

Media Studies A Level - Year 13 Curriculum Map

<b>Content (Intent)</b>	<b>Links to prior learning</b>	<b>Skills and Assessment (Implementation)</b>	<b>Expected Learning Outcomes (Impact)</b>
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<p><b>Term 1</b></p> <p><b>(Teacher 1)</b></p> <p><b>Component 2: Media Forms and Products in Depth</b></p> <p><b>Section A: Television in the Global Age:</b></p> <p><b><u>The Jinx and No Burqas Behind Bars</u></b></p> <p>Including applying the following theories to the case study documentaries:</p> <p><b>Media Language:</b>  Semiotics (including Barthes)  Narratology (including Todorov)  Genre (including Neale)  Structuralism (including Levi-Strauss)  Postmodernism (including Baudrillard)</p> <p><b>Representation:</b>  Theories of representation (including Hall)  Theories of identity (including Gauntlett)  Feminist Theories (including bell hooks and Van Zoonen)  Theories of gender performativity (including Butler)  Theories around ethnicity and postcolonial theory (including Gilroy)</p>	<p>Links to theory studied in Year 12.</p> <p>Builds upon and develops analytical skills.</p> <p>Develops written communication skills previously studied in GCSE English.</p>	<p>Snapshot Assessment:  Exam style question analysis of The Jinx and/or No Burqas Behind Bars.</p>	<p><b>*The following list of outcomes applies to <u>all 3 sections of Component 2</u>. In each case they are linked to the particular case studies for that section.</b></p> <p>Students able to understand and explain the following in relation to each case study:</p> <ul style="list-style-type: none"> <li>• How the different modes and language associated with different media forms communicate multiple meanings</li> <li>• How the combination of elements of media language influence meaning</li> <li>• How developing technologies affect media language</li> <li>• The codes and conventions of media forms &amp; products, including the processes through which media language develops as a genre</li> <li>• The dynamic and historically relative nature of genre</li> <li>• The processes through which meanings are established through intertextuality</li> </ul>
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<p><b>Media Industries:</b> Power and media industries (including Curran and Seaton) Regulation (including Livingstone and Lunt) Cultural industries (including Hesmondhalgh)</p> <p><b>Audiences:</b> Media effects (including Bandura) Cultivation theory (including Gerbner) Reception Theory (including Hall) Fandom (including Jenkins) 'End of audience' theories (including Shirky)</p> <p><b>NEA (Teacher 2)</b> <b>Research, Planning, Statement of Aim and Intentions</b></p> <ul style="list-style-type: none"> <li>• Analysis of the use of media language in similar media products to identify the codes and conventions of the particular genres and forms</li> <li>• Research into how the industry context – the media organisation, production processes, distribution and marketing, scheduling/positioning, regulatory issues etc. – impacts on a production.</li> <li>• Research into the ways in which media industries use digital convergence across different platforms – how media products</li> </ul>		<p>Students to submit:</p> <ul style="list-style-type: none"> <li>• A project plan including a timeline and the planned use of, for example, resources or equipment.</li> <li>• Planning documents appropriate to the form/product undertaken such as: a step outline; a shot list; a storyboard; a script; draft designs; mock-</li> </ul>	<ul style="list-style-type: none"> <li>• How audiences respond to and interpret the above aspects of media language</li> <li>• How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way</li> <li>• The significance of challenging and/or subverting genre conventions</li> <li>• The significance of the varieties of ways in which intertextuality can be used in the media</li> <li>• The way media language incorporates viewpoints and ideologies</li> <li>• The way events, issue, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination</li> <li>• The way the media through re-representation construct versions of reality</li> <li>• The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</li> <li>• The effect of social and cultural context on representations</li> </ul>
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<p>are interrelated and how different media platforms can be used to promote and distribute products, and engage audiences in different ways. Identify examples from similar products analysed.</p> <ul style="list-style-type: none"><li>• Research into the methods used to target and address audiences, including analysis of the techniques used to appeal to, engage and position an intended audience.</li><li>• Research into audience responses to, and interaction with, media products.</li></ul>		<p>ups of composition and layout.</p> <p>Regular feedback (informal assessment) of NEA in progress. *Will not be formally assessed until final submission date.</p>	<ul style="list-style-type: none"><li>• How and why stereotypes can be used positively and negatively</li><li>• How and why particular social groups, in a national and global context, may be under-represented or misrepresented</li><li>• How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a</li></ul>
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<p><b>Term 2</b>  <b>Component 2: Media Forms and Products in Depth</b>  <b>Section A: Television in the Global Age:</b>  <b><u>The Jinx and No Burqas Behind Bars</u></b>  <b><u>Continued</u></b>  <b>(Teacher 1)</b></p> <p><b>NEA (Teacher 2)</b>  <b>Completion of Print Materials: DVD Cover and two Posters.</b></p>	<p>Links to theory studied in Year 12.</p> <p>Builds upon and develops analytical skills.</p> <p>Develops written communication skills previously studied in GCSE English.</p> <p>*NEA links to photography and editing skills for those students who also take A Level Photography.</p>	<p>Regular feedback (informal assessment) on NEA progress</p> <p>Students to submit Print based marketing materials by internal deadlines.</p> <p><b>*Formal Assessment: Year 13 Mock Exams (November)</b>  <b>Component 1 Paper: 2 hours 15 minutes</b></p>	<p>wide range of media representations</p> <ul style="list-style-type: none"> <li>• How audiences respond to and interpret media representations</li> <li>• The way in which representations make claims about realism</li> <li>• The impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups</li> <li>• The effect of historical context on representations</li> <li>• How representations may invoke discourses and ideologies and position audiences</li> <li>• How audience responses to and interpretations of media representations reflect social, cultural and historical circumstances</li> <li>• Processes of production, distribution and circulation by</li> </ul>
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<p><b>Term 3</b></p> <p><b>(Teacher 1)</b>  <b>Component 2: Media Forms and Products in Depth</b>  <b>Section B: Magazines: Mainstream and Alternative Media</b></p> <p><u><b>Vogue and The Big Issue</b></u></p> <p><b>(Teacher 2)</b>  <b>Component 2: Media Forms and Products in Depth</b>  <b>Section C: Media in the Online Age</b></p> <p><u><b>Zoella and Attitude</b></u></p> <p>Including applying the following theories to the case study products:</p> <p><b>Media Language:</b>  Semiotics (including Barthes)  Narratology (including Todorov)  Genre (including Neale)  Structuralism (including Levi-Strauss)  Postmodernism (including Baudrillard)</p> <p><b>Representation:</b>  Theories of representation (including Hall)</p>	<p>Links to theory studied in Year 12.</p> <p>Builds upon and develops analytical skills.</p> <p>Develops written communication skills previously studied in GCSE English.</p>	<p>Snapshot Assessment: Exam style question analysis of Vogue/The Big Issue</p> <p>Snapshot Assessment: Exam style question analysis of Zoella/Attitude</p> <p>Ongoing regular assessment of Exam Style Questions for Components 1 and 2</p>	<p>organisations, groups and individuals in a global context</p> <ul style="list-style-type: none"> <li>• The specialised and institutionalised nature of media production, distribution and circulation</li> <li>• The relationship of recent technological change and media production, distribution and circulation</li> <li>• The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification</li> <li>• The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products</li> <li>• How media organisations maintain, including through marketing, varieties of audiences nationally and globally</li> <li>• The regulatory framework of contemporary media in the UK</li> <li>• The impact of 'new' digital technologies on media regulation, including the role of individual producers</li> <li>• How processes of production, distribution and circulation shape media products</li> </ul>
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<p>Theories of identity (including Gauntlett) Feminist Theories (including bell hooks and Van Zoonen) Theories of gender performativity (including Butler) Theories around ethnicity and postcolonial theory (including Gilroy)</p> <p><b>Media Industries:</b> Power and media industries (including Curran and Seaton) Regulation (including Livingstone and Lunt) Cultural industries (including Hesmondhalgh)</p> <p><b>Audiences:</b> Media effects (including Bandura) Cultivation theory (including Gerbner) Reception Theory (including Hall) Fandom (including Jenkins) 'End of audience' theories (including Shirky)</p>			<ul style="list-style-type: none"><li>• The impact of digitally convergent platforms on media production, distribution and circulation</li><li>• The role of regulation in global production, distribution and circulation</li><li>• The effect of individual producers on media industries</li><li>• How audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste</li><li>• How media producers target, attract, reach, address and potentially construct audiences</li><li>• How media industries target audiences through the content and appeal of media products and through the ways in which they are</li></ul>
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<p><b>Term 4</b> (Teacher 1) <b>Component 2: Media Forms and Products in Depth</b> <b>Section B: Magazines: Mainstream and Alternative Media</b></p> <p><u><b>Vogue and The Big Issue Continued</b></u></p> <p>(Teacher 2) <b>Component 2: Media Forms and Products in Depth</b> <b>Section C: Media in the Online Age</b></p> <p><u><b>Zoella and Attitude Continued</b></u></p> <p><b>*Begin Revision and Exam Preparation once units of work are complete (Both teachers)</b></p>	<p>Links to theory studied in Year 12.</p> <p>Builds upon and develops analytical skills.</p> <p>Develops written communication skills previously studied in GCSE English.</p>	<p>Final marking and assessment of NEA</p> <p><b>*Formal Assessment: Year 13 Mock Exams (March)</b> <b>Component 2 Paper: 2 hours 30 minutes</b></p>	<p>marketed, distributed and circulated</p> <ul style="list-style-type: none"> <li>• The interrelationship between media technologies and patterns of consumption and response</li> <li>• How audiences interpret the media, including how they may interpret the same media in different ways</li> <li>• How audiences interact with the media and can be actively involved in media production</li> <li>• How specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms</li> <li>• How media organisations reflect the different needs of mass and specialised audiences, including through targeting</li> <li>• How audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital</li> </ul>
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<b>Term 5</b>  <b>Revision and Final Exam Preparation</b>  <b>Revision of <u>all</u> case studies for Component 1 <u>and</u> 2.</b>	Consolidation of all learning from Year 12 and 13.	<b>Final Assessment External A Level Exams:</b> <b>Component 1: 2 hours 15 minutes</b> <b>Component 2: 2 hours 30 minutes</b>  <b>Online Submission of NEA results and sample to Eduqas by centre.</b>	<ul style="list-style-type: none"><li>• The role and significance of specialised audiences, including niche and fan, to the media</li><li>• The way in which different audience interpretations reflect social, cultural and historical circumstances</li></ul>
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