

**CURRICULUM MAP**

|                           |                   |
|---------------------------|-------------------|
| <b>Subject</b>            | <b>Media GCSE</b> |
| <b>Head of Department</b> | <b>D. Neesham</b> |

**SCHOOL INTENT****Rutlish School: Curriculum Intent**

Rutlish School provides a meaningful, broad and balanced curriculum which is accessible to all, as well as supports and challenges all students. Through all we do, we prepare students for opportunities, responsibilities and experiences later in life for them to be aware of their responsibilities and feel confident to participate and contribute to society. We aim to inspire, enable and facilitate lifelong learners that build on their individual strengths and capabilities and achieve their ambitions. We seek to support our students in becoming healthy, happy, successful modern people young adults, who are knowledgeable, kind, aware, confident, capable and skilful members of society.

**The school aims to:**

- ensure that the curriculum is designed for every student of every ability and every background to be supported in making the best possible progress and attainment from their starting point; all students can access the curriculum offer, with planning and teaching that support, stretch and challenge all learners across a full range of abilities, and making any reasonable adjustments required where particular needs are identified;
- provide a curriculum that is sequenced to build skills and knowledge throughout students' time at Rutlish School, to promote a deeper understanding of the world outside the classroom and equip them for their next steps in education, careers and in life;
- ensure that our curriculum offer support different educational and career pathways, including EBACC and vocational;
- ensure our curriculum consistently promotes high moral standards, social and self-awareness and allows students to formulate informed opinions on social issues such as, equality, diversity and inclusivity as well as the practical aspects of society;
- enrich the curriculum and provide opportunities for students to build cultural capital, enhance a wide range of skills and knowledge beyond requirements of the national curriculum, and personalise and apply learning in other contexts;
- provide students with the skills and knowledge necessary to becoming independent, analytical, critical, and innovative thinkers and encourage students' curiosity, creativity, self-expression, resilience, and confidence;
- provide consistent opportunities for students to develop and enhance their reading skills, and support is provided to ensure all students are able to access the curriculum

**DEPARTMENT INTENT**

We aim for our students to have an understanding of a wide variety of media products and platforms, how they have developed over time and the processes necessary to produce them. Furthermore, we encourage students to consider how media is a reflection of the values that a society holds and the symbiotic relationship that exists between the members of a society and the media they consume. We aim to imbue an awareness of how media impacts people on a *global* level, how it might impact more *locally* and how *individuals* may be shaped in terms of their media consumption.

We strive to examine different aspects of society and the groups that it is made up of in order to better understand the world at large; examining technological advance, representation of different groups and moral and technical standards all feed into how media students are encouraged to better know themselves and the world around them through the lens of media.

We also endeavour to develop key skills that prove an aptitude in creative media production such as investigating and developing ideas through pre-production, production and post-production of media products. Students will learn photography, videography, sound recording and Audio-visual editing at a basic level with a chance to develop more specialist skills in one of these areas. Our intention is that students follow a process that underpins effective ways of working in media, such as responding to briefs and feedback, planning and generating ideas. We aim to help students build upon their personal management and communication skills and cultivate knowledge of processes and attitudes in the sector.



## YEAR 10

|                   | Autumn 1   | Autumn 2   | Spring 1  | Spring 2  | Summer 1   | Summer 2   |
|-------------------|--|--|---|---|--|--|
| <b>KNOWLEDGE</b>  | <b>UNIT OF WORK:</b><br><br><u>Language and Representation</u> <ul style="list-style-type: none"> <li>Advertising</li> <li>Magazine Covers</li> </ul>  |  | <u>Audience and Industry</u> <ul style="list-style-type: none"> <li>Music Video</li> <li>Radio</li> <li>Film</li> </ul>   |   | <b>UNIT OF WORK:</b><br><br><b>Video Games</b>   | <b>UNIT OF WORK:</b><br><br><b>NEA Pre-Production and filming</b>  |
|                   | <b>Weeks 1-2:</b><br>Intro to Media Studies<br>Advertising – OMO Print ad<br><br><b>Weeks 3-4:</b><br>Advertising – Galaxy TV ad feat. Audrey Hepburn<br><br><b>Weeks 5-6:</b><br>Advertising: NHS 'Represent' Campaign feat. Lady Leshurr<br><br><b>Week 7:</b><br>Assessment prep/unseen product analysis  | <b>Week 1:</b><br>Assessment Feedback<br><br><b>Weeks 2-3:</b><br>Magazine covers: Tatler<br><br><b>Weeks 4-5:</b><br>Magazine Covers: Heat<br><br><b>Week 6:</b><br>Advertising and Magazine covers assessment<br><br><b>Week 7:</b><br>Unseen product analysis/Assessment feedback | <b>Weeks 1-2:</b><br>Music Video – Arctic Monkeys<br><br><b>Weeks 3-4:</b><br>Music Video – BlackPink<br><br><b>Week 5:</b><br>Radio – Radio 1 Launch<br><br><b>Week 6:</b><br>Radio – Kiss FM  | <b>Week 1-2:</b><br>Assessment Feedback<br>Viewing 'I, Daniel Blake'<br><br><b>Week 3-4:</b><br>Film – I, Daniel Blake<br><br><b>Week 5-6:</b><br>Film – Black Widow<br>20 Markers Practice | <b>Weeks 1-3:</b><br>Mock Exam Feedback<br>Video games - Lara Croft: Go<br><br><b>Weeks 4-6:</b><br>Video Games - Kim Kardashian: Hollywood  | <b>Week 1</b> <ul style="list-style-type: none"> <li>Intro to brief</li> <li>mindmap initial ideas</li> </ul> <b>Week 2:</b> <ul style="list-style-type: none"> <li>Camera angles</li> <li>Storyboarding</li> </ul> <b>Week 3:</b> <ul style="list-style-type: none"> <li>Script writing</li> </ul> <b>Week 4:</b> <ul style="list-style-type: none"> <li>Shooting Demos</li> <li>Develop Call sheet</li> </ul> <b>Weeks 5-6:</b> <ul style="list-style-type: none"> <li>Editing Basics</li> </ul><br>Filming Deadline |
| <b>KEY SKILLS</b> | Gaining knowledge of fundamental concepts and associated terminology in Media<br><br>Reading media texts for meaning (semiotics)<br><br>Gaining knowledge of Narrative theories (Propp's characters and Todorov's 5 stages) and applying them to real life examples<br><br>Understanding how certain media products are relatable to and represent specific groups<br><br>Understanding how certain media products relate to historical/social context |  | Gaining knowledge and understanding of how different media industries work in different ways (e.g. 'manufactured' musical groups, engaging an online audience, big corp vs independent production companies)<br><br>Gaining knowledge and understanding of how different groups in society are targeted<br><br>Gaining knowledge of audience theories (Hall's Reception theory) and applying them to real life examples<br><br>Understanding how certain media products relate to historical/social context |   | Reading media texts for meaning (semiotics)<br><br>Developing knowledge and understanding of how different media industries work in different ways (e.g. console vs. mobile gaming)<br><br>Developing knowledge and understanding of how different groups in society are targeted<br><br>Understanding how certain media products are relatable to and represent specific groups<br><br>Gaining knowledge of media concepts (convergence, intertextuality) and applying them to real life examples<br><br>Understanding how certain media products relate to historical/social context<br><br>Learning/developing practical skills in order to create an original media product (e.g. using camera/sound equipment and editing software) |  |



|  |   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
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| <b>HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?</b>  | <p>Drawing on skills acquired in English</p> <p>Note-taking in class directly informs discussion and forms a basis for revising for end of topic tests</p> <p>Questioning helps to secure understanding and application of new ideas/terminology</p>  | <p>A multi-sensory angle – clips of radio programmes and films as well as music videos are used to exemplify real life examples of what is studied theoretically</p> <p>Note-taking in class directly informs discussion and forms a basis for revising for end of topic tests</p> <p>Questioning helps to secure understanding and application of new ideas/terminology</p> | <p>Students can apply their existing knowledge of audience/industry/media language/representation to new areas and examples</p> <p>Note-taking in class directly informs discussion and forms a basis for revising for end of topic tests</p> <p>Questioning helps to secure understanding and application of new ideas/terminology</p> <p>Collaboration/group work during NEA skill building lessons helps to develop, sustain and solidify understanding</p>                               |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| <b>LINKS TO THE WORLD</b><br>i.e. links to careers; equality; gender, class, ethnicity, etc.; different subjects | <p>Drawing on skills acquired in English – interpreting authorial intent and implied meaning/effect on a reader.</p> <p>Examination of how race/gender/disability/age/place/time is represented in the media and how these stereotypes change according to time/place</p> <p>Careers - A look into different media industries and what is involved</p>  | <p>Links to Business/Economics – funding/marketing/distribution of media products</p> <p>Examination of different physical and psychological profiles regarding audience segmentation – ‘what ‘kind of person’ are you and how are your media choices representative of this’?</p> <p>Careers - A look into different media industries and what is involved</p>              | <p>Links to Business/Economics – how industries change over time</p> <p>Examination of how gender/age/class is represented in the media and how these stereotypes change according to time/place/target audience</p> <p>How celebrities can use their platform to raise awareness of/give aid to groups that struggle in our society</p> <p>Careers – practical audio/visual recording skills; learning and developing ICT skills and using editing software</p>                             |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| <b>FORMATIVE ASSESSMENTS</b>   | <p>Comprehension and analysis activities are embedded throughout the lessons. These include practice questions with peer assessment, improving mediocre responses, annotating exemplar answers and some creative tasks designed to hone skills used for NEA.</p>  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| <b>SUMMATIVE ASSESSMENTS</b>   | <p>Advertising Assessment – Autumn 1, Week 7</p> <p>Magazine Cover End of Topic Test – Autumn 2, Week 6</p>   | <p>Music Video and Radio Assessment – Spring 1, Week 6</p> <p>Yr 10 Mock Exams: 22nd March – 1st April<br/>Full Paper 1</p>  | <p>Deadlines for each NEA element are weekly.</p> <p>Students can be guided along the way and given qualitative feedback on elements of their final product. Once marking and moderation is completed in Autumn 2 of Y11, students can be told what mark they have received but should not be given a grade, as this may change. Once students have received a final mark then they cannot make adjustments to the product.</p> <p>OLSP/Games End of Topic Test – (Y11) Autumn 2, Week 2</p> |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| <b>FEEDBACK LESSONS PLANNED</b>  | <p><b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b></p> <p><input checked="" type="checkbox"/></p>   | <p><b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b></p> <p><input checked="" type="checkbox"/></p>  | <p><b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b></p> <p><input checked="" type="checkbox"/></p>  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| <b>SPECIALIST VOCABULARY</b>   | <table border="0"> <tr> <td>Sign/Signifier</td> <td>Demographic</td> </tr> <tr> <td>Denotation/Connotation</td> <td>Psychographic</td> </tr> <tr> <td>Semiotics</td> <td>Aspirer*</td> </tr> <tr> <td>Representation</td> <td>Mainstreamer*</td> </tr> <tr> <td>Audience</td> <td>Resigned*</td> </tr> <tr> <td>Industry</td> <td>Succeeder*</td> </tr> <tr> <td>(Media) Language</td> <td>Explorer*</td> </tr> <tr> <td>Codes/conventions</td> <td>Reformer*</td> </tr> <tr> <td>Mass/niche/target audience</td> <td>Struggler*</td> </tr> <tr> <td>Traditional/subverted</td> <td>Anchorage</td> </tr> </table> | Sign/Signifier   | Demographic  | Denotation/Connotation | Psychographic | Semiotics | Aspirer* | Representation | Mainstreamer* | Audience | Resigned* | Industry | Succeeder* | (Media) Language | Explorer* | Codes/conventions | Reformer* | Mass/niche/target audience | Struggler* | Traditional/subverted | Anchorage | <table border="0"> <tr> <td>Platform</td> <td>Pirate Radio</td> </tr> <tr> <td>Marketing</td> <td>Merchandise</td> </tr> <tr> <td>Disruptive/guerrilla marketing</td> <td>Public Funding</td> </tr> <tr> <td>Promote/promotion</td> <td>Commercial Radio</td> </tr> <tr> <td>Distribution</td> <td>Streaming</td> </tr> <tr> <td>Certification</td> <td>Blockbuster</td> </tr> <tr> <td>Regulation</td> <td>Star power</td> </tr> <tr> <td>Consume/consumption</td> <td>Director Power</td> </tr> <tr> <td>Funding</td> <td>Auteur Director</td> </tr> <tr> <td>BBFC</td> <td></td> </tr> </table> | Platform | Pirate Radio | Marketing | Merchandise | Disruptive/guerrilla marketing | Public Funding | Promote/promotion | Commercial Radio | Distribution | Streaming | Certification | Blockbuster | Regulation | Star power | Consume/consumption | Director Power | Funding | Auteur Director | BBFC |  | <table border="0"> <tr> <td>Brand</td> <td>Pan</td> </tr> <tr> <td>Social Media</td> <td>Zoom</td> </tr> <tr> <td>Mobile gaming</td> <td>ECU (extreme close-up)</td> </tr> <tr> <td>Participatory Media</td> <td>CU (close-up)</td> </tr> <tr> <td>Platform</td> <td>MS (mid shot)</td> </tr> <tr> <td>Gameplay</td> <td>LS (long shot)</td> </tr> <tr> <td>Celebrity</td> <td>ELS (extreme long shot)</td> </tr> <tr> <td>Stereotypes</td> <td>ES (establishing shot)</td> </tr> <tr> <td>Uses and Gratifications Theory (and associated terms)</td> <td></td> </tr> <tr> <td>Masculinity/masculine</td> <td>OTS (over the shoulder shot)</td> </tr> </table> | Brand | Pan | Social Media | Zoom | Mobile gaming | ECU (extreme close-up) | Participatory Media | CU (close-up) | Platform | MS (mid shot) | Gameplay | LS (long shot) | Celebrity | ELS (extreme long shot) | Stereotypes | ES (establishing shot) | Uses and Gratifications Theory (and associated terms) |  | Masculinity/masculine | OTS (over the shoulder shot) |
| Sign/Signifier   | Demographic   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Denotation/Connotation   | Psychographic   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Semiotics  | Aspirer*  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Representation   | Mainstreamer*   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Audience   | Resigned*   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Industry   | Succeeder*  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| (Media) Language   | Explorer*   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Codes/conventions  | Reformer*   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Mass/niche/target audience   | Struggler*  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Traditional/subverted  | Anchorage   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Platform   | Pirate Radio  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Marketing  | Merchandise   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Disruptive/guerrilla marketing   | Public Funding  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Promote/promotion  | Commercial Radio  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Distribution   | Streaming   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Certification  | Blockbuster   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Regulation   | Star power  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Consume/consumption  | Director Power  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Funding  | Auteur Director   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| BBFC   |   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Brand  | Pan   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Social Media   | Zoom  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Mobile gaming  | ECU (extreme close-up)  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Participatory Media  | CU (close-up)   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Platform   | MS (mid shot)   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Gameplay   | LS (long shot)  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Celebrity  | ELS (extreme long shot)   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Stereotypes  | ES (establishing shot)  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Uses and Gratifications Theory (and associated terms)  |   |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |
| Masculinity/masculine  | OTS (over the shoulder shot)  |  |  |                        |               |           |          |                |               |          |           |          |            |                  |           |                   |           |                            |            |                       |           |  |          |              |           |             |                                |                |                   |                  |              |           |               |             |            |            |                     |                |         |                 |      |  |  |       |     |              |      |               |                        |                     |               |          |               |          |                |           |                         |             |                        |   |  |                       |                              |



**YEAR 11**

|                   | Autumn 1  | Autumn 2   | Spring 1   | Spring 2  | Summer 1  | Summer 2                                   |
|-------------------|---|--|--|---|---|--|
| <b>KNOWLEDGE</b>  | <b>UNIT OF WORK:</b><br><b>NEA Post-production</b>  | <b>UNIT OF WORK:</b><br><u><b>In-Depth Study</b></u><br>Online, social and participatory Media   | <b>UNIT OF WORK:</b><br><u><b>In-depth Study</b></u> <ul style="list-style-type: none"> <li>Television</li> <li>Newspapers</li> </ul>  |   | <b>UNIT OF WORK:</b><br><b>Exam period</b>  | <b>UNIT OF WORK:</b><br><b>Exam Period</b> |
|                   | <b>Weeks 1-3:</b><br>Filming and editing completed. <ul style="list-style-type: none"> <li>Lessons used for editing</li> <li>Tutorials can be accessed to help assist individuals independently</li> <li>Drop-in sessions after school for small group 1-to-1 editing</li> </ul> <b>Week 4</b> <ul style="list-style-type: none"> <li>Statement of Intent</li> <li>Candidate Record forms</li> </ul> <p style="text-align: center;"><b>Final Deadline for NEA</b></p> <b>Weeks 5-7:</b><br>OLSP Media - Marcus Rashford | <b>Weeks 1-2:</b><br>Complete OLSP media – Marcus Rashford<br><br>OLSP/Games Assessment<br><br><b>Week 3:</b> <ul style="list-style-type: none"> <li>20 Markers practice/Assessment feedback</li> </ul> <b>Week 5-7</b><br>Mock Exam Revision <ul style="list-style-type: none"> <li>Practice questions</li> <li>Example responses</li> <li>Knowledge organisers</li> <li>Key vocab revision</li> <li>Assessment review</li> </ul> | <b>Weeks 1-3:</b><br>Mock Exam Feedback<br>TV – Dr. Who<br><br><b>Weeks 4-6:</b><br>TV – His Dark Materials<br><br>End of Television Topic Test (Paper 2 Section A)  | <b>Week 1-3:</b><br>Newspapers – Daily Mirror <ul style="list-style-type: none"> <li>Front Page analysis</li> <li>Inside Story analysis</li> </ul> <b>Week 3-6:</b><br>Newspapers – The Times <ul style="list-style-type: none"> <li>Front page analysis</li> <li>Inside Story Analysis</li> </ul><br>Practice Paper 2<br>T.V. and Newspapers | <b>Week 1:</b><br><b>Week 1:</b><br>Return Paper 2 and feed back<br><br>Exam Revision <ul style="list-style-type: none"> <li>Practice questions</li> <li>Example responses</li> <li>Knowledge organisers</li> <li>Key vocab revision</li> </ul> Assessment review |  |
| <b>KEY SKILLS</b> | Working to deadlines<br><br>Generating original ideas<br><br>Meeting a brief<br><br>Understanding different shot types and camera movements<br><br>Conducting research<br><br>Sequencing events/creating a narrative/emulating conventions of the form  | Working to deadlines<br><br>Organisation<br><br>Meeting a brief<br><br>Collaboration<br><br>Giving direction and clear instruction<br><br>Using editing software<br><br>Review/justification of choices  | Developing knowledge and understanding of how different groups in society are targeted<br><br>Gaining knowledge of theories (Neale's Genre Theory) and applying them to real life examples<br><br>Understanding how certain media products relate to historical/social context<br><br>Understanding how certain media products are relatable to and represent specific groups<br><br>Reading media texts for meaning (semiotics)<br><br>Developing knowledge and understanding of how different media industries work in different ways (e.g. tabloid vs. broadsheet journalism) | Exam Skills <ul style="list-style-type: none"> <li>- Recall of information</li> <li>- Vocab tests</li> <li>- Practice questions</li> <li>- Timed responses</li> <li>- Improving on feedback to practice questions/mock exams</li> </ul>   |   |  |



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| HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?   | <p>-Fundamental editing methods are taught in class and students can build on them in their own way</p> <p>-Youtube tutorials help to consolidate and improve editing/recording skills</p> <p>-Collaboration between students helps to generate ideas and carry out practical tasks</p> <p>-Planning activities (e.g. mind-mapping, story boarding and research techniques) are not unique to the subject, thus applying existing skills in a new way.</p> <p>-NEA brief is based on a product from the course of study, hence students will already be aware of key conventions of the form</p> | <p>A multi-sensory angle – episodes of the TV products as well as interviews with cast and crew are used to exemplify real life examples of what is studied theoretically</p> <p>Note-taking in class directly informs discussion and forms a basis for revising for end of topic tests</p> <p>Questioning helps to secure understanding and application of new ideas/terminology</p>  | <p>All products have been studied and assessed, as well as feedback given and acted upon. This period is used to sharpen and hone gaps in the knowledge and skillset of students.</p> |
| LINKS TO THE WORLD<br><small>i.e. links to careers; equality; gender, class, ethnicity, etc.; different subjects</small> | <p>Gives an idea of how moving image media products are made, from planning, through to post-production – a great insight into several media industries/roles.</p> <p>The brief will ask to target and/or represent certain groups, meaning one must take a sociological approach to considering a cast and/or audience</p> <p>Crossovers with Art, Drama, ICT, English, Music.</p>  | <p>A relevant discussion and study of two ubiquitous media forms</p> <p>Discussion around political bias and fact vs. opinion</p> <p>Examination of how the same event can be reframed in different ways for a particular purpose and how this is done in newspapers</p> <p>Study of technology in relation to society over time</p>   | N/A   |
| FORMATIVE ASSESSMENTS  | <p>Comprehension and analysis activities are embedded throughout the lessons. These include practice questions with peer assessment, improving mediocre responses, annotating exemplar answers and some creative tasks designed to hone skills used for NEA.</p>   |  | GCSE Exam Period  |
| SUMMATIVE ASSESSMENTS  | <p>Final Deadline for NEA – Autumn 1, Week 4</p> <p>OLSP/Games End of Topic Test – Autumn 2, Week 2</p> <p><b>Y11 mock exams start last week of November</b></p> <p><b>Full Paper 1</b></p>  | <p>Television Assessment – Spring 1, Week 6</p> <p><b>Practice Paper 2 – Spring 2 Week 6</b></p>   |   |
| FEEDBACK LESSONS PLANNED   | <p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p><input checked="" type="checkbox"/></p>   | <p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p><input checked="" type="checkbox"/></p>   | <p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p><input checked="" type="checkbox"/></p>  |
| SPECIALIST VOCABULARY  | <p>Product Brief</p> <p>Statement of Intent</p> <p>Linear/Non-linear Narrative</p> <p>Propp's Narrative Theory (and associated terms)</p> <p>Market Research</p> <p>Target demographic</p> <p>Psychographic (See previous box*)</p> <p>Pan</p> <p>Zoom</p> <p>ECU (extreme close-up)</p> <p>CU (close-up)</p> <p>MS (mid shot)</p> <p>LS (long shot)</p>   | <p>Character</p> <p>Propp's Narrative Theory (and associated terms)</p> <p>Todorov's Narrative Theory (and associated terms)</p> <p>Hall's Reception Theory (and associated terms)</p> <p>Uses and Gratifications Theory (and associated terms)</p> <p>Enigma</p> <p>Genre (NICS)</p> <p>BBC</p> <p>Remit</p> <p>Public Broadcaster</p> <p>Funding</p> <p>License Fee</p> <p>Demographic</p> <p>Broadsheet</p> <p>Masthead</p> <p>Slogan</p> <p>Dateline</p> <p>Kicker</p> <p>Splash</p> <p>Leader</p> <p>Standfirst</p> |   |



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|   | <p>ELS (extreme long shot)<br/>         ES (establishing shot)<br/>         OTS (over the shoulder shot)<br/>         Diegetic sound<br/>         Non-diegetic sound<br/>         Dolly<br/>         Tripod</p>   | <p>Audience<br/>         Traditional/subverted stereotype<br/>         Representation<br/>         Marketing<br/>         Press Freedom/intrusion<br/>         Political Bias<br/>         Tabloid<br/>         Market position<br/>         Regulation<br/>         PCC</p> | <p>Strapline<br/>         Pug<br/>         Spread<br/>         Byline<br/>         Political spectrum<br/>         Distribution<br/>         ABCDE Audience classification<br/>         Circulation<br/>         IPSO</p> |
| <p>QUALITY<br/>         FIRST<br/>         TEACHING</p> | <ul style="list-style-type: none"> <li>✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc.</li> <li>✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc.</li> <li>✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading</li> <li>✓ Opportunities to apply key concepts and address misconceptions</li> </ul> |  |   |