

Calendar: Y12 Term 2			
Product: The Missing TV series			
<p><i>The Missing</i> is a complex mainstream television product in which the codes and conventions of the crime drama are recognisable but they are also challenged and sometimes subverted. Detailed analysis of this media form including the <b>process through which media language develops as genre</b> will provide students with an opportunity to understand and reflect on the <b>dynamic nature of genre</b>.</p> <p><i>The Missing</i> is the BBC's response to the success of ITV's <i>Broadchurch</i> which reintroduced the English language extended serial format to UK drama schedules following the success of foreign language series such as <i>The Killing</i> and the <i>The Bridge</i>. It is an example of co-operation between the BBC, STARZ (USA) and the Belgian government's Tax Shelter scheme.</p>			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
How is media language applied in <i>The Missing</i> ?	<p><b>Analysis should include:</b></p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li> </ul> <p><b>Narrative</b></p> <ul style="list-style-type: none"> <li>• Which narrative <b>techniques</b> are used to <b>engage the audience</b> in the opening episode of <i>The Missing</i>?</li> <li>• How does the use of the <b>narrative conventions</b> of the <b>crime drama</b> - use of enigmas, binary oppositions, restricted narration etc. - position the audience?</li> <li>• A narrative approach to crime drama could include <b>analysing the appeals of the structure</b> as reassuring and predictable - even when dealing with difficult subject matter.</li> <li>• The ways in which the <b>narrative structure</b> of <i>The Missing</i> offers <b>pleasure</b> to the audience.</li> <li>• <b>Narratology</b> including Todorov</li> </ul> <p><b>Genre</b></p>		Synopsis of episode Scene analysis Glossary term Mind map of concepts Screen shots

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• <b>Conventions of the TV mini-series</b> and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.</li> <li>• Definition of the series as belonging to the <b>drama and crime genres</b></li> <li>• Analysing the current popularity of the crime genre - how might it work as metaphor for society?</li> <li>• The relationship between <b>Genre and Myth</b></li> <li>• <b>Genre theory</b> including Neale</li> </ul>		
How does <i>The Missing</i> provides a range of representational areas to explore; gender, the family, place, issues, events, class?	<ul style="list-style-type: none"> <li>• <b>Negative and positive</b> use of <b>stereotypes</b></li> <li>• Opportunities for discussion of performative identities in the representation of <b>gender</b> in <i>The Missing</i> - <b>Judith Butler</b></li> <li>• Feminist debates - Violence and the representation of gender. This could include the controversy around using violent crime against women as popular entertainment</li> <li>• Representations of <b>family</b> and their <b>ideological significance</b></li> <li>• Representation of <b>place</b> - northern Europe and Middle East</li> <li>• Analysis of how the representations convey values, attitudes and beliefs about the world</li> <li>• Theories of representation including <b>Hall</b></li> <li>• Feminist theories including <b>bell hooks</b> and <b>Van Zoonen</b></li> </ul>		Revisit knowledge on representation theory
Why are industry issues important to <i>The Missing</i> ?	<ul style="list-style-type: none"> <li>• The <b>regulatory framework</b> of contemporary media, with the focus on PSB in the UK</li> <li>• New Pictures and Two Brothers Pictures, STARZ and Film Flanders provide a case study for the specialised nature of media production, distribution and circulation within a <b>transnational and global</b> context.</li> <li>• Understanding of how media products are <b>shaped</b> by the <b>processes of production, distribution and circulation?</b></li> <li>• Cultural industries including <b>Hesmondhalgh</b></li> </ul>		Review Hesmondhalgh Case studies on TV production companies
How are issues	<ul style="list-style-type: none"> <li>• The <b>production, distribution and exhibition</b> of <i>The Missing</i></li> </ul>		Revision notes

Media Studies Curriculum Map: CSP

<p>surrounding audience significant for <i>The Missing</i>?</p>	<p>shows how audiences can be reached, both on a national and global scale, through different <b>media technologies</b> and platforms, moving from the national to transnational through broadcast and digital technologies.</p> <ul style="list-style-type: none"> <li>• The way in which different audience interpretations reflect <b>social, cultural and historical</b> circumstances is evident in the analysis of <i>The Missing</i> which is explicitly linked to contemporary issues.</li> <li>• The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media <b>producers target, attract and potentially construct audiences.</b></li> <li>• Cultivation theory including <b>Gerbner</b></li> <li>• Reception theory including <b>Hall</b></li> </ul> <p>Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.</p>		<p>on Gerbner and Hall</p>
<p><b>What are the social, political, economic and cultural contexts that have impacted on <i>The Missing</i></b></p>	<p><i>The Missing's</i> parallel storylines, set in the past and present foregrounds the Iraq war and the political debates and controversies about the British involvement in it. The role of popular culture in examining past history is relevant here. The institution of the army frequently operates as a microcosm of wider social and cultural contexts in the exploration of changing expectations of gender roles as well its relationship to family structures. Values and ideologies of different cultures are represented through different religious and ethnic beliefs. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.</p>	<p>Media Two Television 25 marks</p>	

Calendar: Y13 Term 1			
Product: Witnesses TV series			
<p>The series is visually interesting, constructing a stylised representation of ‘real’ places which transmit meanings about characters, places and issues. A detailed analysis of different aspects of mise-en-scene will provide students with a strong foundation to build on in terms of analysing representations, ideological meanings and audience positioning.</p> <p><i>Witnesses</i> is part of a recent trend – which really started with BBC4’s showing of <i>The Killing</i> – for foreign language series to perform well critically and commercially with particular UK audiences. <i>Witnesses</i>, as an example of French <b>Public Service Broadcasting</b> provides the opportunity to study PSB in a different national context. Broadcast on Channel 4 in the UK, <i>Witnesses</i> was also part of the new online channel ‘Walter Presents’ providing an example of the influence of new technology and convergence on media industries.</p>			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
How is media language applied in <i>Witnesses</i> ?	<p><b>Analysis should include:</b></p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• Postmodernism: Use of pastiche and bricolage</li> </ul> <p><b>Narrative</b></p> <ul style="list-style-type: none"> <li>• How does the use of the <b>narrative conventions</b> of the <b>crime drama</b> – use of enigmas, binary oppositions, restricted and omniscient narration etc -- position the audience?</li> <li>• A narrative approach to crime drama could include <b>analysing the appeals of the structure</b> as reassuring and predictable – even when dealing with difficult subject matter.</li> </ul>		<p>Synopsis of episode</p> <p>Scene analysis</p> <p>Glossary term</p> <p>Mind map of concepts</p> <p>Screen shots</p>

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• The narrative of <i>Witnesses</i> can be defined as <b>postmodern in its self-reflexive</b> style - particularly in its narrative about the family.</li> <li>• <b>Narratology</b> including Todorov</li> </ul> <p><b>Genre</b></p> <ul style="list-style-type: none"> <li>• <b>Conventions of the TV mini-series</b> and the way in which this form is used to appeal to audiences; how it is distinct from, but related to series and serials.</li> <li>• Definition of the series as belonging to the <b>drama and crime genres</b></li> <li>• Analysing the current popularity of the crime genre - how might it work as metaphor for society?</li> <li>• <b>Genre theory</b> including Neale</li> </ul>		
<p>What representational issues are important in <i>Witnesses</i>?</p>	<ul style="list-style-type: none"> <li>• Representation of <b>national and regional identity</b> (Northern France)</li> <li>• Representation <b>of gender</b>: The woman as detective, the male boss, gender stereotypes etc.</li> <li>• Feminist debates - Violence and the representation of gender. This could include the controversy around using violent crime against women as popular entertainment</li> <li>• Analysis of how the representations convey values, attitudes and beliefs about the world</li> <li>• Theories of representation including <b>Hall</b></li> <li>• Feminist theories including <b>bell hooks</b> and <b>Van Zoonen</b></li> </ul> <p><i>Witnesses</i> provides a range of representational areas to explore from the national and regional to family structures and gender roles. All of the areas tend to overlap with representations of nation signified through aspects of ethnicity, religion and class, while the reinforcement and subversion of gender stereotypes allow students to consider how representations reflect social, cultural and historical circumstances:</p>		

Media Studies Curriculum Map: CSP

<p>What industry issues are important for <i>Witnesses</i>?</p>	<ul style="list-style-type: none"> <li>• What is the <b>regulatory framework</b> of contemporary media, with the focus on PSB in the UK and France?</li> <li>• How does Walter Presents and Kudos productions provides a case study for the specialised nature of media production, distribution and circulation within a <b>transnational and global</b> context?</li> <li>• How can you apply Cultural industries including <b>Hesmondhalgh</b>?</li> </ul>	<p>Marshall McLuhan 'Global Village' Technologies act to create a global community'. How does <i>Witnesses</i> demonstrate the change nature to television production? (12 marks)</p> <p><b>TFP</b> How does the production and distribution of <i>Witness</i> acknowledge the shift in television programming to a more transnational approach? (20 marks)</p>	<p>Create a mind map about the impact of globalisation. Use Media Fact Sheet 92 and your own research on the idea of a 'global village'. Take note of and highlight key vocabulary and ideas.</p> <p>Read the article about Walter Presents and create a mind map explaining how he is changing the face of TV</p>
<p>How are issues surrounding audience significant for <i>The Witnesses</i>?</p>	<ul style="list-style-type: none"> <li>• The <b>production, distribution and exhibition</b> of <i>Witnesses</i> shows how audiences can be reached, both on a national and global scale, through different <b>media technologies</b> and platforms, moving from the national to transnational through broadcast and digital technologies.</li> </ul>		<p>Revision notes on Gerbner and Hall</p>

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• The way in which different audience interpretations reflect <b>social, cultural and historical</b> circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues.</li> <li>• The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media <b>producers target, attract and potentially construct audiences.</b></li> <li>• Cultivation theory including <b>Gerbner</b></li> <li>• Reception theory including <b>Hall</b></li> </ul> <p>Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.</p>		
<p><b>What are the social, political, economic and cultural contexts that have impacted on Witnesses?</b></p>	<p><i>Witnesses</i> is part of cultural phenomenon of the early twenty - first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. That these series were dominated by the crime genre was part of a wider cultural phenomenon which saw the crime genre become the key form for exploring social and cultural contexts. The series used the genre to explore - amongst other themes - society's fear of and desire for violence, social isolation and changing gender roles. The debate around the representation of violence against women has become particularly controversial and is part of the political context of the series. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.</p>	<p><b>Media Two</b> Television 25 marks</p>	

Calendar: Y12 Term 3			
Product: <b>Teen Vogue website</b> <a href="http://www.teenvogue.com/">http://www.teenvogue.com/</a> <b>Facebook page</b> <a href="https://www.facebook.com/teenvogue/">https://www.facebook.com/teenvogue/</a> <b>Twitter feed</b> <a href="https://twitter.com/TeenVogue">https://twitter.com/TeenVogue</a>			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
How can media language be applied to <i>Teen Vogue</i> ?	<ul style="list-style-type: none"> <li>• How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?</li> <li>• The website should be analysed in terms of:</li> <li>• the composition of the images, positioning, layout, typography, language and mode of address</li> <li>• The application of a <b>semiotic approach</b> will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with age, beauty and social and political issues.</li> <li>• The <b>genre conventions</b> of websites will be studied and the genre approach should also include reference to the content of lifestyle websites.</li> <li>• <b>Narrative</b> in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.</li> </ul>		Synopsis of website Scene analysis Glossary term Mind map of concepts Screen shots
What representation issue are raised by <i>Teen Vogue</i> ?	<ul style="list-style-type: none"> <li>• Representation of particular groups (age, gender, race), construction of a young female identity.</li> <li>• Who is constructing the representation and to what purpose? (Stuart Hall)</li> <li>• The focus on politics, social issues and technology (in</li> </ul>		Mind map of Stuart Hall Glossary of term linked to



Media Studies Curriculum Map: CSP

	<p>addition to fashion and celebrity) suggests a new representation of young women.</p> <ul style="list-style-type: none"> <li>• Analysis of the construction and function of <b>stereotypes</b></li> <li>• Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it? ('Rise, Resist. Raise your Voice' is the slogan for the website.</li> </ul> <p>The choice of this online product provides a wide range of representational issues. These include the representation of the target audience of young women in the United States but also globally. The focus on representation will build on work done in the analysis of visual images and can also be used to explore target audiences and ideological readings</p>		stereotypes
<p>What industry considerations are there for Teen Vogue?</p>	<ul style="list-style-type: none"> <li>• <i>Teen Vogue's</i> web and social media sites show how institutions respond to changes in consumption</li> <li>• The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the <b>impact of new technology</b></li> </ul> <p><i>Teen Vogue</i> is a commercial media product but could also be seen as fulfilling a public service through its political reporting and social campaigns. The website also demonstrates the way that publishing institutions (in this case Conde Nast) have developed their reach through new technology and convergence.</p>		
<p>How are audiences considered for Teen Vogue?</p>	<ul style="list-style-type: none"> <li>• Definitions of mass and minority or <b>specialised audiences</b>.</li> <li>• Debates around the idea of <b>targeting specialised audiences</b> (by age, gender, lifestyle etc.) and how successful that targeting is.</li> </ul>		<p>Research an alternative website that targets a</p>

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• Differing interpretations by different groups – those belonging to and outside the primary audience. (<b>Stuart Hall - reception theory</b>)</li> <li>• Opportunities for audience <b>interactivity and creativity</b>.</li> </ul> <p>The close study product provides an example of a clearly targeted, primary audience through demographics of gender and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences in the context of participatory media. (<b>Clay Shirky 'End of audience'</b> theories).</p>		different audience
<p><b>What are the social, political, economic and cultural contexts that have impacted on Teen Vogue?</b></p>	<p><i>Teen Vogue</i> is culturally significant in its marrying of the political with fashion and lifestyle to target a young female audience more traditionally seen as interested in more superficial issues. Its explicit feminist stance and reporting on the Trump presidency has made it a relatively radical voice in the context of mainstream US media. The social and economic contexts can be addressed in terms of how the product has been received and how it has succeeded when other magazines (online) are struggling to maintain audiences.</p>	<p><b>Media Two</b> Online and Participatory Media and Video Games 25 mark</p>	

<b>Calendar: Y12 Term 3</b>			
<b>Product:</b> <b>The Voice website</b> <a href="http://www.voice-online.co.uk/">http://www.voice-online.co.uk/</a>			
<b>Big Questions</b>	<b>Small Questions</b>	<b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b>	<b>Homework</b>

Media Studies Curriculum Map: CSP

<p>How are ideas on Media Language applied to The Voice?</p>	<ul style="list-style-type: none"> <li>• How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?</li> <li>• The website should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address</li> <li>• The application of a <b>semiotic approach</b> will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with race, ethnicity and age.</li> <li>• The <b>genre conventions</b> of news websites will need to be studied and the genre approach should also include reference to news values.</li> <li>• <b>Narrative</b> in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.</li> </ul>		<p>Synopsis of website Scene analysis Glossary term Mind map of concepts Screen shots</p>
<p>The choice of online product provides a wide range of representational issues. These include the representation of the target audience – black Britons – but also the selection and construction of news stories and their subjects. The analysis of representation will build on work done in the analysis of visual images and can be</p>	<ul style="list-style-type: none"> <li>• Representation of particular groups (race, gender), construction of a Black British identity in <i>The Voice</i>.</li> <li>• Who is constructing the representation and to what purpose? (Stuart Hall)</li> <li>• Analysis of the construction and function of <b>stereotypes</b></li> <li>• Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it?</li> </ul>		<p>Review of ethnicity and stereotypes</p>

Media Studies Curriculum Map: CSP

<p>used to explore target audiences and ideological readings</p>			
<p><i>The Voice</i> is a commercial media product but could also be seen as fulfilling a public service through its targeting of an ethnic minority audience. The website also demonstrates the way that news institutions have had to respond to <b>new technology</b> through <i>The Voice's</i> <b>bi-media</b> presence and use of <b>convergence</b>.</p>	<ul style="list-style-type: none"> <li>• <i>The Voice</i> provides a case study for the specialised nature of media <b>production, distribution and circulation</b> within a regional and national context.</li> <li>• The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the <b>impact of new technology</b></li> </ul>		
<p>The close study product provides an example of a clearly targeted, primary audience through demographics of ethnicity, race and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship</p>	<ul style="list-style-type: none"> <li>• Definitions of mass and minority or <b>specialised audiences</b>.</li> <li>• Debates around the idea of <b>targeting specialised audiences</b> (by race, age, lifestyle etc.) and how successful that targeting is in reality.</li> <li>• Differing interpretations by different groups – those belonging to and outside the primary audience. (<b>Stuart Hall - reception theory</b>)</li> <li>• Opportunities for audience <b>interactivity and creativity</b>.</li> </ul>		

Media Studies Curriculum Map: CSP

<p>between producers and audiences – is there a need for media aimed at specialised audiences in the context of audience as producer? (<b>Clay Shirky ‘End of audience’</b> theories)</p>			
<p><b>What are the social, political, economic and cultural contexts that have impacted on The Voice?</b></p>	<ul style="list-style-type: none"> <li>• <i>The Voice</i> as an institution has historical and cultural significance in its origins (1982) as the UK’s first (and only) newspaper aimed specifically at a black British audience, dealing with relevant political and social issues. The website continues this function but is perhaps considered more mainstream and less political than in the past. The economic context can be explored through a consideration of the nature of the production and distribution and move to online content to reach a wider audience and attract advertisers.</li> </ul>	<p><b>Media Two</b> Online and Participatory Media and Video Games 25 mark essay</p>	

<p><b>Calendar: Y13 Term 2</b></p>			
<p><b>Product: Metroid: Prime 2 Echoes</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This product relates to the theoretical framework by</p>	<ul style="list-style-type: none"> <li>• The semiotic analysis of the visual style is indivisible from the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art</li> </ul>		<p>Synopsis of website Scene</p>

Media Studies Curriculum Map: CSP

<p>providing a focus for the study of:  <b>Media Language</b></p>	<p>work – referencing sci-fi, action adventure as well as the conventions of different types of game play.</p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images signify cultural meanings</li>   <li>• <b>Narrative</b></li> <li>• Building on the <b>semiotic analysis</b>, consider the way the trailer <b>constructs narratives</b> of transformation and change in the central character of Samus Aran.</li> <li>• Analyse the way video games artwork conforms to particular styles of <b>fantasy and hyper realism</b> and how this might link to narrative and audience.</li> <li>• Analyse the way narrative techniques such as <b>binary oppositions</b> are used to create meaning and to position the audience.</li> <li>• Narratology including <b>Todorov</b></li> <li>• Structuralism including <b>Lévi-Strauss</b></li> <li>• <b>Genre</b></li> <li>• The <b>genre conventions</b> of different types of games can be identified such as</li> <li>• first person, shooter and role playing games.</li> <li>• The study of <b>genre conventions</b> will also overlap with issues of audience – such as mode of address and target audience.</li> <li>• Genre theory including <b>Neale</b></li> </ul>		<p>analysis  Glossary term  Mind map of concepts  Screen shots</p> <p>Revision summary of narrative and genre theory</p>
<p>The focus of representational issues in <i>Metroid</i> is clearly gender – the central character is unusual in the world of gaming where gender characteristics</p>	<ul style="list-style-type: none"> <li>• Representation of <b>gender</b> – Samus Aran can be analysed within the context of debates around gender representations in the gaming industry.</li> <li>• Representations of <b>future worlds</b> as part of the video game sci-fi genre</li> <li>• Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video</li> </ul>		<p>Wider research on Butler and Van Zoonen</p>

Media Studies Curriculum Map: CSP

<p>are usually clearly delineated. Representation of Samus Aran as implicitly male, transgender and female has been the subject of heated debate.</p>	<p>games?</p> <ul style="list-style-type: none"> <li>• <b>Relevant approaches covered from the specification:</b></li> <li>• Theories of representation including Hall</li> <li>• Feminist theories including bell hooks and Van Zoonen</li> <li>• Theories of gender performativity including Butler</li> </ul>		
<p>As a Nintendo game <i>Metroid</i> is the product of one of a handful of conglomerates which dominate the video games industry, a context which means that the study of the industry raises issues which are central to contemporary media studies:</p>	<ul style="list-style-type: none"> <li>• The structure of Nintendo as a company and its control of <b>production, distribution and exhibition</b></li> <li>• The use of <b>digital platforms</b> to expand the output and reach of the games demonstrates how institutions have responded to the impact of <b>new technology</b>.</li> <li>• Regulation of games through PEGI</li> <li>• Cultural industries including Hesmondhalgh</li> </ul>		<p>Fact sheet on PEGI and its role in the gaming industry</p>
<p>Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer.</p>	<ul style="list-style-type: none"> <li>• <b>Psychographics and demographics</b> of the <b>target audience</b> for <i>Metroid</i></li> <li>• Categorisation of types of games around the concept of a <b>gendered audience</b></li> <li>• Controversies around the playing of video games</li> <li>• Opportunities for <b>audience interactivity and creativity</b></li> <li>• Cultivation theory including Gerbner</li> <li>• Reception theory including Hall</li> <li>• Fandom including Jenkins</li> <li>• 'end of audience' theories including Shirky</li> </ul>		

Media Studies Curriculum Map: CSP

<p>What are the <b>social, political, economic and cultural contexts that have impacted on Metroid?</b></p>	<p style="text-align: center;">26</p> <p><b>Social and cultural contexts</b></p> <p>Metroid is a Japanese, sci-fi, action adventure video game developed by Nintendo. It is one of Nintendo's most successful franchises with 11 games available across all of the company's platforms. <i>Metroid</i> is a culturally significant game in the gaming universe due to its mix of style and tone which combines Super Mario Bros style platforming with darker content, but also due to the representation of the central character, Samus Aran. Aran is a bounty hunter whose gender identity has been the subject of controversy and debate, leading some commentators to identify the character as transgender reflecting contemporary social and cultural contexts.</p>	<p><b>Media Two</b> Online and Participatory Media and Video Games 25 marks</p>	
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<p style="text-align: center;"><b>Calendar: Y13 Term 3</b></p>			
<p style="text-align: center;"><b>Product: <i>Tomb Raider Anniversary</i> (2007)</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This product relates to the theoretical framework by providing a focus for the study of: <b>Media Language</b></p>	<ul style="list-style-type: none"> <li>• A semiotic analysis of the visual style inevitably engages with the study of genre and narrative with the mise-en-scene of the game - apparent in the gameplay and the cover art work - referencing sci-fi, fantasy and action adventure as well as the conventions of different types of game play.</li> <li>• Analysis must include:                             <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Semiotics: how images convey cultural meanings</li> </ul> </li> <li>• <b>Narrative</b></li> </ul>		<p>Synopsis of website Scene analysis Glossary term Mind map of concepts Screen shots</p> <p>Revision</p>



Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• Building on the <b>semiotic analysis</b>, consider the way the gameplay works through narrative codes to <b>construct narratives</b> of <b>adventure and enigma</b> for the character.</li> <li>• Analyse the way the video game’s artwork conforms to particular styles of <b>fantasy and hyper realism</b> and how this might link to narrative and audience.</li> <li>• Analyse the way narrative techniques such as <b>binary oppositions</b> and conflict are used to create meaning and to position the audience.</li> <li>• Consider the ways in which the video game allows participation in and development of narrative</li> <li>• Narratology including <b>Todorov</b></li> <li>• Structuralism including <b>Lévi-Strauss</b></li> <li>• <b>Genre</b></li> <li>• The <b>genre conventions</b> of different types of games can be identified such as</li> <li>• first person, shooter and role playing games.</li> <li>• Action adventure conventions which reference Hollywood cinema</li> <li>• The study of <b>genre conventions</b> will also overlap with issues of audience – such as mode of address and target audience.</li> <li>• Genre theory including <b>Neale</b></li> </ul>		summary of narrative and genre theory
<p>The focus of representational issues in <i>Tomb Raider</i> is clearly gender – the central character, Lara Croft, is iconic in gaming and has become central in the controversial debates around the</p>	<ul style="list-style-type: none"> <li>• Representation of <b>gender</b> – Lara Croft has been interpreted differently by different groups.</li> <li>• The physical representation of Lara as a case study in the history and development of computer games</li> <li>• Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?</li> <li>• Theories of representation including Hall</li> <li>• Feminist theories including bell hooks and Van Zoonen</li> </ul>		Revision notes on bell hooks

Media Studies Curriculum Map: CSP

<p>representation of women in gaming.</p>	<ul style="list-style-type: none"> <li>• Theories of gender performativity including Butler</li> </ul>		
<p><i>Tomb Raider</i> is published by Eidos Interactive a UK company – the release of the anniversary edition is typical of the way in which institutions remake and ‘reimagine’ their products in order to extend the life of the franchise.</p>	<ul style="list-style-type: none"> <li>• The structure of Eidos Interactive as a company and its control of <b>production, distribution and exhibition</b></li> <li>• The availability of different <b>platforms</b> for gaming (moving from exclusive availability as a PlayStation game to a variety of platforms)</li> <li>• How the institution reflects gaming’s origins in small, <b>independent companies</b> in contrast to its current status as a global, billion dollar industry.</li> <li>• <b>Regulation</b> of games through PEGI</li> <li>• Cultural industries including Hesmondhalgh</li> </ul>		<p>Case study on Eidos</p>
<p>Discussion of audience in the game industry interconnects with issues of representations in the assumptions about the nature of the typical gamer. <i>Tomb Raider</i> has been one of the most successful games franchises reaching a mass, global audience.</p>	<ul style="list-style-type: none"> <li>• <b>Psychographics and demographics</b> of the <b>target audience</b> for <i>Tomb Raider</i></li> <li>• Use of a female protagonist to <b>target</b> a female audience.</li> <li>• Controversies around the playing of video games – <b>moral panics</b>.</li> <li>• Cultivation theory including Gerbner</li> <li>• Reception theory including Hall</li> <li>• Fandom including Jenkins</li> <li>• 'end of audience' theories including Shirky</li> </ul>		<p>Fact sheet of notes on Fandom</p>
<p><b>What are the social, political, economic and</b></p>	<ul style="list-style-type: none"> <li>• <i>Tomb Raider Anniversary</i> is an entry in the long running franchise; a remake of the original Lara Croft game</li> </ul>	<p><b>Media Two</b> Online and</p>	

Media Studies Curriculum Map: CSP

<p><b>cultural contexts that have impacted on Tomb Raider?</b></p>	<p>in1996. Its longevity is a mark of its cultural significance with the character of Lara Croft a recognisable icon beyond the gaming audience, signifying a range of meanings around contemporary femininity.</p>	<p>Participatory Media and Video Games 25 marks</p>	
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<p><b>Calendar: Y13 Term 2</b></p>			
<p><b>Product: Sims Freeplay</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This product relates to the theoretical framework by providing a focus for the study of: <b>Media Language</b></p>	<ul style="list-style-type: none"> <li>• How are the <b>codes and conventions</b> of a video game used in the product? How are these conventions used to influence meaning?</li> <li>• Have <b>developing technologies</b> affected the media language? Some familiarity with the development of the Sims franchise (2000 - present) will be necessary.</li> <li>• The way media language incorporates <b>viewpoints and ideologies</b>. As a life simulation game <i>Sims Freeplay</i> includes many normative codes and values.</li> <li>• The application of a <b>semiotic approach</b> will aid the analysis of the way in which the website creates a <b>narrative</b> about the world it is constructing.</li> <li>• The <b>genre conventions</b> of video games, particularly the subgenre of life simulation or sandbox games, can be identified and discussed in relation to other CSP video games.</li> <li>• How is the game’s <b>narrative</b> driven? What is the motivation for continuing engagement with the product and for the purchase of ‘premium’ content?</li> <li>• <b>Narrative</b> in the context of online material can refer to</li> </ul>		<p>Synopsis of website Scene analysis Glossary term Mind map of concepts Screen shots</p> <p>Revision summary of narrative and genre theory</p>

Media Studies Curriculum Map: CSP

	<p>the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.</p> <ul style="list-style-type: none"> <li>• <i>Sims Freeplay</i> provides a useful case study for the discussion of <b>Baudrillard’s</b> concepts including simulation, simulacra, implosion and hyperreality.</li> </ul>		
<p>This product provides a wide range of opportunities to study representation. These include self-representation and representations of reality. The representations of gender (<b>van Zoonen</b>), ethnicity (<b>Gilroy</b>), religious affiliation and age in the Sims franchise have been an on-going subject of debate and there have been notable changes as the series has evolved.</p>	<ul style="list-style-type: none"> <li>• Representation of particular social groups</li> <li>• Who is constructing the representation and to what purpose? (<b>Stuart Hall</b>)</li> <li>• What are the values, attitudes and beliefs embodied in the representations found in <i>Sims Freeplay</i>?</li> <li>• Analysis of the construction and function of <b>stereotypes</b></li> <li>• Representation of the real world and <b>claims about realism</b></li> <li>• <b>Audience response</b> to representation and issues around identity (<b>Gauntlett</b>)</li> </ul>		
<p><i>Sims Freeplay</i> is a spin-off from the highly popular and successful Sims franchise (Electronic Arts). It is an example of the ‘freemium’</p>	<ul style="list-style-type: none"> <li>• The use of diverse digital platforms</li> <li>• How are video games rated and <b>regulated</b> in the UK? (<b>Livingstone and Lunt</b>)</li> <li>• A study of the Sims franchise will also engage with the <b>effect cultural producers have on media industries.</b></li> </ul>		<p>Key notes on Livingstone and Lunt</p>

Media Studies Curriculum Map: CSP

<p>commercial model – increasingly popular for app developers – in which the basic content is free but premium content is a paid for supplement. This game is a case study example of diversification and technological change as the video game industry has started to shift away from a reliance on hard copy console and PC products to streaming and (as here) to apps for tablets and mobile phones.</p>			
<p>This CSP can be discussed in relation to some general trends in the industry such as the gradual shift away from a heavily male-dominated target audience. Also, the reaction of some reviewers and regulators to Sims Freeplay is indicative of wider concerns</p>	<ul style="list-style-type: none"> <li>• The role of fans and fandom in video gaming (<b>Jenkins</b>).</li> <li>• How <i>Sims Freeplay</i> is marketed to a predominantly youth audience</li> <li>• The interaction between audience, product and digital platform and the opportunities for audience involvement</li> <li>• Differing interpretations by different groups – those belonging to and outside the primary audience.</li> </ul>		

Media Studies Curriculum Map: CSP

<p>about the potentially negative influences that video games are claimed to exert on players, particularly young players. These debates can be seen in the context of competing theoretical approaches to the audience, e.g. <b>effects theory (Bandura)</b>, <b>cultivation theory (Gerbner)</b> and <b>reception theory (Hall)</b></p>			
<p><b>What are the social, political, economic and cultural contexts that have impacted on Sims Freeplay?</b></p>	<ul style="list-style-type: none"> <li>• A discussion of the social and cultural context of <i>Sims Freeplay</i> will focus on the rapid growth and development of the video game industry and the debates about representation and effects.</li> </ul>	<p><b>Media Two</b> Online and Participatory Media and Video Games 25 marks</p>	

Calendar Y12 Term 2			
Product: Men's Health Magazine			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework

Media Studies Curriculum Map: CSP

<p>This product relates to the theoretical framework by providing a focus for the study of:  <b>Media Language</b></p>	<ul style="list-style-type: none"> <li>• The magazine front cover and specified content should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address etc. this will then provide detailed evidence for application of the other theoretical frameworks</li> <li>• Semiotics: how images signify cultural meanings</li>   <li>• <b>Narrative and Genre</b></li> <li>• The genre conventions of the magazine cover will need to be studied. While narrative may be more familiar to students as an approach to apply to moving image forms, it can also be very productively applied to print media as a way of examining audience targeting, positioning and interpretation.</li> <li>• Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience</li> <li>• The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on.</li> <li>• Structuralism including Lévi-Strauss</li> <li>• Narratology including Todorov</li> <li>• The cover and specified content can be analysed in the context of genre in terms of conventions of layout and composition – which will overlap with analysis of visual language – but also as part of the genre of men’s health and lifestyle magazines.</li> <li>• Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning.</li> <li>• Students should extend their genre approach by analysing the conventions of content of the magazine.</li> <li>• Genre theory including Neale</li> </ul>		<p>Print analysis  x3 pages  Glossary term  Mind map of concepts</p> <p>Mind maps of magazine convention – including Neale</p>
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Media Studies Curriculum Map: CSP

<p>Clearly the key areas of representation suggested by the magazine are to do with gender, primarily masculinity but also how this affects the representation of women.</p>	<ul style="list-style-type: none"> <li>• The emphasis on male beauty and grooming challenges some conventions of traditional stereotypes of masculinity.</li> <li>• The types of images selected refer to concepts of hyper masculinity and gender as performance</li> <li>• Men as object of a homosexual and heterosexual gaze</li> <li>• Theories of representation including Hall</li> <li>• Feminist theories including bell hooks and Van Zoonen</li> <li>• Theories of gender performativity including Butler</li> </ul>		<p>Image board on masculinity</p>
<p>The main focus for industry for this close study product is Hearst publishing, the multinational conglomerate which publishes <i>Men's Health</i> and a range of other fashion and lifestyle magazines. This will provide a case study of a commercial media institution where the primary - though not sole - focus is print.</p>	<ul style="list-style-type: none"> <li>• Case study of Hearst as a conglomerate.</li> <li>• Developments in new technology mean that many of their brands are now online as well as in print - including the <i>Men's Health</i> website.</li> <li>• Institutional strategies for keeping print popular and relevant in the contexts of developing technology and competition from other brands.</li> <li>• Cultural industries including Hesmondhalgh.</li> </ul>		<p>Case study of Hearst</p>
<p>As ever the theoretical framework of audience intersects with the study of visual codes and genre crucial to analysing mode of address and</p>	<ul style="list-style-type: none"> <li>• The mode of address can be analysed through the visual and written codes</li> <li>• Study of target audiences in terms of demographics and psychographics for magazines - publishing companies provide a great deal of data online in relation to their audience research for specific publications.</li> <li>• The way in which different audience interpretations over time reflect social, cultural and historical contexts.</li> </ul>		



Media Studies Curriculum Map: CSP

<p>techniques of persuasion with the front cover functioning as a form of advertising.</p>	<ul style="list-style-type: none"> <li>• Reception theory including Hall</li> </ul>		
<p><b>What are the social, political, economic and cultural contexts that have impacted on Men’s Health?</b></p>	<ul style="list-style-type: none"> <li>• <i>Men’s Health</i> magazine represents a notable social and cultural shift in expectations of contemporary masculinity (a shift which could be usefully compared with the advert for Score Hair cream). The study of Men’s Health can be linked to social and cultural contexts through reference to body image and changes in what society deems acceptable and unacceptable representations.</li> </ul>	<p><b>Media Two</b> Magazines 25 marks</p>	

<p><b>Calendar Y12 Term 2</b></p>			
<p><b>Product: Oh Comely Magazine</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This product relates to the theoretical framework by providing a focus for the study of: <b>Media Language</b></p>	<ul style="list-style-type: none"> <li>• The magazine front cover and specified content should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address etc. this will then provide detailed evidence for application of the other theoretical frameworks. Oh Comely uses a deliberately alternative design to other magazines aimed at young women and this is evident from the front cover and throughout the magazine.</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• <b>Narrative and Genre</b></li> <li>• The genre conventions of the magazine cover will need to</li> </ul>		<p>Print analysis x10 pages Glossary term Mind map of concepts Revision of semiotics</p> <p>Mind maps of magazine</p>

Media Studies Curriculum Map: CSP

	<p>be studied. While narrative may be more familiar to students as an approach to apply to moving image forms, it can also be very productively applied to print media as a way of examining audience targeting, positioning and interpretation.</p> <ul style="list-style-type: none"> <li>• Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience</li> <li>• <i>Oh Comely</i> uses a minimal aesthetic for its cover design. It clearly values design as part of its identity.</li> <li>• The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on.</li> <li>• Structuralism including Lévi-Strauss</li> <li>• Narratology including Todorov</li> <li>• The cover and specified content can be analysed in the context of genre in terms of conventions of layout and composition – which will overlap with analysis of visual language – but also as part of the genre of women’s fashion and lifestyle magazines.</li> <li>• Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning.</li> <li>• Students should extend their genre approach by analysing the conventions of content of the magazine.</li> <li>• Genre theory including Neale</li> </ul>		<p>convention – including Neale</p>
<p>Clearly the key areas of representation suggested by the magazine are to do with gender, primarily femininity but also how this affects the representation of</p>	<ul style="list-style-type: none"> <li>• <i>Oh Comely</i> constructs a representation of femininity with its focus on creativity and quirkiness.</li> <li>• The focus is on women as artists, entrepreneurs, athletes and musicians and female empowerment is a major theme.</li> <li>• The absence of men as part of the representation of masculinity in <i>Oh Comely</i> magazine.</li> </ul>		<p>Comparison with mainstream women’s magazines – Glamour or Cosmo</p>

Media Studies Curriculum Map: CSP

<p>men.</p>	<ul style="list-style-type: none"> <li>• Representation of social groups: <i>Oh Comely</i> constructs a lifestyle through its focus on culture and the environment. This analysis would offer the opportunity to question some of the messages and values constructed by the magazine.</li> <li>• Theories of representation including Hall</li> <li>• Feminist theories including bell hooks and Van Zoonen</li> <li>• Theories of gender performativity including Butler</li> </ul>		
<p>In contrast to <i>Men's Health</i> magazine, <i>Oh Comely</i> is an independent magazine published by Iceberg Press, a small London publisher which publishes only one other title.</p>	<ul style="list-style-type: none"> <li>• Case study of Iceberg as an independent media company.</li> <li>• Developments in new technology mean that small companies can also use the internet to communicate and target audiences.</li> <li>• Institutional strategies for keeping print popular and relevant – Iceberg's branding includes a commitment to print over other media forms.</li> <li>• Cultural industries including Hesmondhalgh</li> </ul>		<p>Comparison table with Hearst</p>
<p>As ever the theoretical framework of audience intersects with the study of visual codes and genre crucial to analysing mode of address and techniques of persuasion with the front cover functioning as a form of advertising.</p>	<ul style="list-style-type: none"> <li>• The mode of address can be analysed through the visual and written codes.</li> <li>• Study of target audiences in terms of demographics and psychographics for magazines – publishing companies provide a great deal of data online in relation to their audience research for specific publications.</li> <li>• <i>Oh Comely</i> has a niche target audience of young women (average age 27) with high disposable incomes, who are not addressed by other magazines. The publisher defines the magazine as 'a genuinely alternative read for creative young women.'</li> <li>• The way in which different audience interpretations over time reflect social, cultural and historical contexts.</li> <li>• Reception theory including Hall</li> </ul>		

<p><b>What are the social, political, economic and cultural contexts that have impacted on Oh Comely!?</b></p>	<ul style="list-style-type: none"> <li>• <i>Oh Comely</i> is part of a development in lifestyle and environmental movements of the early twenty first century which rebrand consumerism as an ethical movement. Its representation of femininity reflects an aspect of the feminist movement which celebrates authenticity and empowerment.</li> </ul>	<p><b>Media Two</b> Magazines 25 marks</p>	
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<p><b>Calendar Y13 Term 2</b></p>			
<p><b>Product: Newspaper The Daily Mail</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This product relates to the theoretical framework by providing a focus for the study of: <b>Media Industries</b></p>	<ul style="list-style-type: none"> <li>• The <i>Daily Mail</i>, launched in 1896 offers many opportunities for studying the relationship between ownership patterns, economic factors and political viewpoints. The history of the <i>Daily Mail</i> provides many examples of the paper’s political influence including some high-profile clashes between the paper and its political opponents. In the context of declining print sales for all newspapers, the <i>Daily Mail</i> has been relatively successful, particularly by embracing the opportunities of digital technology, adjusting its style to an evolving target readership and by adopting popular campaigns.</li> <li>• Industries issues to be studied include:</li> <li>• How <b>processes of production, and circulation</b> shape the <i>Daily Mail</i></li> <li>• The <b>specialised and institutionalised nature of media production</b> and circulation</li> <li>• The impact and effects of <b>technological change</b> including <b>digital convergence</b> and the relationship</li> </ul>		<p>Revision notes on DM and IPSO Case study on Leveson debate Comparison of online and print content</p>

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• between the print product and <i>Mail Online</i></li> <li>• Editorial control by owners and the influence of the editor (the <b>effect of individual producers</b> on media industries)</li> <li>• The significance of <b>economic factors</b></li> <li>• The <b>regulation</b> of the newspaper industry through the Independent Press Standards Organisation (IPSO) Post-Leveson debates re Impress, Royal Charter</li> </ul>		
<p>The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:</p>	<ul style="list-style-type: none"> <li>• Demographics and Psychographics of target audience</li> <li>• How the <i>Daily Mail</i> <b>reaches, addresses and positions</b> its audience</li> <li>• How the <b>content</b> of individual news stories <b>attract</b> the audience</li> <li>• The <b>effect</b> that newspapers such as the Daily Mail have on audiences (media effects theory, reception theory)</li> <li>• The <b>uses</b> made by audiences of a daily newspaper including aspects of identity and cultural capital</li> </ul>	<p><b>Media One Section B</b> Newspapers 9 marks</p>	<p>Print analysis of a range of newspaper pages - audience focus Glossary term Mind map of concepts Revision of genre conventions</p> <p>Each student needs to have 3 newspapers</p>
<p><b>What are the social, political, economic and cultural contexts</b></p>	<ul style="list-style-type: none"> <li>• The Daily Mail's robust right of centre stance, the controversies arising from its campaigns and attitudes and its success in terms of circulation make it a useful</li> </ul>	<p><b>Media One Section B</b> Newspapers 20 marks</p>	

Media Studies Curriculum Map: CSP

<p><b>that have impacted on the Daily Mail</b></p>	<p>case study of the social and cultural contexts of the media, particularly as part of a comparative study alongside the other CSP newspaper. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue particularly considering the reach of its associated website.</p>		
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<p><b>Calendar Y13 Term 2</b></p>			
<p><b>Product: Newspaper - The <i>i</i></b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This newspaper product relates to the theoretical framework by providing a focus for the study of: <b>Media Industries</b></p>	<ul style="list-style-type: none"> <li>• The <i>i</i> is a newspaper, launched in 2010, which offers a range of opportunities for discussion of the ways in which the newspaper industry is owned and controlled and how it has responded to the impact of new technologies. A case study of Johnston Press will allow students to demonstrate knowledge and understanding of:</li> <li>• How processes of production, and circulation shape the <i>i</i></li> <li>• The specialised and institutionalised nature of media production and circulation</li> <li>• The effect of recent technological change</li> <li>• Issues concerning newspaper ownership and influence</li> <li>• The significance of economic factors</li> <li>• The regulation of the newspaper industry through the Independent Press Standards Organisation (IPSO)</li> </ul>		<p>Revision notes on Johnston Press and IPSO Case study on Leveson debate Comparison of online and print content</p>

Media Studies Curriculum Map: CSP

<p>The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include:</p>	<ul style="list-style-type: none"> <li>• Demographics and Psychographics of target audience</li> <li>• How the <i>i</i> <b>reaches, addresses and positions</b> its audience</li> <li>• How the <b>content</b> of individual news stories <b>attract</b> the audience</li> <li>• How and why the audience can <b>interpret</b> news stories in different ways</li> <li>• How different <b>responses</b> can be linked to aspects of identity and cultural capital</li> <li>• Media effects including <b>Bandura</b></li> <li>• Cultivation theory including <b>Gerbner</b></li> <li>• Reception theory including <b>Hall</b></li> </ul>	<p><b>Media One Section B</b> Newspapers 9 marks</p>	<p>Demographic and psychographic profiles</p>
<p><b>What are the social, political, economic and cultural contexts that have impacted on The <i>i</i>?</b></p>	<ul style="list-style-type: none"> <li>• The <i>i</i> launched to pose a challenge to existing 'quality' newspapers with low cover price and tabloid format in the context of declining newspaper sales and can be considered in relation to the social and cultural contexts surrounding the sale of print newspapers. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue and its slightly left of centre political positioning mirrored its 'parent' paper, the <i>Independent</i>, now defunct in print form.</li> </ul>	<p><b>Media One Section B</b> Newspapers 20 marks</p>	

Calendar Y12 Term 2			
Product: Music Video – <i>Letter to the Free</i> – Common ft Bilal			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
<p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p><b>Media Language</b></p> <p>Detailed study of <i>Letter to the Free</i> should help students to develop an understanding of how music video can serve a range of functions while <b>communicating multiple meanings.</b></p>	<ul style="list-style-type: none"> <li>• <b>Analysis should include:</b></li> <li>• Mise-en-scene analysis</li> <li>• Cinematography</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• Aesthetics</li> <li>• <b>Narrative</b></li> <li>• How does <i>Letter to the Free</i> appeal to its target audience?</li> <li>• How is the narrative being constructed by the song lyrics reinforced?</li> <li>• How does the narrative position the audience?</li> <li>• How can the narrative invite a <b>range of responses?</b></li> <li>• What pleasures does the narrative offer the audience?</li> <li>• How is the narrative <b>incorporating views and ideologies?</b></li> <li>• What is the role of Common in the narrative?</li> <li>• <b>Genre</b></li> <li>• Identification of the <b>conventions</b> of the Performative music video.</li> <li>• How music videos serve the needs of media producers</li> <li>• How music videos meet the expectations of audiences</li> <li>• <b>Genre theory</b> including <b>Neale</b></li> </ul>	<p><b>Media One Section A</b></p> <p>Music Videos 9 mark</p>	<p>Screen shots and mise-en-scene analysis</p> <p>Mind map of narrative theory</p> <p>Review of music video conventions</p>
<i>Letter to the Free</i>			



Media Studies Curriculum Map: CSP

<p>explicitly focuses on the history and contemporary experience of African Americans and allows for an exploration of the effect of social, cultural and political context on representations of ethnicity.</p>	<ul style="list-style-type: none"> <li>• Representation of ethnicity, with focus on how Common is a black man exploring black culture-specific issues.</li> <li>• Use of specific historical and contemporary experience to construct a political narrative and argument</li> <li>• How representations invoke discourses and ideologies and position audiences</li> <li>• Representation of gender within the video and in the context of wider representations of women in the music industry</li> <li>• Representation of place</li> <li>• Common as celebrity persona</li> <li>• Theories of representation including <b>Hall</b></li> <li>• Theories of gender performativity including <b>Butler</b></li> <li>• Drawing on theories of Post colonialism (<b>Gilroy</b>)</li> </ul>		<p>Gilroy summary of key ideas</p>
<p><b>What are the social, political, economic and cultural contexts that have impacted on <i>Letter to the Free</i>?</b></p>	<ul style="list-style-type: none"> <li>• Common is an Oscar and Grammy award winning hip/hop rap artist who wrote <i>Letter to the Free</i> as a soundtrack to <i>The 13<sup>th</sup></i> - a documentary by Ava DuVernay named after the American 13<sup>th</sup> amendment (the abolition of slavery). His output is highly politicised, existing in the context of a variety of social and cultural movements aimed at raising awareness of racism and its effects in US society (e.g.: Black Lives Matter). The product can also be considered in an economic context through the consideration of if and how music videos make money (through, for example, advertising on YouTube).</li> </ul>	<p><b>Media One Section A</b> Music Videos 20 mark</p>	

<p><b>Calendar Y13 Term 1</b></p>			
<p><b>Product: Music Video - <i>Billie Jean</i> - Michael Jackson</b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and</b></p>	<p><b>Homework</b></p>

Media Studies Curriculum Map: CSP

		<b>Criteria. Teacher Feedback point (TFP)</b>	
<p>This product relates to the theoretical framework by providing a focus for the study of:  <b>Media Language</b>            Detailed study of <i>Billie Jean</i> should enable students to demonstrate appreciation and critical understanding of the historical development of music videos and allow for social, cultural and political comparison with contemporary CSPs.</p>	<ul style="list-style-type: none"> <li>• <b>Analysis should include:</b></li> <li>• Mise-en-scene analysis</li> <li>• Cinematography</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• Postmodernism</li> <li>• How developing technologies affect media language</li>   <li>• <b>Narrative</b></li> <li>• Construction of a narrative and links to song lyrics</li> <li>• Narrative appeal and pleasures offered</li> <li>• Audience positioning and invited responses</li> <li>• <b>Narratology</b> including <b>Todorov</b></li>   <li>• <b>Genre</b></li> <li>• How the music video genre uses intertextuality and hybridity to establish meanings</li> <li>• The historically relative and dynamic nature of genre.</li> <li>• How music videos serve the needs of media producers</li> <li>• How music videos meet the expectations of audiences</li> <li>• <b>Genre theory</b> including <b>Neale</b></li> </ul>	<p><b>Media One Section A</b>            Music Videos 9 marks</p>	<p>Screen shots and mise-en-scene analysis            Mind map of narrative theory</p>
<p>The music video promoting the Michael Jackson song <i>Billie Jean</i> was the first to breakdown MTV's racial barrier as the first video by a black artist to be aired in heavy rotation</p>	<ul style="list-style-type: none"> <li>• Analysis of <i>Billie Jean</i> can help develop an understanding of the <b>processes of selection and combination</b> which <b>construct versions of reality</b></li> <li>• The <b>effect of social and cultural and historical contexts</b> on representations of ethnicity</li> <li>• How representations invoke <b>discourses and ideologies</b> and <b>position audiences</b></li> <li>• Representation of <b>gender</b> within the video</li> <li>• Representation of time and place</li> </ul>		<p>Glossary of term form            Post-Colonialism</p>

Media Studies Curriculum Map: CSP

	<ul style="list-style-type: none"> <li>• Michael Jackson as celebrity persona including <b>self representation</b></li> <li>• Theories of representation including <b>Hall</b></li> <li>• Theories of gender performativity including <b>Butler</b></li> <li>• Drawing on theories of Postcolonialism (<b>Gilroy</b>)</li> </ul>		
<b>What are the social, political, economic and cultural contexts that have impacted Billie Jean?</b>	<ul style="list-style-type: none"> <li>• <i>Billie Jean</i> is of historical significance in that it is most often referred to as the product which came to define the music video genre and the MTV generation. It was the first music video by a black artist to be featured on heavy rotation by MTV. It can be seen to reflect the changing social, cultural and political sentiments in relation to ethnicity in relation to music artists and society at large. The product can also be considered in an economic context through the consideration of if and how music videos make money (through, for example, advertising on YouTube) and how this has changed over time.</li> </ul>	<b>Media One Section A</b> Music Videos 20 marks	

<b>Calendar Y12 Term 1</b>			
<b>Product: Advertising and Marketing - Score</b>			
<b>Big Questions</b>	<b>Small Questions</b>	<b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b>	<b>Homework</b>
Detailed study of <i>Score</i> should enable students to develop an understanding of the dynamic and changing relationships between	<b>Analysis should include:</b> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Production values and Aesthetics</li> <li>• Semiotics: how images signify cultural meanings</li> <li>• How advertising conventions are socially and historically relative</li> <li>• The way in which media language incorporates</li> </ul>		Screen shots and mise-en-scene analysis Narrative revision sheets

Media Studies Curriculum Map: CSP

<p>media forms, products and audiences.</p>	<p>viewpoints and ideologies</p> <ul style="list-style-type: none"> <li>• <b>Narrative</b></li> <li>• How does <i>Score</i> construct a narrative which appeals to its target audience</li> <li>• How and why audience responses to the narrative of this advert may have changed over time</li> <li>• How does this advert create desire for the product</li> <li>• <b>Techniques of Persuasion</b></li> <li>• Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis</li> </ul>		
<p>Discussion of the <i>Score</i> advertisement will focus mainly on <b>representation of gender</b></p>	<ul style="list-style-type: none"> <li>• The processes which lead media producers to <b>make choices</b> about how to <b>represent social groups</b></li> <li>• How audience <b>responses to interpretations</b> of media representations reflect social, cultural and historical attitudes</li> <li>• The <b>effect of historical contexts</b> on representations</li> <li>• Theories of representation including <b>Hall</b></li> <li>• Theories of gender performativity including <b>Butler</b></li> <li>• Feminist theories including <b>bell hooks and van Zoonen</b></li> <li>• Theories of identity <b>including Gauntlett</b></li> </ul>		<p>Table of Representation Theory as a summary</p>
<p><b>What historical, social and cultural contexts have impacted on the <i>Score</i> advert?</b></p>	<p>The <i>Score</i> hair cream advert is an historical artefact from 1967, as such it can be examined productively by considering its historical, social and cultural contexts, particularly as it relates to gender roles, sexuality and the historical context of advertising techniques. 1967 can be seen as a period of slow transformation in western cultures with legislation about and changing attitudes to the role of women – and men – in society, something that the advert can be seen to negotiate. Produced in</p>	<p><b>Media One Section A</b> Advertising and Marketing Music Videos 20 marks</p>	

Media Studies Curriculum Map: CSP

	<p>the year of decriminalisation of homosexuality the representation of heterosexuality could be read as signaling more anxiety than might first appear. The reference to colonialist values can also be linked to social and cultural contexts of the ending of Empire. The advertising techniques of fifty years ago are fundamentally similar to today - if more explicit.</p>		
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Calendar Y12 Term 1			
Product: Advertising and Marketing - Maybelline 'That Boss Life part 1' Manny Gutierrez			
Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
<p><b>Media Language</b> Detailed study of <i>the Maybelline 'That Boss life'</i> should enable students to develop an understanding of how conventions of advertising are socially and historically relative, dynamic and can be used in a hybrid way.</p>	<p><b>Analysis should include:</b></p> <ul style="list-style-type: none"> <li>• Mise-en-scene analysis</li> <li>• Cinematography and Aesthetics</li> <li>• How developing technologies affect media language</li> <li>• Intertextuality and hybridity</li> <li>• Semiotics: how images <b>signify cultural meanings</b></li> <li>• How advertising <b>conventions are socially and historically relative</b></li> <li>• <b>The significance of challenging or subverting advertising conventions</b></li> <li>• The way in which media language <b>incorporates viewpoints and ideologies</b></li> <li>• <b>Narrative</b></li> <li>• How does the <i>Maybelline</i> advert position its audience</li> <li>• How does the <i>Maybelline</i> advert construct a narrative which appeals to its target audience</li> <li>• The ways in which the advert can attract a range of</li> </ul>		<p>Screen shots and mise-en-scene analysis Narrative revision sheets</p>

Media Studies Curriculum Map: CSP

	<p>responses and interpretations</p> <ul style="list-style-type: none"> <li>• How does this advert create desire for the product</li> <li>• <b>Techniques of Persuasion</b></li> <li>• Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis</li> </ul>		
<p>Discussion of the <i>Maybelline</i> advert will focus mainly on <b>representation of gender, age, ethnicity and lifestyle</b> with opportunities for direct comparison with other advertising CSPs.</p>	<ul style="list-style-type: none"> <li>• The way the media through re-presentation <b>constructs versions of reality</b></li> <li>• How and why <b>stereotypes</b> can be used <b>positively and negatively</b></li> <li>• The processes which lead media producers to <b>make choices</b> about how to <b>represent social groups</b></li> <li>• How audience <b>responses to interpretations</b> of media representations reflect social, cultural and historical attitudes</li> <li>• The <b>effect of social and cultural contexts</b> on representations</li> <li>• Theories of representation including <b>Hall</b></li> <li>• Theories of identity <b>including Gauntlett</b></li> </ul>		<p>Table of Representation Theory as a summary</p>
<p>What social and cultural contexts have an impact on the <i>Maybelline</i> advert?</p>	<p>Analysis of the <i>Maybelline</i> advert will enable students to enter discourses on gender fluidity and engage with the idea that for advertisers, gender is no longer important - the only identity that matters is as consumer. The changes in cultural and social norms are well-reflected in this product and the changing expectations of audiences and consumers can be explored through this product.</p>	<p><b>Media One Section A</b> Advertising and Marketing Music Videos 20 marks</p>	

**Calendar Y12 Term 1**

**Product: Radio - *War of the Worlds* (1938)**

Media Studies Curriculum Map: CSP

Big Questions	Small Questions	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
<p><b>Media Industries</b> War of the Worlds' provides an historical context for broadcasting, being produced at a period when radio was the only form of domestic media; the 1930s and 1940s became known as the 'golden age' of radio.</p>	<ul style="list-style-type: none"> <li>• <i>War of the Worlds</i> was broadcast by Columbia Broadcasting Company – an institution still in existence (in a very different form) today. In 1938 there were only two <b>national broadcasting companies</b> – known as the networks.</li> <li>• Radio broadcasting was seen as direct competition to newspapers which had previously been the only way of <i>receiving</i> news. <i>War of the Worlds</i> was drawing on new forms – and referring to its main competitor – by using the news format.</li> <li>• The broadcast is typical of the way institutions are always looking for new styles in order to <b>attract audiences</b>.</li> <li>• Regulation – radio broadcasting was regulated by the Federal Communications Commission and it investigated the broadcast to see if it had broken any laws. In the 1930s there were concerns over the power of radio to cause distress.</li> <li>• The broadcast provides an excellent example to consider the effect of individual producers on media industries as this is the work of Orson Welles who can be seen as the author of the work, pushing the boundaries of what was thought to be possible in radio.</li> </ul>	<p><b>Media One Section B</b> Radio 9 marks</p>	<p>Summary of commentary-contexts recognised</p>
<p>War of the Worlds has become a real-world test case for a variety of audience theories, although the exact nature of the audience</p>	<ul style="list-style-type: none"> <li>• What techniques does the broadcast use to convince the audience that what they're hearing is really happening?</li> <li>• Consider the way that external factors – <b>global political context, gender, religion, education</b> etc. – are likely to also affect audience response</li> </ul>		<p>Summary of Audience theory applied to WOTW</p>

Media Studies Curriculum Map: CSP

<p>response is still disputed.</p>	<ul style="list-style-type: none"> <li>• The ways in which <b>audiences interpret</b> the same media product differently – at the time of broadcast and now. Would audiences react in the same way today?</li> <li>• Cultivation theory including Gerbner</li> <li>• Reception theory including Hall</li> </ul>		
<p>What social and cultural contexts have an impact on the <i>War of the Worlds</i>?</p>	<ul style="list-style-type: none"> <li>• <i>War of the Worlds</i> can be considered in a historical context as it provides an interesting study of the power and influence of radio as a form during its early days of broadcasting. It is also useful to consider the product in a social, cultural and political context when considering audience responses to the programme. It was first broadcast on the eve of World War II and reflected fears of invasion in the US and concerns about international relations.</li> </ul>	<p><b>Media One Section B</b> Radio 20 marks</p>	

<p><b>Calendar Y12 Term 1</b></p>			
<p><b>Product: Radio - Radio - <i>Life Hacks</i></b></p>			
<p><b>Big Questions</b></p>	<p><b>Small Questions</b></p>	<p><b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b></p>	<p><b>Homework</b></p>
<p>This radio product relates to the theoretical framework by providing a focus for the study of: <b>Media Industries</b></p>	<ul style="list-style-type: none"> <li>• <i>Life Hacks</i> is a Radio 1 product and therefore has a public service status as part of the BBC.</li> <li>• Identification of funding for Radio 1 through the license fee, concept of a hypothecated tax.</li> <li>• Issues around the role of a public service broadcaster – how does <i>Life Hacks</i> reflect the need to represent the</li> </ul>	<p><b>Media One Section B</b> Radio 9 marks</p>	<p>Case Study on the BBC and role of PSB</p>



Media Studies Curriculum Map: CSP

	<p>nation. Arguments over the need for addressing a youth audience already catered for commercially.</p> <ul style="list-style-type: none"> <li>• Consider the programme as distinctive in its public service remit.</li> <li>• The influence of new technology on media industries - <i>Life Hacks</i> as multi - platform media product.</li> </ul>		
<p><i>Life Hacks</i> is reflective of the way the industry targets niche audiences and provides an opportunity to consider industry regulation and the availability of new technology shapes audience targeting and response.</p>	<ul style="list-style-type: none"> <li>• What techniques does the broadcast use to target a youth audience?</li> <li>• Consider the way that external factors - such as demographics and psychographics - are likely to also affect audience response and produce differing interpretations</li> <li>• Consider the opportunities for audience interaction and self-representation</li> <li>• cultivation theory including Gerbner</li> <li>• reception theory including Hall</li> </ul>		
<p>What social and cultural contexts have an impact on Life Hackss?</p>	<ul style="list-style-type: none"> <li>• <i>Life Hacks</i> reflects an acceptance of diversity and a degree of openness in contemporary culture around personal, social and identity issues.</li> </ul>	<p><b>Media One Section B</b> Radio 20 marks</p>	
<b>Calendar Y13 Term 2</b>			
<b>Product: Film - <i>Chicken</i>: (Joe Stephenson, UK, 2014) production and distribution context</b>			
<b>Big Questions</b>	<b>Small Questions</b>	<b>Assessment Opportunities and Criteria. Teacher Feedback point (TFP)</b>	<b>Homework</b>
<p>This film product relates to the theoretical framework by providing a focus</p>	<ul style="list-style-type: none"> <li>• Identification of how <i>Chicken</i> is characteristic of an <b>independent film</b> release, with consideration of budget, distribution, exhibition.</li> <li>• Micro budget rather than low budget film</li> </ul>		<p>Summary of the key marketing strategies</p>

Media Studies Curriculum Map: CSP

<p>for the study of: <b>Media Industries</b></p>	<p>(approximately £110,000) – entirely independent financing.</p> <ul style="list-style-type: none"> <li>• Distribution techniques – reliance on new technology; VOD, streaming, audience ‘programming’ (open screen etc.)</li> <li>• Continued use of traditional marketing and distribution; trailers, posters, film festivals etc.</li> <li>• The concept of “risk-taking” in terms of narrative choice available to independent studios</li> <li>• Regulation of the industry through <b>BBFC</b> (British Board of Film Classification).</li> <li>• Regulation including <b>Livingstone and Lunt</b></li> </ul>		<p>Glossary of key vocabulary</p>
<p>What social and cultural contexts have an impact on Chicken?</p>	<ul style="list-style-type: none"> <li>• <i>Chicken</i> is characteristic of contemporary cultural production in its use of new technology at production and distribution stages. Reflects shifting patterns of audience consumption. As a low budget film, it will be interesting to consider this film in its economic context, especially in comparison to big-budget Hollywood films.</li> </ul>	<p><b>Media One Section B</b> Film 9 marks</p>	