | | | | Assessment Method: Mini project. Select an area of study of your choice and analyse various media products in your chosen area. Create a cross media piece e.g. website and magazine, newspaper and website. | | | | | | |

YEAR: 10

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | | | |
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| Big Question: Beginning of CSP study. Are video games making kids violent? | | | | | | | Big Question: How and why are YouTube stars able to exist? | | | | | | | Big Question: TV – Dr Who How is TV affected by the contexts in which they are produced? | | | | | | | Big Question: Newspaper Does anybody read the news anymore? | | | | | | | Big Question: Music Video What's the point in them? | | | | | | | Big Question: Practical Application Media Project Start planning and producing NEA. | | | | | | |
| Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | | | | | | | |
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| Assessment Method: Essay question – to what extent are representations affected by the contexts in which they are produced? | | | | | | | Assessment Method: Design a fan website for an existing superhero movie and create an audio visual link to a YouTube channel. | | | | | | | Assessment Method: Create a storyboard for 1 minute 30 second trailer that will promote a serial crime drama of their creation. | | | | | | | Assessment Method: Analysis of a newspaper front page and explore how narratives are constructed. | | | | | | | Assessment Method: Critical analysis of how audiences are targeted and represented in the music industry. | | | | | | | Assessment Method: Students can use assessments as part of the NEA element if it matches the brief. | | | | | | |

YEAR: 11

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | | | |
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| Big Question: How do adverts make people buy their product? Revisiting the framework. | | | | | | | Big Question: Is radio still relevant? | | | | | | | Big question: Are beauty standards unrealistic? (magazine) | | | | | | | Big Question: How do films advertise? | | | | | | | NEA FOCUS | | | | | | | EXAM PRACTISE | | | | | | |
| Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | Key Concepts | | | | | | | | | | | | | |
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| Assessment Method: Essay – how do print adverts construct a narrative and represent their ideologies in society | | | | | | | Assessment Method: Evaluation – to what extent is radio meeting the needs of their audiences? | | | | | | | Assessment Method: Essay question: to what extent are representations of gender a construction? | | | | | | | Assessment Method: Create a map of the marketing strategies used by movie producers and evaluate how/if they're successful. | | | | | | | Assessment Method: | | | | | | | Assessment Method: | | | | | | |

Key Stage 5

YEAR: 12

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | | | |
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| Big Question: What is the media? Why are we studying it? Why is it important? Targeted CSP: Marketing and advertising | | | | | | | Big Question: How do media producers communicate and influence audiences? Targeted CSP: Music video | | | | | | | Big Question: Current criticisms in media. What issues do we face in a 'media generation'? In-depth CSP: TV and magazines | | | | | | | Big Question: Changes in the media landscape. How has media adapted to changes in technology and changing audiences? Targeted CSP: Radio and newspapers | | | | | | | Big Question: How have computer games become a media product? In-depth CSP: Gaming | | | | | | | NEA Prep Application of media framework to production. | | | | | | |
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| Assessment Method: Formative/Summative Analysis of gender representations. Application of media theories | | | | | | | Assessment Method: Formative/Summative Application of media theories Planning and producing media products. | | | | | | | Assessment Method: Formative/Summative Planning and producing media products. | | | | | | | Assessment Method: Formative/Summative Application of media theories Evaluation and analysis of how the media constructs an ideological view of the world. | | | | | | | Assessment Method: Formative/Summative Planning and producing media products. | | | | | | | Assessment Method: Formative/Summative Planning and producing media products. | | | | | | |

YEAR: 13

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 |
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| Big Question: Modern media landscapes. How and why are media products constantly evolving? In-depth CSP: Online, social, participatory. | | | | | | | Big Question: How do micro budget movies make money? Targeted CSP: Film | | | | | | | Big Question: Revisiting Targeted CSPs | | | | | Big Question: Revisiting In-depth CSPs | | | | Big Question: NEA deadline and exam prep | | | | | Exam Prep | | | | | | | | | | |
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| Key Themes | | | | | | | Key Themes | | | | | | | Key Themes | | | | | Key Themes | | | | Key Themes | | | | | Key Themes | | | | | | | | | | |
| Assessment Method: Formative/Summative Application of media theories | | | | | | | Assessment Method: Formative/Summative Analysis and evaluation of current media climate | | | | | | | Assessment Method: Formative/Summative | | | | | Assessment Method: Formative/Summative | | | | Assessment Method: Formative/Summative | | | | | Assessment Method: Formative/Summative | | | | | | | | | | |