Year 10 Term 1	
Product: Advertising and Marketing – Television advertisement for Galaxy	
Big Questions	Small Questions
How can you apply Media Language?	- What semiotic analysis of this product could be applied? - How are codes and conventions used to communicate meaning. - How would you describe the narrative structure of the advert? - How useful are narrative theories (such as Propp) in the analysis of the Galaxy advert? - What elements of intertextuality can you identify? - Which techniques of persuasion are used to promote the product?
How can you consider ideas on Media Representation?	- How are place, celebrity persona, the product (Galaxy chocolate), a historical period, nostalgia, masculinity and femininity, class and age represented? - How are these representations constructing a version of reality? - What stereotypes are used and explain their function? - How are choices made by the producers of this advert in order to convey particular viewpoints, messages, values and beliefs? What factors will affect the audience's interpretations of these representations?
How can you consider the Historical, Social and Cultural Contexts?	- What are the links between advertising, identity and consumerism within a broadly consumer culture? - How does the Galaxy advert compare with historical examples (e.g. early television adverts for confectionery)?

Year 10 Term 1	
Product: Advertising and Marketing – NHS Blood and Transplant online campaign video *Represent* featuring Lady Leshurr	
Big Questions	Small Questions
How can you apply Media Language?	• How are the chosen codes and conventions helping to communicate this message? • What semiotic analysis will help analyse the product? • What is the genre of *Represent*? • Are there any elements of intertextuality or hybridity? • How would you describe the narrative structure of this product? • How is narrative being created to construct a point of view? •
How can you consider ideas on Media Representation?	• How is ethnicity, masculinity, femininity, age, class, ability/disability and place amongst others represented? • How effective is the use of stereotypes in *Represent*? • How do theoretical perspectives on representation including processes of selection, construction and mediation help with the understanding of this product? • What factors affect the audience interpretations of the representations offered in this product?
How can you consider the Historical, Social and Cultural Contexts?	• What is the message of this product? • What is the social function of this promotional products? • What impact do you think this advert will have on they have on behaviour, attitudes and beliefs?

Year 10 Term 1	
Product: Advertising and Marketing – NHS Blood and Transplant online campaign video *Represent* featuring Lady Leshurr	
Big Questions	Small Questions
How can you apply Media Language?	• What are the connotations and denotations of the various signs that make up this advertisement? • How do elements such as layout and design, typography, body language and use of language contribute to the meaning of the product? • Messages and values are clearly different to those found in modern advertisements, but how are these messages and values communicated by the signs, codes and conventions used in this advertisement? • How effectively is media language used to create a persuasive message? • How does the combination of elements in the advertisement contribute to a narrative? • How does the media language used here position the target audience and how does today's reader interpret these signs differently?
How can you consider ideas on Media Representation?	• How is gender represented? Femininity and masculinity • To what extent does the product make use of a stereotype or stereotypes? • What is unfamiliar and what is familiar about the 1950s world that is re-presented here? • Discuss your own interpretations of the representations here. • How are these interpretations influenced by your own experiences and beliefs?
How can you consider the Historical, Social and Cultural Contexts?	• How does media language and representations reflect the social, historical and cultural contexts in which this advertisement was produced? • Does the advertisement help you to make sense of the contexts influencing today's advertisements? • Have political changes played a role in the developments that have made this advertisement seem outdated and unusual, especially in terms of gender representation?

Year 10 Term 1	
Product: Advertising and Marketing – OMO Print advert from *Woman's Own* magazine, 5 May 1955	
Big Questions	Small Questions
How can you apply Media Language?	• What are the connotations and denotations of the various signs that make up this advertisement? • How do elements such as layout and design, typography, body language and use of language contribute to the meaning of the product? • Messages and values are clearly different to those found in modern advertisements, but how are these messages and values communicated by the signs, codes and conventions used in this advertisement? • How effectively is media language used to create a persuasive message? • How does the combination of elements in the advertisement contribute to a narrative? • How does the media language used here position the target audience and how does today's reader interpret these signs differently?
How can you consider ideas on Media Representation?	• How is gender represented? Femininity and masculinity • To what extent does the product make use of a stereotype or stereotypes? • What is unfamiliar and what is familiar about the 1950s world that is re-presented here? • Discuss your own interpretations of the representations here. • How are these interpretations influenced by your own experiences and beliefs?
How can you consider the Historical, Social and Cultural Contexts?	• How does media language and representations reflect the social, historical and cultural contexts in which this advertisement was produced? • Does the advertisement help you to make sense of the contexts influencing today's advertisements? • Have political changes played a role in the developments that have made this advertisement seem outdated and unusual, especially in terms of gender representation?

Year 10 Term 1	
Product: Magazines – Print (Magazines) – Front cover of *Tatler* January 2021	
Big Questions	Small Questions
How can you apply Media Language?	• How could you perform a semiotic analysis in order to understand how codes and conventions are used to communicate meanings? Consider design and layout, typography, use of colour and language. • What are the choices of elements and the relationships between them (including juxtapositions)? How have points of view and aspects of reality been portrayed? • How do the elements conform to or reject the conventions of the magazine cover genre? • How is media language used to target and address a specific audience? • How are narrative devices used to tempt prospective buyers to delve further into the magazine? • How is media language used to target and address a specific audience?
How can you consider ideas on Media Representation? How can you consider the Historical, Social and Cultural Contexts?	• How have the producers of *Tatler* chosen to represent the people, issues and ideas they have selected? • Who has been represented, how and why? This should include exploring the representation of gender • What are the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals? • How do audiences interpret the representations on the cover of *Tatler* and how are these interpretations influenced by the identity of the reader? • What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover?

Year 10 Term 2	
Product: Magazines - Front cover of *Heat,* 21-27 November 2020 – Magazine	
Big Questions	Small Questions
How can you apply Media Language?	• How could you perform a semiotic analysis in order to understand the ways in which meanings are created? Consider design and layout, typography, use of colour and language. • What are the choices of elements and the relationships between them (including juxtapositions)? • • How do the elements conform to or reject the conventions of the magazine cover genre? • How is media language used to target and address a specific audience? • How are narrative devices used to tempt prospective buyers to delve further into the magazine? • How is media language used to target and address a specific audience? • What is the relationship between magazines and the contexts of their production? What issues does *Heat* prefer to deal with? • What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover? • How are narrative devices used to tempt prospective buyers to delve further into the magazine?
How can you consider ideas on Media Representation? How can you consider the Historical, Social and Cultural Contexts?	• How have the producers of *Heat* chosen to represent the people, issues and ideas they have selected? • What are the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals? • How do audiences interpret the representations on the cover of *Heat* and how are these interpretations influenced by the identity of the reader?

Year 10 Term 2	
Product: Music Videos - Arctic Monkeys – I Bet That You Look Good On The Dance Floor (2005)	
Big Questions	Small Questions
How can you consider ideas on Media Audiences? How can you consider the Historical, Social and Cultural Contexts?	• How does the *I Bet You Look Good on the Dance Floor* video target and address its audience? • How do Arctic Monkeys use video to project their image? • How did Arctic Monkeys exploit the online presence and niche nature of their fanbase? • Considering the nature of music video itself how is this a primary means whereby the band/ artist projects an image? • How much control they have over that image and the very different perceptions of that image? • How are The Arctic Monkeys seen as a case study comparable to other key events in the history of popular music such as the Beatles? • In which ways do audiences consume and use music video such as this? How and why do audience responses vary? • What are the pleasures and rewards for music video audience members?
How can you consider Media Industries?	• Why is this video seen as a turning point in the relationship between the music industry, artists and fans? • How have technological developments enabled bands/artists like Arctic Monkeys to self-produce their own artistic output? What are the implications of these challenges to mainstream music producers and publishers?

Year 10 Term 2	
Product: Music Videos - Blackpink – *How You Like That* (dir. Seo Hyun-seung), 2020	
Big Questions	Small Questions
How can you consider ideas on Media Industries? How can you consider the Historical, Social and Cultural Contexts?	- How does Blackpink reflects the broader historical debates about industry-manufactured bands? - What is the relationship between record companies (for example YG and Interscope) and artists (for example Blackpink)? - How might *How You Like That* exemplify the global nature of media industries? - How does *How You Like That* demonstrate convergence between different media platforms and products? - What is the importance of YouTube as a marketing tool? - In contrasts with *I Bet You Look Good On The Dancefloor,* what is the difference between mainstream and independent artists? - What are the similarities and differences between the production of *How You Like That* and other music videos produced in different places and at different times? - How might *How You Like That* exemplify the global nature of media industries? - How has the music video become a media form in its own right, not simply a way of selling singles? - How has the music video evolved due to the changing relationship between music, video and marketing? - How does *How You Like That* demonstrate convergence between different media platforms and products? - How does *How You Like That* provide scope for investigating the changing role of music video in an increasingly digital media landscape? - What is the importance of YouTube as a marketing tool? - How are music videos rated and regulated in the UK? - What role has the music video played in Blackpink's global commercial success? - How does the video reflects changing cultural values, particularly in relation to global media? - How does the video exemplifies shifting social attitudes, particularly in relation to ethnicity and gender? - In contrasts with *I Bet You Look Good On The Dancefloor,* what is the difference between mainstream and independent artists?

| How can you consider ideas on Media Audiences? | • How does the video for *How You Like That* target and address its audience?
• What are the assumptions the producers have made about the band's target audience?
• How do Blackpink and its record labels use the video to project the band's image?
• In what ways have the genre conventions of music video been used? Who might the target audience for the video be and why? You should consider demographic, psychographic and geographic segmentation.
• How might audiences consume and respond to music video such as this, using different media technologies?
• How might audience responses vary (for example, preferred and aberrant readings of the video as well as the uses and gratifications available)?
• Have these responses changed since the video was first released?
• How were teasers and other marketing methods used to promote the video/song to its audience?
Is the audience for *HowYou Like That* likely to be passive or active, and how do you know? |

Year 10 Term 2	
Product: Film *I, Daniel Blake* (Director: Ken Loach, 2016)	
Big Questions	Small Questions
How can you consider Media Industries for I Daniel Blake?	- What production companies were involved in the making of *I, Daniel Blake*? - What is 'Independent cinema'? - What was the production budget? - How were audiences targeted? Discuss 'Director Power'? - How successful was *I, Daniel Blake* at the box office? - What certification did the film receive and why? - How many countries was the film distributed to? - How was the film released? - What merchandising tie-ins were associated with this film? - Which multi-media platforms supported the marketing of this film? - Which multimedia platforms support the exhibition of *I, Daniel Blake*? - How does this help with understanding the nature of globalization? - What effect does the domination of Hollywood have on national cinema production worldwide?

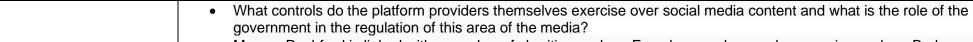| Year 10 Term 2	
Product: Black Widow (dir. Cate Shortland 2021)	
Big Questions	Small Questions
How can you consider Media Industries for Black Widow?	- What production companies were involved in the making of *Black Widow*? - What is the definition of a 'Blockbuster' movie and why are such films funded and made? - What was the production budget compared to the box office performance of *Black Widow*? - How do the production companies demonstrate patterns of ownership in the media industries? (such as conglomerate ownership, convergence, and horizontal/vertical integration). - How does *Black Widow* demonstrate attempts to make the film industry more diverse in relation to lead actors and directors? - How important is attracting an international, multicultural audience to recouping the huge investment required by blockbuster films? - What is 'Star Power' and what was its role in the production and marketing of the film? - Why and how might the production and distribution of *Black Widow* be different to previous MCU movies? - Which potential audiences were identified by the film's marketing campaign (including merchandising and other tie-ins) and how were they targeted? - What is the role of the BBFC and what reasons were given for *Black Widow's* UK film certificate? - How was *Black Widow* distributed on multiple platforms, including Disney+? - How does *Black Widow*'s distribution in multiple countries and on multiple platforms demonstrate the effects of globalisation and online streaming services in the film industry? - How might *Black Widow* exemplify accusations of cultural imperialism aimed at the Hollywood film industry?

Year 10 Term 3	
Product: Radio 1 Launch Day – Tony Blackburn's Breakfast Show 1967	
Big Questions	Small Questions
How can you consider ideas on Media Industries? How can you consider the Historical, Social and Cultural Contexts?	• What was the role of pirate radio and its suppression by the government in the period immediately before the launch of Radio 1? (Political context) • How was the BBC funded at the time and why was the decision made to make big changes in their radio provision? • How was Radio 1 influenced by the BBC's role as a public service provider? • Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station? • How successful was Radio 1 at launch and in the following decades? • What are the rules, regulations and constraints that limited the scope of Radio 1 in 1967?
How can you consider ideas on Media Audiences?	• What audience was the BBC hoping to capture with newly launched Radio 1 and how did the *Tony Blackburn Breakfast Show* position this audience? • What was the preferred reading of the show? • How did the BBC perceive the youth audience's needs and tastes? • How were young people able to gain access to their music in 1967 and how is the consumption and use of music different today? • How has Radio 1 coped with changing demands and pressures since 1967?

Year 10 Term 3	
Product: KISS Breakfast on KISS Radio	
Big Questions	Small Questions
How can you consider ideas on Media Industries? How can you consider the Historical, Social and Cultural Contexts?	- Who are the Bauer Media Group (BMG)? - Who are Bauer Radio? - How and why was the acquisitions of Bauer Radio controversial? - How does the growth of BMG illustrate cross-media ownership, the concentration of ownership and convergence? - How is radio is funded by comparing commercial brands such as KISS with not-for-profit providers such as BBC Radio? - How does KISS benefit from synergies between BMG's many brands and products? - How has BMG used social media, pop-up and on-demand radio, event organisation and TV/video streaming to support the KISS radio network? - The radio industry is regulated by Ofcom. What are the key points in the broadcasting codes that affect Kiss Breakfast?
How can you consider ideas on Media Audiences?	- How does Kiss Breakfast target its audience? - What is the role of the show's presenters, the music selection and the style of presentation in meeting the needs of the audience? - How successful has KISS been in reaching its audience both over time and when compared with competitors? - Your study of Kiss Breakfast will help you to identify - What re the audience uses and gratifications as well as preferred and oppositional readings of the content? - How does the show contribute to listeners' identity? - What opportunities are there for listeners to interact with the presenters and the KISS brand? - Is the audience passive or active?

Year 10 Term 3/ Y11 Term 1	
Product: Dr Who (1963) BBC TV Series. Episode 1: *An Unearthly Child*	
Big Questions	Small Questions
How can you consider the Historical, Social and Cultural Contexts? How can you apply Media Language?	- How does the product reflect society and culture at the times of its production? - How are codes and conventions used to communicate meaning in Episode 1 of *Dr Who*? - Identify the genre of *Dr Who* as it is demonstrated by *An Unearthly Child.* - How are codes and conventions used to communicate meaning in Episode 1 of *Dr Who*? - How would you describe the narrative structure? - How useful are narrative theories (such as Propp) in the analysis and understanding of this product? - How are codes and conventions used to communicate meaning in Episode 1 of *Dr Who*? - What semiotic analysis could be demonstrated in your understanding of this product?
How can you consider ideas on Media Representation	- How are place, education, masculinity and femininity, class and age considered? - What version of reality is constructed? - What stereotypes are used and what is their function? - What are the social, cultural and political significance of the representations or the absence of representation of some social groups? - How does this relate to the aims of the producers, the target audience and the historical context in which the series *Doctor Who* was produced?
How can you consider ideas on Media Audiences?	- Who was the target audience for *Doctor Who?* - What narrative techniques are used to engage the audience in Episode 1? - What pleasures, uses and gratifications are available to today's audience of *An Unearthly Child*? - How may contemporary audiences interpret this product differently from the original audience in the 1960s?
How can you consider Media Industries?	- What is the role of the BBC as a public service broadcaster in the 1960s? - What are the production processes and technologies? Consider the difference between the television environment of the early 1960s and today's multi-channel, multi-platform TV landscape. - How important has the Dr Who franchise been for the BBC?

Year 11 Term 1	
Product: Television His Dark Materials (2020) BBC TV Series. Series 2, Episode 1: The City of Magpies	
Big Questions	Small Questions
How can you consider the Historical, Social and Cultural Contexts? How can you apply Media Language?	• How does HDM reflect society and culture at the times of their production? • How are codes and conventions used to communicate meaning in Episode 1, Series 2 of His Dark Materials? • What is the genre of His Dark Materials as it is demonstrated by The City of Magpies. • Are there any elements of hybridity or intertextuality? • How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
How can you consider ideas on Media Representation	• How is place, education, masculinity and femininity, race, class and age represented in the episode? • How does the episode represent the fantasy theme and the construction of reality? • How are stereotypes used and what function do they serve? • How are the representations influenced by the social, cultural and political contexts? How does this link to the producers and the target audience?
How can you consider ideas on Media Audiences?	• What was the critical reception of His Dark Materials and the size of its audience? • Who was the target audience for His Dark Materials and how did this affect its scheduling, marketing and distribution? • What evidence is there of specific audience targeting in Episode 1, Series 2? • What was the critical reception for series 2? • How did fans of the original books react to His Dark Materials? • How did fans of TV fantasy series, who had not read the books, react to the series? • What pleasures, uses and gratifications are available to the audience of His Dark Materials? • How could a fan's interpretation of His Dark Materials contribute to their own sense of identity? • What are the factors that influence whether or not audiences accept or reject the preferred readings of this product?
How can you consider Media Industries?	• What is the role of the BBC as a public service broadcaster in the 2020s? • How does the BBC collaborate with other companies in the production of this series? • How are programmes such as His Dark Materials funded and commissioned? • How important to the BBC is the ability to gain rights to popular fiction series such as His Dark Materials? • What are the broader issues arising from the creation of programmes for international audiences and how do they use convergence to broadcast for online platforms and television? • How are television programmes regulated on different platforms and for different markets (eg broadcast, on-demand, video, internationally)? • What is the impact of today's multi-channel, multi-platform TV landscape?

Year 11 Term 1	
Product: Online and Participatory Media: Marcus Rashford	
Big Questions	Small Questions
How can you consider Contexts and Media Language?	• Who is Marcus Rashford and why is he studied? • What are the genre conventions of the various online, social and participatory platforms used by Marcus Rashford? • What are the technical codes used in the website and the ways in which they create meaning? • What are the various components of the website including the use of still and moving images, the colour palettes and the different typefaces? • What are the symbolic, verbal and non-verbal codes, especially in relation to Marcus Rashford himself? • How does Marcus Rashford use other social media such as Instagram, Facebook and Twitter? • How do you feel that Marcus Rashford's audience is positioned by these different platforms? What image/brand of Rashford himself is projected?
How can you consider ideas on Media Representation	• What groups and individuals are represented within Marcus Rashford's online presence? (Football clubs - especially Manchester United and England, football fans, people in need of support from Marcus Rashford's charity and campaign work, products endorsed, places, e.g. Manchester, as well as Rashford himself and his family. • What positive and negative stereotypes and the representation of gender, ethnicity, age and social class are used? • Who chooses the content such as the images and video, and why (selection)? • How are the representations of individuals, groups, places or products put together (construction)? • How are the meanings of representations influenced by the use of different platforms such as Instagram, Twitter or an 'official website' (mediation)? •
How can you consider ideas on Media Audiences?	• What is the profile of the target audience for Marcus Rashford's official website? • What is their make-up in terms of demographic variables? • How are they addressed by the website? • What is the nature of Marcus Rashford's appeal as a social campaigner and as a celebrity sports star? • What pleasures does the website provides for its audience, using Uses and Gratifications theory? • Are there any direct effects on the audience, especially in relation to the persuasive messages? • What readings are available to the audience? Here, you should look for negotiated and oppositional readings as well as the preferred readings that Marcus Rashford would wish to communicate.
How can you consider Media Industries?	• What are the patterns of ownership among social media platform providers, including mergers, takeovers and the concentration of ownership? • What are the contentious issues surrounding the regulation of online, social and participatory media?

	• What controls do the platform providers themselves exercise over social media content and what is the role of the government in the regulation of this area of the media? • Marcus Rashford is linked with a number of charities such as Fareshare and several companies such as Burberry, Aldi, Nike and Tesco. Why is it in the interests of these brands to associate themselves with Marcus Rashford, and how are social media used to make this association?

Year 11 Term 2
Product: *Blackpink The Game* - Video game

Big Questions	Small Questions
How can you consider Contexts and Media Language?	• How do you consider narrative ingredients such as character types, settings and events.? • What characters feature, where are they positioned and what do they do? • How is the player involved in the narrative? • How does the player's character function in relation to other characters? • How do verbal codes engage the player? • Does the choice of language give the player control or is the player manipulated into spending money? • How does narrative drive gameplay, particularly the concept of the world being 'warped' to before Blackpink were successful by the 'Fragment of Chaos'? • How are captions constructed to target particular audiences? • How might the superlative language and relentless focus on 'missions' and 'success' affect a younger audience? • How does the narrative develop and how is this designed to hook the player in (for example, the link between the linear 'Schedule', the puzzle mini-games, the card collecting mechanic, etc.)? • Is there enigma or closure? You might consider how rewards link to completion of tasks or the positioning of the player as being 'responsible' for Blackpink's success. • How do you consider design choices and why these have been selected? • What is the audio-visual appeal of the game? • How can you explore how iconography associated with Blackpink and how it is used? • How do they use symbolism, such as the stars/gems awarded for success, creates effects? How does the choice of elements in *BTG* represent the world in a way that • communicates messages and values? • How does the design demonstrate the way technology has been used, such as CGI renderings of Blackpink or the online elements of 'Blackpink World'? • How are codes and conventions of video games are used (eg levelling up, in-app purchases, behaviour shaping, rewards, etc)? • How does the game demonstrate genre hybridity and intertextuality (eg with other products created by Blackpink).
How can you consider ideas on Media Representation	• How does the game world represents the real world – which elements of Blackpink's experience have been selected and which implicitly rejected? • How does the game construct a representation of Blackpink, their record label and their fans? • How has this been mediated?

	• How is gender represented – does the game suggest an essentialist or socially constructionist viewpoint? • Discuss a feminist approach to the game's representations, particularly relating to Blackpink – choice of photographs, costumes, animations or general character design might be explored. • Does the limited choice within elements such as character design imply a particular view? Does the lack of playable masculine characters (or, conversely, the emphasis on male NPCs in the 'management' section) have an impact? • To what extent do Blackpink members seem to have been able to control their representations – is there any significance in the renderings of their avatars or the photocard images used? • What stereotypes are featured and how might they appeal to the audience? • How do certain representations encourage audiences to aspire to particular lifestyles or adopt particular appearances, particularly given the game's focus on costume and looks? • Are any social groups not represented? • Is there any evidence of misrepresentation or bias? • How does styling and presentation intersect with Western culture and society? • How are particular events and groups within the game, such as the characters populating 'Blackpink World'? • How do the player, the members of Blackpink, 'Producer Teddy' and 'Blinky' interact (for example the 'MyTalk' element or the 'Tasks' mechanic)? • Is the player being told they are a 'Fail' and their avatar showing 'disappointment' an ethical representation of their relationship with Blackpink? • The game suggests a simulation of reality in its resource management mechanic; why might certain elements (eg Recording Studio, Fan Department) have been chosen? • What is *BTG*'s viewpoint – what beliefs or values does it suggest that Blackpink have or that the player adopt? • How might such representations be contested by reality? • Given the social and cultural contexts of *BTG*, how might different audiences interpret the content? How might a non-Blackpink fan engage with the game? How might they decode the representations?
How can you consider ideas on Media Audiences?	• How have demographics of game players have shifted away from the dominance of male players and describe the target audience for this video game? • What pleasures does playing the game offer them? • How is the game designed to provoke an audience response? • Is Uses and Gratifications theory helpful in understanding the appeal this game has? What influence might this product have on audiences? • Critics of gaming often point to their negative effects on audiences – this might be a good place to begin your investigation. • It is worth applying reception theory – how might different audiences have different readings of the content, particularly the *gacha* element and the reliance on in-app purchases? Examine the material used to advertise and market the game. How was the audience targeted?

	• How was social media used? • Is there evidence of viral or guerrilla techniques, such as the pre-release of the game's opening song? • What does this tell you about the intended audience? • It could be argued that *BTG's* target audience is quite narrow. How successful has the game been? • Why are games with niche audiences viable? • What might the audience's demographic and psychographic profiles be; is this likely to be the same as for the band's music? • The game is clearly aimed at the band's fans – how does it demonstrate elements of fandom, identity and a sense of self (for example, a character being named 'Blinky'; references to 'Blink')? • How does the game demonstrate that it is aimed at a global audience? • How is the audience encouraged to actively engage with the game in different ways (eg 'Blackpink World', the online mini games, any examples of Gaming Video Content)? • Is there any evidence of audience response or interpretation (eg comments/ratings on social media or the Play/App Store pages). • Have these responses changed significantly since the game was first released?
How can you consider Media Industries?	• What is the relationship between YG and TakeOne – how has each company been involved with the game since release (eg YG's release of the soundtrack, TakeOne's continued development of events and content)? • What is the purpose of the limited photocard packages and events promoted on TakeOne's website and how are they monetised? • How does *BTG* fit in with YG's broader use of Blackpink's brand? • Links could be made to your music video CSP. How have YG/TakeOne developed *BTG* in relation to other products – does it demonstrate convergence or synergy? • Does the game demonstrate convergence with Blackpink's online presence – is it featured on their social media? • Does it link to their videos? • To what extent does it tie in with the Western brands for which each member is an ambassador?

Year 11 Term 2	
Product: *Lara Croft Go* - Video game	
Big Questions	Small Questions
What Media Representations are important when considering Lara Croft Go?	• How is Lara Croft represented as the central protagonist? • To what extent does she conform or subvert the stereotype of the female role and identity? • How does her appearance and behaviour in the game show characteristics of masculine gender identity too? • What type of audiences does she appeal to? • How is good and evil represented? • How is time and place represented? • Are there any elements of intertextuality?
What Media Language ideas are important when considering Lara Croft Go?	• What are the narrative ingredients of Lara Croft Go? • What are the features of storytelling and consider the importance of narrative devices such as character, setting, narrative conflicts and their resolution. • How is there a division between the traditional heroic figure (Lara Croft) and the opponents she encounters during the course of the game? • There are clear elements of the action adventure genre but these are located in the context of a turn-based puzzle game. • What are the connotations of various elements including Lara Croft's appearance, the music and game settings? • How would you describe the visual appeal of the game?
What Media Audience ideas are important when considering Lara Croft Go?	• Who was the target audience for this video game and what types of pleasures does playing the game offer them? • How do games such as LCG fulfil audience needs and desires? Consider the types of influence this product might have on audiences. • Does gaming point to negative influences on audiences? • What does the material used to advertise and market the game tell you about the intended target audience? Investigate and comment on reviews of the game.
What Media Industry ideas are important when considering Lara Croft Go?	• Who is the company responsible for developing and publishing the game? • What is a franchise and what advantages does a franchise offer to a producer? • What was the reception of the game in terms of its commercial success? • How does the availability of the game across a variety of devices contribute to this?

Year 11 Term 2	
Product: Newspapers: *Daily Mirror and The TImes*	
Big Questions	Small Questions
What are the social, political and cultural contexts of the press? How can you consider Media Industries?	- How and why are British newspapers regulated? - What is the role of the press and the arguments for and against press freedom. - What are the issues of press intrusion, the ethics and working practices of newspaper journalists are also worth considering. - What are the political leanings of *The Times* and *Daily Mirror* and how they are reflected in the content you have studied? - What is the market position of *The Times* and *Daily Mirror*? - What are the circulation figures and how have they changed? - Who owns *The Times* and *Daily Mirror* and how is the organisation responding to the challenges to traditional newspapers from digital platforms? - What trends are towards convergence of media platforms in the case of *The Times* and *Daily Mirror.*
How can you consider Media Audiences?	- Who are the target audience for the *Daily Mirror* and *The Times*? - How does the newspaper attract its audience? - What pleasures are offered to readers of the *Daily Mirror* and *The Times*? - Do the newspapers position its reader to be Active or Passive? - What opportunities are offered to audiences to negotiate or reject the preferred reading?
How can you consider Media Language?	- How do you analyse the *Daily Mirror* and The Times front page and story and develop an understanding of the ways in which the conventions of newspapers – headlines, selection of image, choice of written language, formatting – are used to communicate meaning? - How construction are choices of the front page and story influence meaning, including creating narratives? - What direct comparisons can be made with the front page and the same story in *The Times* and *Daily Mirror* newspaper – similarities and differences – should also be considered?
How can you consider Media Representation?	- How are social groups, issues or events featured on the front page and in the news story represented? - How do selections made construct versions of reality and convey particular points of view, messages, values and beliefs? - How do the representations reflect the political and ideological position of the newspaper and direct the audience towards particular interpretations of the content?