

Subject: Media

Long Term Plan	
Vision Statement:	
To prepare pupils for the workplace At Lutterworth College, the Media curriculum equips students with practical and critical skills essential for thriving in modern workplaces. From analysing the influence of digital platforms to understanding how industries create and disseminate content, students gain valuable insights into the media sector and beyond. Through hands-on experiences, such as producing their own media products, pupils develop technical proficiency in areas like video editing, print production, and web design. These projects foster creativity, attention to detail, and project management skills—qualities highly sought after in professions spanning journalism, advertising, digital marketing, and public relations. Additionally, the study of audience interaction and industry practices cultivates adaptability and communication abilities, ensuring that students leave with a robust foundation to succeed in diverse career paths.	
To build character Media encourages students to grow as empathetic, resilient, and reflective individuals. Engaging with representations such as race, gender, and sexuality challenges students to consider diverse perspectives and develop a nuanced understanding of the world. By examining theoretical frameworks, such as feminism and postmodernism, students cultivate intellectual curiosity and courage in grappling with complex ideas. Practical elements of the course build perseverance and confidence, as students navigate the challenges of creative production, from initial planning to polished final products. Furthermore, teamwork and peer feedback foster collaboration, mutual respect, and the ability to learn from others. These character-building experiences ensure students flourish both academically and personally.	
To further social justice The Media curriculum empowers students to become informed and active participants in society by fostering a critical understanding of how media shapes public opinion and reinforces power dynamics. By analysing representations of under-represented groups and exploring issues like stereotyping and systemic bias, students learn to challenge injustice and value equality. Incorporating global perspectives, such as the study of colonialism's impact on race representation, encourages pupils to think beyond their immediate contexts and engage with the interconnected nature of social issues. This awareness equips students to use their voices and skills to contribute to positive societal change, whether through creative expression, civic engagement, or advocacy.	
To teach knowledge for its own intrinsic value Media celebrates the joy of learning by uncovering the artistry and complexity behind the content we encounter daily. Students are introduced to the theoretical frameworks and technical vocabulary that underpin the field, allowing them to appreciate the craftsmanship and cultural significance of diverse media forms. Whether analysing the symbolism in a music video, understanding the economics of global television, or creating a compelling magazine cover, students experience the satisfaction of mastering challenging concepts and developing their own interpretations. This intrinsic value of knowledge fosters a lifelong passion for learning, encouraging students to remain curious and critical in their engagement with the world. By valuing the academic and creative dimensions of Media, we inspire students to pursue excellence and cultivate a deeper appreciation for the stories and ideas that shape our shared humanity.	
Domains of knowledge: the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups. the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced. the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration. the impact of the increasingly convergent nature of media industries across different platforms and different national settings the importance of different funding models, including government funded, not-for-profit and commercial models. how the media operate as commercial industries on a global scale and reach both large and specialised audiences.	Key concepts: Media Industries: • Media producers • The impact of media producers • Ownership and control • Convergence • Funding • Globalised audiences • Media regulation • Regulation and digital media Media language: • Media language elements • Media language and meaning

the functions and types of regulation of the media. the challenges for media regulation presented by ‘new’ digital technologies the various forms of media language used to create and communicate meanings in media products fundamental principles of semiotic analysis, including denotation and connotation. how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values the relationship between technology and media products. the codes and conventions of media language, how they develop and become established as ‘styles’ or genres (which are common across different media products) and how they may also vary over time theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. intertextuality, including how inter-relationships between different media products can influence meaning the ways in which the media re-present (rather than simply present) the world, and construct versions of reality the choices media producers make about how to represent particular events, social groups and ideas the ways aspects of reality may be represented differently depending on the purposes of the producers theoretical perspectives on representation, including processes of selection, construction and mediation the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly how and why particular social groups may be under-represented or misrepresented theoretical perspectives on gender and representation, including feminist approaches how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products the social, cultural and political significance of particular representations in terms of the themes or issues that they address theoretical perspectives on gender and representation, including feminist approaches. how representations reflect the social, historical and cultural contexts in which they were produced. the factors affecting audience interpretations of representations, including their own experiences and beliefs. how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences	• Technology and media language • Generic conventions • Intertextuality • Mediation • Stereotypes • Inequality in representation • Themes and ideologies • Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Political
---	--

how media organisations categorise audiences. the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s). the role of media technologies in reaching and identifying audiences, and in audience consumption and usage. the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation. the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society the ways in which people's media practices are connected to their identity, including their sense of actual and desired self Blumler and Katz's Uses and Gratifications theory. how audiences may respond to and interpret media products and why these responses and interpretations may change over time. how media products reflect the society in which they are produced and that of their target audience how media products reflect the arts and culture, including popular culture, of their time. how media products reflect historical events and social changes how media products reflect political viewpoints, messages, values and beliefs.	
---	--

Year Group: 10					
Autumn Term		Spring Term		Summer Term	
Unit Title:	Unit length:	Unit Title:	Unit length:	Unit Title:	Unit length:
NEA	23 lessons (approx. 10 weeks)	Revising Paper 2 (continued)	25 lessons (approx. 10 weeks)	Final Revision	This is dependent on when the exams take place.
Revision for Paper 1 mock (TV and promoting Media)	5 lessons (approx. 2 weeks)	Revision Paper 1 (return to)	15 lessons (approx. 6 weeks)		
Revision for Paper 2* (Music and News)	10 lessons (approx. 4 weeks)				
*As the majority of this is next term – see the Spring Term for content covered					
Domains of knowledge:		Domains of knowledge:		Domains of knowledge:	
the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.		the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.		the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.	
the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.		the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.		the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced.	
the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.		the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.		the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.	
the impact of the increasingly convergent nature of media industries across different platforms and different national settings		the impact of the increasingly convergent nature of media industries across different platforms and different national settings		the impact of the increasingly convergent nature of media industries across different platforms and different national settings	
the importance of different funding models, including government funded, not-for-profit and commercial models.		the importance of different funding models, including government funded, not-for-profit and commercial models.		the importance of different funding models, including government funded, not-for-profit and commercial models.	
how the media operate as commercial industries on a global scale and reach both large and specialised audiences.		how the media operate as commercial industries on a global scale and reach both large and specialised audiences.		how the media operate as commercial industries on a global scale and reach both large and specialised audiences.	
the functions and types of regulation of the media. the challenges for media regulation presented by ‘new’ digital technologies		the functions and types of regulation of the media. the challenges for media regulation presented by ‘new’ digital technologies		the functions and types of regulation of the media. the challenges for media regulation presented by ‘new’ digital technologies	
the various forms of media language used to create and communicate meanings in media products		the various forms of media language used to create and communicate meanings in media products		the various forms of media language used to create and communicate meanings in media products	
fundamental principles of semiotic analysis, including denotation and connotation.		fundamental principles of semiotic analysis, including denotation and connotation.		fundamental principles of semiotic analysis, including denotation and connotation.	

how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values the relationship between technology and media products. the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. intertextuality, including how inter-relationships between different media products can influence meaning the ways in which the media re-present (rather than simply present) the world, and construct versions of reality the choices media producers make about how to represent particular events, social groups and ideas the ways aspects of reality may be represented differently depending on the purposes of the producers theoretical perspectives on representation, including processes of selection, construction and mediation the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly how and why particular social groups may be under-represented or misrepresented theoretical perspectives on gender and representation, including feminist approaches how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products	how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values the relationship between technology and media products. the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. intertextuality, including how inter-relationships between different media products can influence meaning the ways in which the media re-present (rather than simply present) the world, and construct versions of reality the choices media producers make about how to represent particular events, social groups and ideas the ways aspects of reality may be represented differently depending on the purposes of the producers theoretical perspectives on representation, including processes of selection, construction and mediation the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly how and why particular social groups may be under-represented or misrepresented theoretical perspectives on gender and representation, including feminist approaches how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products	how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values the relationship between technology and media products. the codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. intertextuality, including how inter-relationships between different media products can influence meaning the ways in which the media re-present (rather than simply present) the world, and construct versions of reality the choices media producers make about how to represent particular events, social groups and ideas the ways aspects of reality may be represented differently depending on the purposes of the producers theoretical perspectives on representation, including processes of selection, construction and mediation the different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how stereotypes enable audiences to interpret media quickly how and why particular social groups may be under-represented or misrepresented theoretical perspectives on gender and representation, including feminist approaches how representations (including self-representations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
--	--	--

the social, cultural and political significance of particular representations in terms of the themes or issues that they address theoretical perspectives on gender and representation, including feminist approaches. how representations reflect the social, historical and cultural contexts in which they were produced. the factors affecting audience interpretations of representations, including their own experiences and beliefs. how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences how media organisations categorise audiences. the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s). the role of media technologies in reaching and identifying audiences, and in audience consumption and usage. the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation. the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society the ways in which people's media practices are connected to their identity, including their sense of actual and desired self Blumler and Katz's Uses and Gratifications theory. how audiences may respond to and interpret media products and why these responses and interpretations may change over time. how media products reflect the society in which they are produced and that of their target audience	the social, cultural and political significance of particular representations in terms of the themes or issues that they address theoretical perspectives on gender and representation, including feminist approaches. how representations reflect the social, historical and cultural contexts in which they were produced. the factors affecting audience interpretations of representations, including their own experiences and beliefs. how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences how media organisations categorise audiences. the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s). the role of media technologies in reaching and identifying audiences, and in audience consumption and usage. the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation. the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society the ways in which people's media practices are connected to their identity, including their sense of actual and desired self Blumler and Katz's Uses and Gratifications theory. how audiences may respond to and interpret media products and why these responses and interpretations may change over time. how media products reflect the society in which they are produced and that of their target audience	the social, cultural and political significance of particular representations in terms of the themes or issues that they address theoretical perspectives on gender and representation, including feminist approaches. how representations reflect the social, historical and cultural contexts in which they were produced. the factors affecting audience interpretations of representations, including their own experiences and beliefs. how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences how media organisations categorise audiences. the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audience(s). the role of media technologies in reaching and identifying audiences, and in audience consumption and usage. the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation. the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society the ways in which people's media practices are connected to their identity, including their sense of actual and desired self Blumler and Katz's Uses and Gratifications theory. how audiences may respond to and interpret media products and why these responses and interpretations may change over time. how media products reflect the society in which they are produced and that of their target audience
--	--	--

how media products reflect the arts and culture, including popular culture, of their time. how media products reflect historical events and social changes how media products reflect political viewpoints, messages, values and beliefs.	how media products reflect the arts and culture, including popular culture, of their time. how media products reflect historical events and social changes how media products reflect political viewpoints, messages, values and beliefs.	how media products reflect the arts and culture, including popular culture, of their time. how media products reflect historical events and social changes how media products reflect political viewpoints, messages, values and beliefs.
Key concepts: Media Industries: • Media producers • The impact of media producers • Ownership and control • Convergence • Funding • Globalised audiences • Media regulation • Regulation and digital media Media language: • Media language elements • Media language and meaning • Technology and media language • Generic conventions • Intertextuality • Mediation • Stereotypes • Inequality in representation • Themes and ideologies • Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Political	Key concepts: Media Industries: • Media producers • The impact of media producers • Ownership and control • Convergence • Funding • Globalised audiences • Media regulation • Regulation and digital media Media language: • Media language elements • Media language and meaning • Technology and media language • Generic conventions • Intertextuality • Mediation • Stereotypes • Inequality in representation • Themes and ideologies • Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Political	Key concepts: Media Industries: • Media producers • The impact of media producers • Ownership and control • Convergence • Funding • Globalised audiences • Media regulation • Regulation and digital media Media language: • Media language elements • Media language and meaning • Technology and media language • Generic conventions • Intertextuality • Mediation • Stereotypes • Inequality in representation • Themes and ideologies • Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Political

Relevant end points covered: • To be proficient in producing media texts across video, print and digital platforms, applying creative, technical and editorial skills with accuracy and attention to detail. • To be skilled in creating media content that communicates clearly with specific audiences, incorporating consideration of cultural, ethical and societal values. • To be able to critically analyse and evaluate media products, demonstrating understanding of how meaning is created through media language, representation, audience and industry contexts. • To be resilient and confident in managing the challenges of creative production, showing perseverance from initial planning through to polished final outputs. • To be capable of conducting effective primary and secondary research, using findings to inform both analytical writing and the development of media products. • To be able to apply theoretical frameworks, such as feminism, postmodernism and representation theory, to explore and explain how media influences identity, power and ideology. • To be confident in critiquing the role of media in society, identifying how it shapes public opinion, reinforces or challenges power structures, and reflects diverse perspectives. • To be equipped with transferable skills, including teamwork, project planning, digital literacy, and problem solving, relevant to a wide range of creative and communication-based careers. • To be empathetic and reflective, demonstrating the ability to engage with diverse narratives, give and receive constructive feedback, and adapt creatively in response. • To be curious and intellectually engaged, showing appreciation for the artistic, cultural and technical dimensions of media, and a commitment to lifelong learning.	Relevant end points covered: • To be able to critically analyse and evaluate media products, demonstrating understanding of how meaning is created through media language, representation, audience and industry contexts. • To be capable of conducting effective primary and secondary research, using findings to inform both analytical writing and the development of media products. • To be able to apply theoretical frameworks, such as feminism, postmodernism and representation theory, to explore and explain how media influences identity, power and ideology. • To be confident in critiquing the role of media in society, identifying how it shapes public opinion, reinforces or challenges power structures, and reflects diverse perspectives. • To be equipped with transferable skills, including teamwork, project planning, digital literacy, and problem solving, relevant to a wide range of creative and communication-based careers. • To be empathetic and reflective, demonstrating the ability to engage with diverse narratives, give and receive constructive feedback, and adapt creatively in response. • To be curious and intellectually engaged, showing appreciation for the artistic, cultural and technical dimensions of media, and a commitment to lifelong learning.	Relevant end points covered: • To be able to critically analyse and evaluate media products, demonstrating understanding of how meaning is created through media language, representation, audience and industry contexts. • To be capable of conducting effective primary and secondary research, using findings to inform both analytical writing and the development of media products. • To be able to apply theoretical frameworks, such as feminism, postmodernism and representation theory, to explore and explain how media influences identity, power and ideology. • To be confident in critiquing the role of media in society, identifying how it shapes public opinion, reinforces or challenges power structures, and reflects diverse perspectives. • To be equipped with transferable skills, including teamwork, project planning, digital literacy, and problem solving, relevant to a wide range of creative and communication-based careers. • To be empathetic and reflective, demonstrating the ability to engage with diverse narratives, give and receive constructive feedback, and adapt creatively in response. • To be curious and intellectually engaged, showing appreciation for the artistic, cultural and technical dimensions of media, and a commitment to lifelong learning.
Broken down knowledge covered: NEA: The research learners undertake may include:	Broken down knowledge covered: News: This section consists of:	Broken down knowledge covered: See Television, Promoting Media, News and Music

• how existing media products use media language to communicate meanings through their forms, codes and conventions • how the media represent events, issues, individuals or social groups • how media forms target, reach and address audiences and how audiences interpret and respond to them. As a result of the research they undertake, learners will need to make detailed plans of how they will apply their understanding of media language and representation to their chosen brief. The Statement of Intent will cover the following areas: • how they intend to use media language to communicate meanings through their selection of forms, codes and conventions • how they identify and use specific representations of events, issues, individuals or social groups • how they identify, reach and address their target audience how they have interpreted and responded to their research findings during the planning and production process. Whilst undertaking their production planning, learners may find it useful to make clear plans for their production to enable them to track their progress as they create their media production. This may include: • a project plan and timeline • a list of any resources or equipment required • a pitch or treatment for the production • draft designs and mock ups • draft copy or scripts Television: This section consists of an in-depth study of television as a media form and focuses on two media products – one historical and one contemporary – chosen to illustrate continuities and changes in mainstream television drama over time. These two media products should be used as a case study, applying the theoretical framework and media contexts to detailed textual study, enabling learners to: • demonstrate knowledge and understanding of the theoretical framework in relation to the products • analyse an unknown extract from one of the two media products, using the theoretical framework of media, including in relation to its contexts, making judgements and drawing conclusions, as required	• an in-depth study of online news, including its social and participatory media • a study of historical and contemporary newspaper front covers to illustrate how media language is used to construct representations and to give an understanding of the contemporary newspaper industry Online, social and participatory media (in-depth study) The online, social and participatory set media product, The Observer section of the online Guardian/ Observer, is part of one of the most successful international news websites, exploring one possible economic future for news organisations by monetising online content through voluntary donations and membership. Learners must study the online, social and participatory media set products in relation to all four areas of the media theoretical framework, including all relevant theoretical approaches and social, cultural and political contexts The following indicative list is given as guidance and is not exhaustive. For example, in relation to all four areas of the media theoretical framework learners must consider: • the impact of production processes and technologies on online newspapers and their social and participatory feeds • how The Observer is owned and funded as a media institution and how funding issues have affected the drive to online media • the convergent nature of media industries across different platforms • the challenges for media regulation presented by online newspapers and social and participatory feeds • how online content can be aimed at a range of audiences and more specifically targeted by media organisations • how online audiences are categorised, including how readership and consumption is measured and how audiences are identified • how audiences may interpret the same content very differently on different platforms (e.g. online webpage, Twitter quote or Instagram feed) and how these differences may reflect both social and individual differences • the various forms of media language used to create and communicate meaning across online, social and participatory news media • how selection, combination and exclusion of elements of media language can influence meaning in online, social and participatory news media • the relationship between technology and the media language of online, social and participatory news the ways in which online, social and participatory news media represent the world	
---	--	--

• demonstrate knowledge and understanding of media contexts in relation to the products. Vigil is a television drama illustrating, for example: the dominance of the police drama genre in contemporary television schedules and the industrial importance of the serial narrative form, the role of BBC1 in the contemporary television industry, how representations seek to reflect contemporary contexts, the offering of uses and gratifications to attract a mass audience in an increasingly segmented market. The Avengers is a PG certificate drama illustrating a historically significant media product. The Avengers was a landmark television series in the 1960s and reflects the brand image of ITV as more daring in this era. The media language is comparatively rich for a television product of this era and a monochrome episode has been set to illustrate changing television technology. The Avengers TV show helped define the 'spy drama' genre in the 1960s and was influenced by events occurring as it was filmed, including episodes that parodied current and historical events. The Avengers also included one of the first memorable examples of product placement (the 'Lotus Elan'), a technique which has great historical significance in contributing towards the funding of films and commercial television programmes in the present day. The Avengers also illustrates the industrial importance of the series narrative form in 1960s television, the role of ITV in the era of three channel television, how representations reflect the 1960s contexts, how audience responses and interpretations may change over time as popular television products develop cult status. The Avengers series is also a significant product due to its cultural and social impact and reach. The Avengers was a long-running series that was a mainstay of 1960s primetime television. Series four was sold to American television and the series played a role in representing 1960s Britain to the rest of the world – eventually showing in 120 countries – reinforcing stereotypes of the traditional British upper-class. It became a cult programme as an important example of 1960s popular drama and is still aired on British television today. Learners must study at least the one set episode of each of these programmes in detail, practising analysis of extracts, and developing their knowledge and understanding of the theoretical framework as it applies to the programmes as a whole. Learners must study the contexts associated with the media products and develop an understanding of the differences between how the two media products illuminate the changing social, cultural, historical and political contexts of the mid-1960s and 2020s, enabling learners to develop a detailed understanding of how they appear in mainstream drama. It is recommended that learners investigate other similar media products from these periods to reinforce their understanding of how the two products	• how the purposes of media producers and the choices they make influence representations • the social, cultural and political significance of particular representations featured on online, social and participatory media in terms of the themes or issues they address. Newspapers The Guardian/Observer has had considerable cultural and social impact and reach. The Guardian/Observer has consistently had a large circulation and is a powerful voice within the centre-left media with significant cultural and social influence. The historical Observer newspaper covers were chosen to help learners gain a knowledge and understanding of how media language was used to construct representations in the 1960s and the contexts that affected those representations. Learners must study: • three set historical front covers of The Observer • The Observer 30 October 1966 • The Observer 6 November 1966 • The Observer 20 October 1968 • two contemporary front covers selected by the centre. Learners must study the contexts associated with the set covers and develop an understanding of the differences between how these media products illuminate the changing social, cultural, historical and political contexts of the 1960s and the present day, enabling learners to develop a detailed understanding of how they appear in mainstream news media and its associated social and participatory media. The historical front covers are significant in terms of the Media Theoretical Framework as they illustrate a distinct use of media language to construct representations based upon the relevant contexts of the mid to late 1960s in the UK. The media language used to construct representations in the 1960s front covers is representative of UK National broadsheets of the time, of which The Observer was a significant and, at the time, independent national newspaper. It is recommended that learners investigate other similar media products from these periods to reinforce their understanding of how these products reflect their contexts Media Language and Representations Learners are shown examples of other covers to exemplify contrasting contexts and use of media language and representations. The following indicative lists for media language and representations are given as guidance and are not exhaustive. For example, in relation to media language, learners must consider: • the various forms of media language used to create and communicate meaning on newspaper front covers	
---	---	--

reflect their contexts. Learners must study the listed episodes in terms of all four areas of the theoretical framework, including the theoretical perspectives, and the media products' social, cultural, historical and political contexts. Promoting Media: In this section, learners are required to study the following media forms: • Film • Advertising and marketing; and • Video games Film: The Lego Movie (2014), U, Warner Bros The Lego Movie must be studied in relation to media industries only. The Lego Movie (2014) illustrates the concept of tent-pole film production by media conglomerates, in this case Warner Bros. Its success was of major importance to the studio in terms of funding other projects. The film is also an example of how a global studio, Warner Bros, releases a film in a specific national territory, the UK. There are also questions of ownership and purpose of the film, e.g. tension between Lego and Warner Bros both using the film to promote their own products through use of iconic characters e.g. Batman, Superman and numerous Lego toy models. The film has a clear pattern of production, distribution and circulation that can be easily distinguished and is a film production from a major, global studio. Learners must investigate how the elements of the theoretical framework for media industries can be considered in relation to how the set film was produced, distributed and circulated, including considerations such as conglomerate ownership and how media companies operate on a global scale, convergence, funding and, regulation. Extracts of the film may only be considered in relation to media industry issues exemplified. Textual analysis is not a requirement of the study or assessment of Film as a media form. Advertising and marketing: The Lego Movie (2014) Posters and UK TV trailer Advertising and marketing must be studied in relation to media language, media representations and media audiences. Learners need to study: • the set The Lego Movie (2014) posters; and • the UK TV trailer https://www.youtube.com/watch?v=HSbYBzUEQlc Learners need to study the following two bullet points from the 'media audience' subject content:	• how selection, combination and exclusion of elements of media language can influence meaning on newspaper covers • the relationship between technology and media language on newspaper covers, for example, to aid layout, typography and post-production editing of photos • the codes and conventions of newspaper covers. For example, in relation to media representations, learners must consider: • the ways in which newspaper producers re-present the world and construct versions of reality on newspaper covers • how the purposes of media producers and the choices they make influence representations • the social, cultural and political significance of particular representations featured on newspaper covers in terms of the themes or issues they address • how representations reflect the contexts in which they were produced. Media Industries Learners must have knowledge and understanding of The Observer as a contemporary media product in terms of the relevant newspaper industry issues it illustrates. In order to develop this awareness, learners must consider one complete print edition of The Observer selected for study from the September onwards of the first year of teaching a two-year course. For example, from September 2025 onwards for a candidate entering for assessment in June 2027. The following indicative list for media industries is given as guidance and is not exhaustive. For example, in relation to media industries, learners must consider: • the nature and scope of newspaper production by large organisations, including issues of ownership, control and funding • the impact of production processes, personnel and technologies on newspaper production • the increasingly convergent nature of media industries across different platforms, for example, print, online and social and participatory • the functions of types of regulation of contemporary print newspapers. Music: This section consists of: • an in-depth study of magazines • a comparative study of music videos • a study of contemporary radio Magazines (in-depth study) The magazine set media product, MOJO, is a serious 'classic rock' magazine that targets an upmarket	
--	--	--

• the ways in which media organisations target audiences through marketing, including an understanding about the assumptions organisations make about their target audience(s) • the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences. Learners must investigate how the elements of the theoretical framework for media language are used to construct representations that target particular audiences. Consideration should be made of media language elements specific to posters and moving image trailers such as locations, costumes, choice of camera shot, angle, lighting, typography, layout, editing and sound as appropriate. The set promotional posters are: 1. The main poster featuring an ensemble cast, running from danger 2. Character poster of Vitruvius in close-up 3. Character poster of Emmet in close-up 4. Character poster of Lord Business in close-up 5. Character poster of Wyldstyle in close-up Games (A Warner Bros. Subsidiary) Video games must be studied in relation to media industries, media audiences and media language. The Lego Movie video game is an example of successful vertical integration where a subsidiary of a global media producer, Warner Bros, has been used to produce a video game linked directly to the release of the motion picture of the same name, with the video game sharing similar themes and voice acting by stars of the motion picture as they reprise their characters in the video game. The Lego Movie video game is also an example of a successful cross platform release. Learners need to study the following bullet point from the ‘media language’ subject content: • intertextuality, including how inter-relationships between different media products can influence meaning. Learners must consider the elements of the theoretical framework for media industries and audiences and examine how the producers of The Lego Movie Game have engaged with and identified their audience and examine issues of ownership and how these influenced the production, distribution and release of the game. Learners should also consider the relationship between technology and the video game and intertextual meanings generated, for example, to other Warner Bros franchises and to Lego as a product itself. Extracts of the video game must only be considered in relation to the media industry, audience and language issues exemplified	and mature audience, reflecting the context of the economic power of the ‘babyboomer’ generation. In terms of media industries, MOJO is a good example of diversification. A product with a clear audience address – engaging the passion of music fans who consider themselves discerning – reflected in a consistent media language house style that is accessible for analysis. Learners must study magazine set products in relation to all four areas of the media theoretical framework, including all relevant theoretical approaches and social and cultural contexts The following indicative list is given as guidance and is not exhaustive. For example, in relation to media industries and audiences learners must consider: • the effect of ownership on magazines, for example, the effect of the major commercial publishing companies on the magazine industry, e.g. Bauer • how magazines are funded commercially and may use different funding models to generate income • the impact of production processes and technologies on the magazine industry • the function and types of regulation in the magazine industry • how magazines can be aimed at a range of audiences, for example, MOJO is aimed at a more niche, older, predominantly male audience with a mean age of 41 • how magazine audiences are categorized, including how readership and consumption is measured and how audiences are identified • how audiences may interpret the same magazines very differently and how these differences may reflect both social and individual differences Media Language and Media Representation The following indicative lists for media language and representation are given as guidance and are not exhaustive. For example, in relation to media language learners must consider: • how the choice (selection, combination and exclusion) of elements of media language influences meaning on magazine covers • the relationship between technology and media language on magazine covers • the codes and conventions of music magazine covers • how intertextuality can be used to influence meaning. For example, in relation media representations learners must consider: • the ways in which magazine producers re-present the world and construct versions of reality on magazine covers • the choices that magazine producers make when constructing representations, including stereotypical and counter-stereotypical representations on magazine covers	
--	--	--

- the ways aspects of reality may be represented differently depending on the purposes of magazine producers
- how representations on magazine covers reflect the social and cultural contexts in which they were produced
- the social and cultural significance of particular representations on magazine covers in terms of themes or issues they address

Music Video

Music video must be studied in relation to media language, media representations and media audiences. Learners study a set pair of music videos: Arlo Parks 'Hope' and Harry Styles 'Adore You' Learners need to study the set music videos in relation to all the subject content bullet points listed under 'media language' and 'media representations' topics in the subject content table at the end of Component 02. In addition, learners need to study the following two bullet points from the 'media audience' subject content:

- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences
- the ways in which people's media practices are connected to their identity, including their sense of actual and desired self.

Learners must investigate how the elements of the theoretical framework for media language are used to construct representations and how they are interpreted by audiences. Consideration should be made of media language elements specific to music videos such as locations, costumes, choice of camera shot, framing, angle, lighting, lip-synching, performance and editing, including montage.

Radio

Radio must be studied in relation to media industries and media audiences. Live Lounge reflects the role of Radio 1 within the BBC – to develop public service broadcasting distinctiveness, in part as a response to the political context of criticisms of the BBCs more 'commercial' wings. The format reflects the regulatory need for the BBC to foster creativity and innovation. Radio 1 addresses a distinct segment of the BBC's audience and this is reflected in a distinct mode of address. Learners must study one complete episode of The BBC Radio One Live Lounge, from September 2017 onwards. Learners need to study the set radio product in relation to all the subject content bullet points listed under the 'media industries' and 'media audiences' topics in the subject content table at the end of Component 02. The selected radio programme must be a standard episode (not a special feature episode) and include a British artist and content promoting British music, including interviews/chat with the artist. It is the teacher's responsibility to

	ensure the content selected is appropriate to their learners. It is recommended that learners are also made aware of the online content of the BBC Radio One Live Lounge to help further exemplify areas of the media industries and media audiences' framework	
Assessments: PPE in October – Past Paper 1 NEA	Assessments: PPE in February – Past Paper 2 Another Paper 1 in class	Assessments: Paper 1 Paper 2

Progression Map

End Points	Year 7	Year 8	Year 9	Year 10	Year 11	National Curriculum Alignment
To be able to critically analyse and evaluate media products						
To be proficient in producing media texts						
To be capable of conducting effective primary and secondary research						
To be skilled in creating media content						
To be able to apply theoretical frameworks						
To be confident in critiquing the role of media in society						
To be equipped with transferable skills						
To be resilient and confident in managing the challenges of creative production						
To be empathetic and reflective						
To be curious and intellectually engaged						

