Media Studies Start to End Point Mapping Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids

Year 12	Term 1	Term 2	Term 3
Unit(s)	Toolkit for Analysing Print-Based Media Products, Toolkit for Analysing Audio-Visual Media Products, Advertising and Marketing, Music Videos, Videogames, Radio, Newspapers (introduction)	Newspapers (conclusion), Film, NEA: Cross-Media Production (introduction)	NEA: Cross-Media Production (continued), Trial exam preparation
Key Retainable Knowledge & Skills	**Toolkit for Analysing Print-Based/Audio-Visual Media Products** • Building on students' previous knowledge of analysing media from other subjects (see below), equip students with the skills to analyse media products through their use of media language, including how elements create polysemic meanings in different forms, genre, intertextuality and ideologies • These give a broad overview of skills for the rest of the course and ensure students can tackle any of the NEA briefs when they are released in March **Advertising and Marketing** • Deliberately beginning with this accessible and familiar media form, study the *Kiss of the Vampire* film poster (1963), Tide print advertisement (1950s) and Paralympics audio-visual advertisement (2021) • Apply the previously-learnt media language analytical skills • Introduce the media language theories of semiotics (Roland Barthes) and structuralism (Claude Lévi-Strauss) • Introduce and apply analysis of representations (of individuals, groups, events and issues) • Consider these representations in light of historical, social and cultural contexts • Introduce theories of representation (Stuart Hall), identity (David Gauntlett), feminism (Liesbet van Zoonen and bell hooks) and ethnicity/postcolonial theory (Paul Gilroy) • Develop comparative skills by comparing the *Kiss of the Vampire* film poster to other historical film posters • Introduce audience concepts via analysis of the Tide and Paralympics adverts, including cultivation theory (George Gerbner) and reception theory (Stuart Hall) **Music Videos** • After an introduction to the form, use the audio-visual toolkit to analyse 'Formation' by Beyoncé (mainstream) and 'Seventeen Going Under' by Sam Fender (independent), applying the concepts and theories of media language and representation already established in the advertising and marketing unit **Videogames** • Introduce videogames media form and analyse industry and audience issues, using the previously-learnt concepts and theories to applied to this more modern form **Radio** • Focus attention on more niche/minority media products by studying *Have You Heard George's Podcast* from an industry and audience perspective • Apply existing industry and audience concepts/theories to these more unfamiliar form • Introduce and apply fandom theory (Henry Jenkins) **Newspapers** (introduction) • See right	**Newspapers** (continued) • Background to newspapers, before moving on to close media language and representations in the set editions of the *Daily Mirror* and *The Times*; many existing concepts are reaffirmed, but with the addition of representations of realism and context • Explore how audiences respond to newspapers, using both the exam board-set and centre-chosen editions of the *Daily Mirror* and *The Times*, with previously-introduced (in advertising and marketing) concepts (including categorisation, targeting and interpretation) • Enhance study of audiences in newspapers with new concepts of specialised audiences, interaction, the effect of detail technologies on audiences and the 'end of audience' theory (Clay Shirky) • Introduce the key concept of industry, including production, distribution, ownership, economic factors, marketing, regulation, convergence of media platforms and the effect of individual producers • Introduce new industry theories of power and media industries (James Curran and Jean Seaton), regulation (Sonia Livingstone and Peter Lunt) and the cultural industries theory (David Hesmondhalgh) **Film** • Close focus on industry, including film marketing • Apply previously-learnt audience concepts and theories to film • Compare and contrast the differing industries of mainstream film (via *Black Panther*) and independent film (via *I, Daniel Blake*) • Particular focus on marketing to different categories of audiences, such as the focus on ethnicity in *Black Panther* • Introduce and apply the media effects theory (Albert Bandura) **Cross-Media Production** (introduction) • See right	**Cross-Media Production** (continued) • Using the Eduqas NEA materials as a starting point, introduce the concept responding to a brief and the skills required to do so • Develop independent research skills • Develop planning and project management skills • Craft writing to a word count • Apply previously-learnt knowledge from earlier in the course to practical production work • Develop practical production skills, including photography and filming • Learn editing techniques for print-based, audio-visual and digital platforms • Learn how to use relevant software, including Adobe Photoshop, Adobe InDesign, Adobe Premiere Pro and Wix • Consider how to combine work to build it into a campaign • Develop abilities to respond to limited feedback and enhance work as a result of this **Component 1 Revision** • Develop writing skills, including for exam-based essays and for the NEA statement of aims and intentions • Focus on question decoding skills in preparation for the end-of-year trial exams
Key Technical Vocabulary	action code, active audience, anchorage, appeal, attract, audience interpretation, audience positioning, audience response, audio, binary opposites, broadsheet, camera angles, camera shots, caption, connotation, conventions, cultural capital, demographic category, decoding, denotation, diegetic sound, editing, encoding, enigma code, gender, genre, iconography, independent record label, intertextuality, layout, media form, media language, mise-en-scène, mode of address, non-diegetic sound, representation, selection and combination, sign, technical codes, visual codes	aspirational, avatar, audience categorisation, audience consumption, audience segmentation, circulation, cross platform marketing, discourse, distribution, diversification, franchise, Four Cs, gatekeeper, ideology, independent film, ludology, mass audience, mediation, misrepresentation, news agenda, niche audience, open world videogame, opinion leader, political bias, production, realism, regulator, specialised audience, splash, stripped, tabloid, target audience, 'window on the world'	brand identity, conglomerate, convergence, horizontal integration, house style, intellectual property, media platform, synergy, vertical integration
Opportunities for Reading	• Articles from the academic and highbrow press on the Media Studies independent reading list	• Articles from the academic and highbrow press on the Media Studies independent reading list	• Articles from the academic and highbrow press on the Media Studies independent reading list
Developing Cultural Capital	• Historical knowledge, especially of feminist movement, from Tide advertisement (1950s) and *Kiss of the Vampire* film poster (1963) • Knowledge of disability from the Paralympics advertisement • Understanding of minority groups through study of less mainstream media products in the radio module	• Political knowledge from newspapers, focused on the 'partygate' scandal • Social knowledge from welfare system featured in *I, Daniel Blake*	• Independent research for NEA develops knowledge of specified media form and industry
Cross Curricular Links	• Existing analytical skills from lower school lessons in English, Art and Technology – now applied to a new/advanced subject	• Cross overs with Politics and Life Skills due to political nature of newspapers studied Economics (especially funding) from film industry study	• Use and further enhancement of ICT skills for NEA
Key Assessment	• Unseen print and audio-visual media language essays • Advertising/marketing: *Kiss of the Vampire* film poster comparative representations essay • Advertising and marketing: Tide print advertisement comparative representations essay • Music videos comparative representations essay • Videogames industry/audience essay	• Newspapers: Section A representations essay • Newspapers: Section B industry essay • Radio industry/audiences essay • Full Component 1 practice exam (in class) • Ongoing assessment of NEA (within JCQ rules)	• Ongoing assessment of NEA (within JCQ rules) • Full Component 1 trial exam

Year 13	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Component 1 Revision Television (introduction) Magazines (introduction) Online media (introduction)	Television (continuation) Online Media (continuation) Magazines (continuation)	Television (revision) Magazines (revision) Online media (revision) Consolidation of all content, including Year 12 Component 1 topics
Key Retainable Knowledge & Skills	**Component 1 Revision** • See Component 1 in Year 12 **Television** • Build on students' knowledge of this ostensibly familiar media form to introduce an understanding of the industry • Study both a mainstream (*Black Mirror*) and non-English language product (*The Returned*) • Apply the full theoretical framework learnt in Year 12 (media language, representations, industries and audiences) to the two set products of *Black Mirror* and *The Returned* • While doing so, develop depth, as opposed to the breadth of Year 12, by examining the products and everything around the products (marketing etc.) • Introduce new media language theories of narratology (Tzvetan Todorov), genre theory (Steve Neale) and postmodernism (Jean Baudrillard) and the representation theory of gender performativity (Judith Butler) • Consider where these products fit in their channels' strategies • Conclude study of television, with focus on developing comparative skills, particularly in regard to lesser familiar areas of industries and audiences • Focus on developing ability to put learnt knowledge into writing **Magazines** • Begin to apply analytical skills to a new media form, magazines • Close focus on historical context through the study of a 1965 edition of *Vogue* • Focus this term on representation, especially of gender, through focus on *Vogue* • Introduction to the concept of independent magazine publishing through the study of *The Big Issue* • Continue study of media form in increasing depth by closely analysing further selected pages from the magazines • Increased focus on applying academic theories and how they can be discussed and critiqued, with particular exploration on the time difference between the two magazines • Extensive work linking the magazines to their historical contexts • Investigation into the changing nature of the magazine industry, including the shift to digital publication (and therefore free content) and how magazines have adjusted their funding models to (try to) survive • Increased exploration of the ideology of the magazines, especially in regard to *The Big Issue* **General** • As always, a continued development of writing skills, though a special focus on theory evaluation, as this concept is introduced, taught and assessed	**Online Media** • Introduce key concepts of online media – a form very familiar to students, though probably not studied in any detail in previous learning • Analysis of mainstream online media through Zoella • Apply the previously-learnt knowledge and theories from across the theoretical framework (media language, representation, media industries and audiences), though with increased depth and new focus on 'sub' concepts, such as self-representation • Also apply this knowledge and understanding to a less mainstream media product, the *Attitude* website • In *Attitude*, new focus on how minority groups are represented (or underrepresented) in the media • As study continues, continue to apply the previously-learnt framework to the two set products, with increased focus on the less mainstream product (*Attitude*) • Apply theories previously-learnt, but with increased critical eye of if they still apply in this newer media form • Broaden exploration to include whole range of products, including across different social media sites (YouTube, Instagram, Facebook, Twitter etc.) • Focus on funding, such as advertising, promotions and product placement, and how this is regulated by Ofcom **General** • Develop writing skills, including for exam-based essays and for the NEA statement of aims and intentions • Strong focus on 'filling gaps' and imparting personalised, bespoke knowledge based on outcomes of students' trial exams • Particular focus on writing skills and essay technique	**Consolidation/Revision** • Revision of content for the last two years • Tying together knowledge to make synoptic links across the course and ability to make connections across the full course of study and theoretical framework • Refine and develop analytical writing skills
Key Technical Vocabulary	arc of transformation, back story, channel identity, cover lines, ethnocentric, equilibrium, feature, flexi narrative, global, hybrid genre, linear narrative, narrative, non-linear narrative, pick and mix theory, privileged spectator position, public service broadcaster, repertoire of elements, simulcast, sub-genre, underrepresentation	ethos, fandom, hegemony, interactive audience, passive audience, plurality, textual poaching, viral marketing	
Opportunities for Reading	• Articles from the academic and highbrow press on the Media Studies independent reading list	• Articles from the academic and highbrow press on the Media Studies independent reading list	• Articles from the academic and highbrow press on the Media Studies independent reading list
Developing Cultural Capital	• International knowledge, particularly of France/Europe, from the study of *The Returned* • Historical knowledge, particularly of cultural changes, in the 1960s from magazines unit	• Knowledge of the difficulties faced by minority groups when studying *Attitude*	
Cross Curricular Links (Authentic Connections)	• Some links with History, due to focus on historical context of magazines – such as culture in the 1960s • Life Skills links due to study of *The Big Issue*	• Links with ICT due to focus on the online media form	
Key Assessment	• Essay(s) tailored to students' Component 1 revision needs • Full Component 1 trial (October) • Television: *Black Mirror* media language/representations essay • Television: *The Returned* industry/audiences essay (theory evaluation) • Magazines: *Vogue* and *The Big* Issue comparative essay on media language/representations	• Online media media language/representations essay • Full Component 2 practice exam (in class) • Full Component 1 and Component 2 trial exams (February) • Essay, set based on trial exam outcomes • Online media industry/audiences essay • Essay(s) tailored to students' revision needs	• Essay(s) tailored to students' revision needs