

Media Studies Curriculum Map

Y12 Autumn				
Media Representation				
Big Questions	Small Questions	Enabling Ideas	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
Year 12 What is media representation?	<ol style="list-style-type: none"> <li>How are events, issues, individuals (including self-representation) and social groups (including social identity) represented through processes of selection and combination?</li> <li>How do the media through re-presentation construct versions of reality?</li> <li>What processes have lead media producers to make choices about how to represent events, issues, individuals and social groups?</li> <li>What are the effects of social and cultural context on representations?</li> <li>How and why can stereotypes be used positively and negatively?</li> <li>How and why are particular social groups, in a national and global context, possibly under represented or misrepresented?</li> <li>How do media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of</li> </ol>	<p><b>5. Theories of representation:</b></p> <ul style="list-style-type: none"> <li>Positive and negative stereotypes</li> <li>Countertypes</li> <li>Misrepresentation</li> <li>Selective representation</li> <li>Dominant ideology</li> <li>Constructed reality</li> <li>Hegemony</li> <li>Audience positioning</li> </ul> <p><b>Theories of identity as summarised by Gauntlett:</b></p> <ul style="list-style-type: none"> <li>Fluidity of identity</li> <li>Constructed identity</li> <li>Negotiated identity</li> <li>Collective identity</li> </ul> <p><b>8. Hall's ideas and theories on representation:</b></p> <ul style="list-style-type: none"> <li>Encoding/decoding</li> </ul>	<p><b>Media One Section A</b> Advertising and Marketing Music Videos</p> <p><b>Media Two</b> Television Magazines Online, social and participatory media Video games</p>	

Media Studies Curriculum Map

	<p>media representations?</p> <p>8. How do audiences respond to and interpret media representations</p>			
<b>Calendar</b>				
<p>Year 13</p> <p>What is media representation?</p>	<ol style="list-style-type: none"> <li>1. How do representations make claims about realism?</li> <li>2. What is the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups?</li> <li>3. What is the effect of historical context on representations?</li> <li>4. How may representations invoke discourses and ideologies and position audiences?</li> <li>5. How do audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.</li> </ol>	<p><b>3. Feminist theories:</b></p> <ul style="list-style-type: none"> <li>• Male gaze</li> <li>• Voyeurism</li> <li>• Patriarchy</li> <li>• Sexualisation/Raunch Culture</li> <li>• Post-feminism</li> <li>• Female gaze</li> </ul> <p><b>4. Van Zoonen's ideas and theories on feminist theory:</b></p> <ul style="list-style-type: none"> <li>• Gender and power</li> <li>• Gender as discourse</li> </ul> <p><b>4. Hooks' ideas and theories on feminist theory:</b></p> <ul style="list-style-type: none"> <li>• Intersectionality</li> </ul> <p><b>4. Theories of gender performativity:</b></p> <ul style="list-style-type: none"> <li>• Sex and gender.</li> </ul> <p><b>3. Butler's ideas and theories on gender performativity:</b></p> <ul style="list-style-type: none"> <li>• Gender as performativity ('a stylised repetition of acts')</li> <li>• Gender as historical situation rather than natural fact</li> <li>• Subversion.</li> </ul>	<p><b>Media One</b></p> <p><b>Section A</b></p> <p>Advertising and Marketing</p> <p>Music Videos</p> <p><b>Media Two</b></p> <p>Television</p> <p>Magazines</p> <p>Online, social and participatory media</p> <p>Video games</p>	

Media Studies Curriculum Map

		<p><b>4/5. Theories around ethnicity and postcolonial theory:</b></p> <ul style="list-style-type: none"> <li>• Cultural imperialism</li> <li>• Multiculturalism</li> <li>• Imagined communities</li> <li>• Marginalisation</li> <li>• Orientalism</li> <li>• Otherness (alterity)</li> </ul> <p><b>4/5 Gilroy's ideas and theories on ethnicity and post-colonial theory:</b></p> <ul style="list-style-type: none"> <li>• Diaspora</li> <li>• Double Consciousness</li> </ul>		
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Calendar Y12 Term 1				
Media Language				
Big Questions	Small Questions	Enabling Ideas	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
Year 12 What is media language? Print/Audio Visual/Digital Media	<ol style="list-style-type: none"> <li>1. How can the different modes and language associated with different media forms communicate multiple meanings?</li> <li>2. How does the combination of elements of media language influence meaning?</li> <li>3. How do developing technologies affect media language?</li> <li>4. What are the codes and conventions of</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Semiotics:</b> <ul style="list-style-type: none"> <li>• Sign</li> <li>• Signifier</li> <li>• Signified</li> <li>• Dominant signifier</li> <li>• Icon</li> <li>• Index</li> <li>• Code</li> </ul> </li> </ol>		Glossary



Media Studies Curriculum Map

		<ul style="list-style-type: none"><li>• Hybridity</li><li>• Genres of order and integration</li><li>• 'Genre as cultural category'.</li></ul>		<p>technical codes appear across the presentation of <b>a news story</b> featured in both a tabloid and a broadsheet. Write a summary of your observations</p> <p>Change for print and advertising Review your current learning on newspapers, magazines and advertising and produce a vocabulary list of all the key words associated with the codes and conventions of print</p>
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Media Studies Curriculum Map

				media forms and products.
<b>Calendar Y13 Term 1</b>				
Year 13 What is media language?	<ol style="list-style-type: none"> <li>1. How are genre conventions socially and historically relative, dynamic and used in a hybrid way?</li> <li>2. What is the significance of challenging and/or subverting genre conventions?</li> <li>3. What is the significance of the varieties of ways in which intertextuality can be used in the media?</li> <li>4. How does media language incorporates viewpoints and ideologies?</li> </ol>	<p><b>4. Lévi-Strauss' ideas and theories on structuralism:</b></p> <ul style="list-style-type: none"> <li>• Binary oppositions</li> <li>• Mytheme</li> <li>• Cultural codes</li> <li>• Ideological reading</li> <li>• Deconstruction</li> </ul> <p><b>2/3. Postmodernism:</b></p> <ul style="list-style-type: none"> <li>• Pastiche</li> <li>• Bricolage</li> <li>• Intertextuality</li> <li>• Implosion</li> </ul> <p><b>3. Baudrillard's ideas and theories on postmodernism:</b></p> <ul style="list-style-type: none"> <li>• Simulacra</li> <li>• Simulation</li> <li>• Hyperreality</li> </ul>	<p><b>Media One Section A</b> Advertising and Marketing Music Videos</p> <p><b>Media Two</b> 9 marks post modernism</p>	<b>Mind map on Strauss and Post-modernism</b>

<b>Calendar Y12 Term 1</b>				
<b>Media Industries</b>				
<b>Big Questions</b>	<b>Small Questions</b>	<b>Enabling Ideas</b>	<b>Assessment Opportunities</b>	<b>Homework</b>

Media Studies Curriculum Map

			<b>and Criteria. Teacher Feedback point (TFP)</b>	
Year 12 What are media industries?	<ol style="list-style-type: none"> <li>1. What are the processes of production, distribution and circulation by organisations, groups and individuals in a global context?</li> <li>2. What is the specialised and institutionalised nature of media production, distribution and circulation?</li> <li>3. What impact do the relationship of recent technological change and media production, distribution and circulation?</li> <li>4. What are the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification?</li> <li>5. What is the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products?</li> <li>6. How do media organisations maintain, including through marketing, varieties of audiences nationally and globally?</li> <li>7. What is the regulatory framework of contemporary media in the UK?</li> <li>8. What is the impact of 'new' digital technologies on media regulation, including the role of individual producers?</li> </ol>	<b>Power and media industries as summarised by Curran and Seaton:</b> <ul style="list-style-type: none"> <li>• Regulation</li> <li>• Deregulation</li> <li>• Free market</li> <li>• Media concentration</li> <li>• Public Service Broadcasting (PSB)</li> <li>• Globalisation</li> <li>• Conglomerates</li> <li>• Neo-liberalism</li> <li>• Surveillance</li> <li>• Privacy</li> <li>• Security</li> </ul>	<b>Media One Section B</b> Radio, Newspapers and Film  <b>Media Two</b> Television Magazines Online, social and participatory media Video games	Glossary  Summary of Curran and Seaton - linked to examples
<b>Calendar Y13 Term 1</b>				
Year 13	1. How do processes of production,	<b>Regulation as</b>		Glossary

Media Studies Curriculum Map

<p>What are media industries?</p>	<p>distribution and circulation shape media products?</p> <ol style="list-style-type: none"> <li>2. What is the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers?</li> <li>3. What is the role of regulation in global production, distribution and circulation?</li> <li>4. the effect of individual producers on media industries.</li> </ol>	<p><b>summarised by Livingstone and Lunt:</b></p> <ul style="list-style-type: none"> <li>• Public sphere</li> <li>• Governance</li> <li>• Regulation</li> <li>• Public interest/PSB</li> <li>• Media literacy</li> <li>• Power</li> <li>• Value</li> <li>• Transnational culture</li> <li>• Globalisation</li> </ul> <p><b>Cultural industries as summarised by Hesmondhalgh:</b></p> <ul style="list-style-type: none"> <li>• Commodification</li> <li>• Convergence</li> <li>• Diversity</li> <li>• Innovation</li> <li>• Conglomeration</li> <li>• Vertical integration</li> <li>• Cultural imperialism</li> </ul>		<p>Summary of Livingstone and Lunt - linked to examples</p> <p>Summary of Hesmondhalgh - linked to examples</p>
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Calendar Y12 Term 1				
Media Audiences				
Big Questions	Small Questions	Enabling Ideas	Assessment Opportunities and Criteria. Teacher Feedback point (TFP)	Homework
Year 12	1. How are audiences grouped and	<b>5. Media effects:</b>	<b>Media One</b>	Fact sheet



Media Studies Curriculum Map

<p>What are media audiences?</p>	<p>categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste?</p> <ol style="list-style-type: none"> <li>2. How do media producers target, attract, reach, address and potentially construct audiences?</li> <li>3. How do media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated?</li> <li>4. What is the interrelationship between media technologies and patterns of consumption and response?</li> <li>5. How do audiences interpret the media, including how they may interpret the same media in different ways?</li> <li>6. How do audiences interact with the media and can be actively involved in media production?</li> </ol>	<ul style="list-style-type: none"> <li>• Uses and gratifications</li> <li>• Hypodermic needle theory</li> <li>• Moral panic</li> <li>• Cumulation</li> <li>• Media literacy</li> </ul> <p><b>5. Bandura's ideas and theories on media effects:</b></p> <ul style="list-style-type: none"> <li>• Social learning/imitation</li> </ul> <p><b>5.Cultivation theory:</b></p> <ul style="list-style-type: none"> <li>• Socialisation</li> <li>• Standardisation</li> <li>• Enculturation</li> <li>• Bardic function</li> </ul> <p><b>5.Gerbner's ideas and theories on cultivation theory:</b></p> <ul style="list-style-type: none"> <li>• Cultivation differential</li> <li>• Mainstreaming</li> <li>• Resonance</li> <li>• Mean World Index</li> </ul> <p><b>5.Reception theory:</b></p> <ul style="list-style-type: none"> <li>• Agenda setting</li> <li>• Framing</li> <li>• Myth making</li> <li>• Conditions of consumption</li> </ul> <p><b>5.Hall's ideas and theories on reception theory:</b></p> <ul style="list-style-type: none"> <li>• Encoding/decoding</li> </ul>	<p><b>Section B</b> Radio and Newspapers</p> <p><b>Media Two</b> Television Magazines Online, social and participatory media Video games</p>	<p>on all key theory</p> <p>Glossary cards for each theory</p>
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Media Studies Curriculum Map

		<ul style="list-style-type: none"> <li>• Hegemonic/negotiated/ oppositional</li> </ul>		
<b>Calendar Y13 Term 1</b>				
<p>Year 13 What are media audiences?</p>	<ol style="list-style-type: none"> <li>1. How are specialised audiences reached, both on a national and global scale, through different media technologies and platforms?</li> <li>2. How do media organisations reflect the different needs of mass and specialised audiences, including through targeting?</li> <li>3. How do audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital?</li> <li>4. What is the role and significance of specialised audiences, including niche and fan, to the media?</li> <li>5. In what ways do different audience interpretations reflect social, cultural and historical circumstances?</li> </ol>	<p><b>4. Fandom:</b></p> <ul style="list-style-type: none"> <li>• Prosumer</li> <li>• Interactivity</li> </ul> <p><b>4.Jenkins' ideas and theories on fandom:</b></p> <ul style="list-style-type: none"> <li>• Participatory culture</li> <li>• Textual poaching</li> </ul> <p><b>5.'End of audience' theories:</b></p> <ul style="list-style-type: none"> <li>• Digital natives</li> <li>• 'We the media'</li> <li>• Web 2.0</li> <li>• Convergence</li> <li>• Prosumer</li> </ul> <p><b>5.Shirky's ideas and theories on 'End of audience':</b></p> <ul style="list-style-type: none"> <li>• Mass amateurisation</li> <li>• Cognitive surplus</li> </ul>	<p><b>Media One Section B</b> Radio and Newspapers</p> <p><b>Media Two</b> Television Magazines Online, social and participatory media Video games</p>	<p>Mind map on fandom Including vocab list</p> <p>Table for and against the ideas of digital convergence</p>

Media Studies Curriculum Map