

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: how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: - reflecting social, cultural and political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs how media products studied can act as a means of reflecting historical issues and events how media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues how media products studied are influenced by social, cultural, political and historical contexts through intertextual references how media products studied reflect their economic contexts through production, financial and technological opportunities and constraints.	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

how the different modes and language associated with different media forms communicate multiple meanings how the combination of elements of media language influence meaning how developing technologies affect media language the codes and conventions of media forms and products, including the processes through which media language develops as genre the dynamic and historically relative nature of genre the processes through which meanings are established through intertextuality how audiences respond to and interpret the above aspects of media language. how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way the significance of challenging and/or subverting genre conventions the significance of the varieties of ways in which intertextuality can be used in the media the way media language incorporates viewpoints and ideologies. semiotics, including Barthes narratology, including Todorov genre theory, including Neale structuralism, including Lévi-Strauss postmodernism, including Baudrillard the way events, issues, individuals (including self representation) and social groups (including social identity) are represented through processes of selection and combination the way the media through re-presentation constructs versions of reality the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups the effect of social and cultural context on representations how and why stereotypes can be used positively and negatively how and why particular social groups, in a national and global context, may be under-represented or misrepresented how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations	• 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 • Economic • Political
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how audiences respond to and interpret media representations

the way in which representations make claims about realism

the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups

the effect of historical context on representations

how representations may invoke discourses and ideologies and position audiences

how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.

theories of representation, including Hall

theories of identity, including Gauntlett

feminist theories, including Bell Hooks and Van Zoonen

theories of gender performativity, including Butler

theories around ethnicity and postcolonial theory, including Gilroy.

processes of production, distribution and circulation by organisations, groups and individuals in a global context

the specialised and institutionalised nature of media production, distribution and circulation

the relationship of recent technological change and media production, distribution and circulation

the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification

the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products

how media organisations maintain, including through marketing, varieties of audiences nationally and globally

the regulatory framework of contemporary media in the UK

the impact of 'new' digital technologies on media regulation, including the role of individual producers

how processes of production, distribution and circulation shape media products

the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers

the role of regulation in global production, distribution and circulation

the effect of individual producers on media industries

power and media industries, including Curran and Seaton theories of regulation, including those of Livingstone and Lunt theories of cultural industries, including those of Hesmondhalgh how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste how media producers target, attract, reach, address and potentially construct audiences how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated the interrelationship between media technologies and patterns of consumption and response how audiences interpret the media, including how they may interpret the same media in different ways how audiences interact with the media and can be actively involved in media production how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms how media organisations reflect the different needs of mass and specialised audiences, including through targeting how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital the role and significance of specialised audiences, including niche and fan, to the media the way in which different audience interpretations reflect social, cultural and historical circumstances. media effects, including Bandura cultivation theory, including Gerbner reception theory, including Hall theories of fandom, including Jenkins theories of 'end of audience', including Shirky.	
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Year Group: 12					
Autumn Term		Spring Term		Summer Term	
Unit Title:	Unit length:	Unit Title:	Unit length:	Unit Title:	Unit length:
Introduction to Media	36 lessons (approx. 8 weeks)	Practice NEA (continued)	9 lessons (approx. 2 weeks)	Long Form TV Drama	36 lessons (approx. 8 weeks)
Industry and Audience (Videogames)	9 lessons (approx. 2 weeks)	Industry and Audience (Film and Radio)	18 lessons (approx. 4 weeks)	NEA Research and Planning	9 lessons (approx. 2 weeks)
News	18 lessons (approx. 4 weeks)	News (continued)	18 lessons (approx. 4 weeks)		
Practice NEA	9 lessons (approx. 2 weeks)	Language and Representation	27 lessons (approx. 6 weeks)		
Domains of knowledge: how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: - reflecting social, cultural and political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs how media products studied can act as a means of reflecting historical issues and events how media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues how media products studied are influenced by social, cultural, political and historical contexts through intertextual references how media products studied reflect their economic contexts through production, financial and technological opportunities and constraints. how the different modes and language associated with different media forms communicate multiple meanings how the combination of elements of media language influence meaning how developing technologies affect media language the codes and conventions of media forms and products, including the processes through which media language develops as genre		Domains of knowledge: how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: - reflecting social, cultural and political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs how media products studied can act as a means of reflecting historical issues and events how media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues how media products studied are influenced by social, cultural, political and historical contexts through intertextual references how media products studied reflect their economic contexts through production, financial and technological opportunities and constraints. how the different modes and language associated with different media forms communicate multiple meanings how the combination of elements of media language influence meaning how developing technologies affect media language the codes and conventions of media forms and products, including the processes through which media language develops as genre		Domains of knowledge: how the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: - reflecting social, cultural and political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs how media products studied can act as a means of reflecting historical issues and events how media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues how media products studied are influenced by social, cultural, political and historical contexts through intertextual references how media products studied reflect their economic contexts through production, financial and technological opportunities and constraints. how the different modes and language associated with different media forms communicate multiple meanings how the combination of elements of media language influence meaning how developing technologies affect media language the codes and conventions of media forms and products, including the processes through which media language develops as genre	

the dynamic and historically relative nature of genre	the dynamic and historically relative nature of genre	the dynamic and historically relative nature of genre
the processes through which meanings are established through intertextuality	the processes through which meanings are established through intertextuality	the processes through which meanings are established through intertextuality
how audiences respond to and interpret the above aspects of media language.	how audiences respond to and interpret the above aspects of media language.	how audiences respond to and interpret the above aspects of media language.
how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way	how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way	how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way
the significance of challenging and/or subverting genre conventions	the significance of challenging and/or subverting genre conventions	the significance of challenging and/or subverting genre conventions
the significance of the varieties of ways in which intertextuality can be used in the media	the significance of the varieties of ways in which intertextuality can be used in the media	the significance of the varieties of ways in which intertextuality can be used in the media
the way media language incorporates viewpoints and ideologies.	the way media language incorporates viewpoints and ideologies.	the way media language incorporates viewpoints and ideologies.
semiotics, including Barthes	semiotics, including Barthes	semiotics, including Barthes
narratology, including Todorov	narratology, including Todorov	narratology, including Todorov
genre theory, including Neale	genre theory, including Neale	genre theory, including Neale
structuralism, including Lévi-Strauss	structuralism, including Lévi-Strauss	structuralism, including Lévi-Strauss
postmodernism, including Baudrillard	postmodernism, including Baudrillard	postmodernism, including Baudrillard
the way events, issues, individuals (including self representation) and social groups (including social identity) are represented through processes of selection and combination	the way events, issues, individuals (including self representation) and social groups (including social identity) are represented through processes of selection and combination	the way events, issues, individuals (including self representation) and social groups (including social identity) are represented through processes of selection and combination
the way the media through re-presentation constructs versions of reality	the way the media through re-presentation constructs versions of reality	the way the media through re-presentation constructs versions of reality
the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups	the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups	the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
the effect of social and cultural context on representations	the effect of social and cultural context on representations	the effect of social and cultural context on representations
how and why stereotypes can be used positively and negatively	how and why stereotypes can be used positively and negatively	how and why stereotypes can be used positively and negatively
how and why particular social groups, in a national and global context, may be under-represented or misrepresented	how and why particular social groups, in a national and global context, may be under-represented or misrepresented	how and why particular social groups, in a national and global context, may be under-represented or misrepresented

how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations	how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations	how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations
how audiences respond to and interpret media representations	how audiences respond to and interpret media representations	how audiences respond to and interpret media representations
the way in which representations make claims about realism	the way in which representations make claims about realism	the way in which representations make claims about realism
the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups	the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups	the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups
the effect of historical context on representations	the effect of historical context on representations	the effect of historical context on representations
how representations may invoke discourses and ideologies and position audiences	how representations may invoke discourses and ideologies and position audiences	how representations may invoke discourses and ideologies and position audiences
how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.	how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.	how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.
theories of representation, including Hall	theories of representation, including Hall	theories of representation, including Hall
theories of identity, including Gauntlett	theories of identity, including Gauntlett	theories of identity, including Gauntlett
feminist theories, including Bell Hooks and Van Zoonen	feminist theories, including Bell Hooks and Van Zoonen	feminist theories, including Bell Hooks and Van Zoonen
theories of gender performativity, including Butler	theories of gender performativity, including Butler	theories of gender performativity, including Butler
theories around ethnicity and postcolonial theory, including Gilroy.	theories around ethnicity and postcolonial theory, including Gilroy.	theories around ethnicity and postcolonial theory, including Gilroy.
processes of production, distribution and circulation by organisations, groups and individuals in a global context	processes of production, distribution and circulation by organisations, groups and individuals in a global context	processes of production, distribution and circulation by organisations, groups and individuals in a global context
the specialised and institutionalised nature of media production, distribution and circulation	the specialised and institutionalised nature of media production, distribution and circulation	the specialised and institutionalised nature of media production, distribution and circulation
the relationship of recent technological change and media production, distribution and circulation	the relationship of recent technological change and media production, distribution and circulation	the relationship of recent technological change and media production, distribution and circulation
the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification	the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification	the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products	the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products	the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
how media organisations maintain, including through marketing, varieties of audiences nationally and globally		

the regulatory framework of contemporary media in the UK	how media organisations maintain, including through marketing, varieties of audiences nationally and globally	how media organisations maintain, including through marketing, varieties of audiences nationally and globally
the impact of 'new' digital technologies on media regulation, including the role of individual producers	the regulatory framework of contemporary media in the UK	the regulatory framework of contemporary media in the UK
how processes of production, distribution and circulation shape media products	the impact of 'new' digital technologies on media regulation, including the role of individual producers	the impact of 'new' digital technologies on media regulation, including the role of individual producers
the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers	how processes of production, distribution and circulation shape media products	how processes of production, distribution and circulation shape media products
the role of regulation in global production, distribution and circulation	the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers	the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers
the effect of individual producers on media industries	the role of regulation in global production, distribution and circulation	the role of regulation in global production, distribution and circulation
power and media industries, including Curran and Seaton	the effect of individual producers on media industries	the effect of individual producers on media industries
theories of regulation, including those of Livingstone and Lunt	power and media industries, including Curran and Seaton	power and media industries, including Curran and Seaton
theories of cultural industries, including those of Hesmondhalgh	theories of regulation, including those of Livingstone and Lunt	theories of regulation, including those of Livingstone and Lunt
how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste	theories of cultural industries, including those of Hesmondhalgh	theories of cultural industries, including those of Hesmondhalgh
how media producers target, attract, reach, address and potentially construct audiences	how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste	how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste
how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated	how media producers target, attract, reach, address and potentially construct audiences	how media producers target, attract, reach, address and potentially construct audiences
the interrelationship between media technologies and patterns of consumption and response	how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated	how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
how audiences interpret the media, including how they may interpret the same media in different ways	the interrelationship between media technologies and patterns of consumption and response	the interrelationship between media technologies and patterns of consumption and response
how audiences interact with the media and can be actively involved in media production	how audiences interpret the media, including how they may interpret the same media in different ways	how audiences interpret the media, including how they may interpret the same media in different ways
how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms	how audiences interact with the media and can be actively involved in media production	how audiences interact with the media and can be actively involved in media production

how media organisations reflect the different needs of mass and specialised audiences, including through targeting how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital the role and significance of specialised audiences, including niche and fan, to the media the way in which different audience interpretations reflect social, cultural and historical circumstances. media effects, including Bandura cultivation theory, including Gerbner reception theory, including Hall theories of fandom, including Jenkins theories of 'end of audience', including Shirky.	how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms how media organisations reflect the different needs of mass and specialised audiences, including through targeting how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital the role and significance of specialised audiences, including niche and fan, to the media the way in which different audience interpretations reflect social, cultural and historical circumstances. media effects, including Bandura cultivation theory, including Gerbner reception theory, including Hall theories of fandom, including Jenkins theories of 'end of audience', including Shirky.	how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms how media organisations reflect the different needs of mass and specialised audiences, including through targeting how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital the role and significance of specialised audiences, including niche and fan, to the media the way in which different audience interpretations reflect social, cultural and historical circumstances. media effects, including Bandura cultivation theory, including Gerbner reception theory, including Hall theories of fandom, including Jenkins theories of 'end of audience', including Shirky.
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	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	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 • Economic • Political	• Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Economic • Political	• Representation and context • Representation and audience Media audiences: • Target audience • Marketing • Technologies • Active audiences • Uses and gratifications • Changing audience responses Contexts: • Social • Cultural • Historical • Economic • 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.	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.	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.	• 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.	• 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: Introduction to Media Students cover a range of texts, introducing them to all of the key concepts and theorists. This will include engaging with adverts, newspaper articles, film extracts, etc. This is not part of the specification but develops students' understanding of terminology and theory. Industry and Audience: Video Games: Animal Crossing: New Horizons (2020) Video games must be studied in relation to media industries and media audiences, including a consideration of the economic and social contexts that influence the video game industry. Animal Crossing: New Horizons (2020) is a global media product produced by the Japanese multinational Nintendo allowing for the study of media ownership in a global context. It is one of the best-selling video games of all time and is part of an established franchise. Learners should consider the elements of the theoretical framework for media industries and audiences and examine how the producers of Animal Crossing: New Horizons have engaged with and constructed their audience and examine issues of ownership and the influence of technology on production and distribution. Extracts of the video game should only be considered in relation to the media industry and audience issues exemplified. News Learners must study the Daily Mail and The Guardian to inform their studies. Learners must study the Mail Online and The	Broken down knowledge covered: Industry and Audience (Film and Radio) Film: Shang-Chi and the Legend of the Ten Rings (2021) and Snow White and the Seven Dwarfs (1937) Film must be studied in relation to media industries only, including the economic contexts of the film industry. Shang-Chi and the Legend of the Ten Rings (2021) is part of the Marvel franchise which has dominated contemporary popular cinema and global box offices for over a decade and grossed more than \$25 billion. It offers the opportunity to explore the importance of patterns of media ownership and how they have contributed to Disney's success as a global media conglomerate. The film has a clear pattern of production, distribution and circulation and is a production from a major studio. Snow White and the Seven Dwarfs (1937) is a historically significant media product and was amongst the first films to be selected for preservation in the National Film Registry by the Library of Congress in recognition of it being culturally, historically or aesthetically significant. It was the first feature film produced by Disney and was crucial in its emergence as a major film studio. The film exemplifies patterns of distribution and exhibition and the significance of the development of home entertainment media. Providing both films for the focus of an industry study will allow learners to consider how the film industry has changed from 1937 to present day in relation to how both set films were produced, distributed and circulated, including considerations of technological change, regulation and the significance of patterns of ownership and economic factors. Extracts of both films may only be considered in relation to the media industry issues exemplified. Textual analysis is not a requirement of the study or assessment of Film as a media form. Theories of media industries do not need to be studied	Broken down knowledge covered: Long Form TV Drama This section gives learners the opportunity to draw together elements from their full course of study, including different areas of the media theoretical framework and media contexts. As an in-depth study, television must be studied in relation to: • all four areas of the media theoretical framework (including all related theories) • all relevant contexts. In this section, learners will be required to complete a comparative study of two contemporary long form television dramas: • one of which must be from the set US long form television drama list below; AND • one of which must be from the set European (non-English language) long form television drama list. Set US Long Form Television Drama: Stranger Things (Season 1, Episode 1, July 2016) Set European (non-English language) Long Form Television Drama: Deutschland 83 (Season 1, Episode 1, October 2015) Each of the set episodes of the television programmes is an example of a contemporary US and European long form television drama. The European television drama must be viewed in its original language. The following indicative list is given as guidance and is not exhaustive. Learners should use all the areas of the media theoretical framework (including theory) in relation to their chosen set television programmes to consider, for example: • the influence of technological change, including digitally convergent media platforms on the production, marketing, distribution and exhibition of long form television drama in a global context (including the impacts of digital distribution platforms on the contemporary global television industry)

Guardian websites, including social and participatory media to inform their studies. The following indicative list is given as guidance and is not exhaustive. For example, in relation to media industries and audiences learners should consider: • the overarching relationship between technological change and newspaper production, distribution and circulation • the impact of digital convergence on the production, distribution and circulation of news organisations' offline and online offerings • the significance of issues of ownership and economic factors, including the range of each newspaper's print and online content, the use of online monetization features such as paywalls, subscriptions and games • the content and appeal of each of the set products and how this is used to target, reach and address different audiences • how audience may use and interpret the same media in different ways • how audiences can be reached through different media technologies and platforms • the impact of the regulatory framework on the newspaper industry and the impact of online news and social and participatory media on regulation The following indicative list is given as guidance and is not exhaustive. For example, in relation to media language and representations, learners should consider: • the way events, issues, individuals and social groups are represented through processes of selection and combination, including a consideration of the choices news media make • the impact of industry contexts (for example ownership) on the choices news producers make about how to represent events, issues, individuals and social groups • the ways in which representations constructed by news media make claims about realism • the positive and negative use of stereotypes by news media and how representations may invoke discourses and ideologies and position audiences • the ways in which the use of media language by news producers incorporates viewpoints and ideologies • how multiple meanings can be communicated across different news platforms and the impact of technology on media language (for example, post production editing of photos) • the elements of media language used in newspaper front covers, online websites and social and participatory media such as locations, lighting, choice of camera shot, angle, typography, layout, address of content to the audience and editing and sound as appropriate	Radio: The BBC Radio One Breakfast Show Radio must be studied in relation to media industries and media audiences, including a consideration of the economic, political and cultural contexts that influence the radio industry and its audiences. The BBC Radio One Breakfast Show is currently the most listened to 'show' on BBC Radio One and forms part of BBC Radio One's overall public service broadcasting (PSB) remit to 'entertain, educate and inform' and is required to demonstrate a 'distinctive' output of content compared to commercial radio. Learners must study one complete episode of The BBC Radio One Breakfast Show, from September 2017 onwards, chosen by the centre. 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 this component. The selected radio programme should be a standard episode (not a feature or on location episode) and include a range of British music and content promoting British music, celebrity interviews, news items and quizzes/games. It is the teacher's responsibility to ensure the content selected is appropriate to their learners. Theories of media industries and audiences do not need to be studied. Learners should consider the significance of public service broadcasting and how The BBC Radio One Breakfast Show fits into the overarching ethos of 'informing, educating and entertaining', including consideration of the 'distinctiveness' of the content of the programme compared to commercial breakfast shows and which audience(s) are being targeted and why. The influence of funding should also be considered in relation to content, production, marketing and distribution and there should also be a consideration of technology, for example, the use of technology to distribute the show across a number of platforms other than 'traditional' radio Language and Representation Advertising and Marketing: Dove (body care), River Island (clothing) and Shelter (charity) Advertising and marketing must be studied in relation to media language and media representations, including a consideration of the social and cultural contexts that influence how media language is used to construct representations. Learners must study all three set advertising and marketing products in this section. The media products will be made available by OCR. Three contrasting posters have been selected. Dove's 'Beautifully Real Moms' campaign from 2018 built on their ground-breaking and influential 'Real Beauty' campaign. Shot by Pulitzer prize-winning female photojournalists, the campaign sought to grow Dove's share of the baby care market by	• how audiences consume and interpret long form television dramas in different ways, including a consideration of demographic and technological factors related to consumption • how media language can be used to subvert or challenge genre conventions and a consideration of other factors such as genre hybridity, intertextuality, multiple narrative strands and fandom the media form specific elements of media language used to create meaning such as camera shots, angles, lighting, settings, locations, costumes, props, makeup, editing and sound • the values, attitudes and beliefs conveyed by representations and the social and cultural context of these • how representations may invoke discourse and ideologies and position audiences • how audiences' response to and interpretations of media representations reflect social and cultural circumstances • all relevant contexts, for example, a consideration of the economic context behind the large budgets currently given to contemporary US long form television dramas. NEA Research and Planning Making media is a non-exam assessment (NEA) component that gives learners the opportunity to work independently and develop expertise that builds on areas of study from elsewhere in the course. Learners create a cross media product in response to a brief set by OCR. Making media allows learners to create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning. This component provides the opportunity for the learner to demonstrate that they can apply knowledge and understanding of the theoretical framework to construct their media products by: • applying knowledge and understanding of media language to express and communicate meaning to an intended audience • applying knowledge and understanding to construct representations that portray events, issues, individuals and social groups as appropriate to the brief set by OCR • applying knowledge and understanding of the media industries requirements to create a product that is appropriate to the media industry context of their chosen brief • use of media language to create meaning for the intended audience
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Practice NEA Students are provided with a brief to either create a TV promo for a new TV programme on a channel of their choice, or to create a double page spread for a magazine. Students will become familiar with the processes of researching, planning, filming, photographing, drafting and editing. They will also gain experience with the Adobe products used for their final NEA work.	challenging media images of picture-perfect mothers. River Island's 'Labels are for Clothes' campaign from 2018 was launched to mark the brand's thirtieth anniversary and generated significant media coverage for its inclusive approach focusing on models of varying race, body shapes and abilities. The campaign aimed to celebrate people who reject stereotypes and champion self-expression and has been hailed as a milestone in diversity in fashion advertising. Shelter, the UK based housing and homelessness charity launched an advertising campaign in 2011 that was produced for those at risk of homelessness to point them to Shelter's free services and guide them to seek advice on issues around homelessness earlier. Theories of media language and representation do not need to be studied. Consideration should be made of media language elements specific to advertising and marketing such as locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout and address of written content to the audience. Magazines: The Big Issue Magazines must be studied in relation to media language and media representations, including a consideration of the social, cultural and political contexts that influence how media language is used to construct representations. The Big Issue is a niche magazine outside the commercial mainstream that learners may not normally engage with. It provides a contrasting example of how the elements of the theoretical framework for media language can be used to construct alternative representations that appeal to particular audiences, including a consideration of the influence of the social, cultural and political contexts. Learners must study two front covers of The Big Issue, from the September of the first year of teaching a two year course, (e.g. from September 2024 onwards for a candidate entering for assessment in June 2026), chosen by the centre. The front covers selected should demonstrate representations that are alternative to the mainstream and of national significance, in terms of the events or issues they portray. Theories of media language and representation do not need to be studied. Consideration should be made of media language elements specific to magazines such as locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout and address of written content to the audience. The study of The Big Issue does not extend to online Music Video: Radiohead – Burn the Witch, Emile Sande – Heaven Learners will explore the differences in media language and representation between examples from the two lists. All of the artists selected for both lists are well known, and the lists include a range of artists (considering both gender and ethnicity) and genres as well as ensuring that every music video on the list is age	
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	appropriate for an A level programme of study. Theories of media language and representation do not need to be studied. Learners should investigate how the elements of the theoretical framework for media language are used to construct representations that appeal to particular audiences, including a consideration of the influence of historical, social and cultural contexts. Consideration should be made of media language elements specific to music videos such as camera shots, angles, lighting, settings, locations, costumes, props, makeup, editing and sound as appropriate.	
Assessments: End of topic assessments, as well as formative assessments approximately half way through each topic	Assessments: End of topic assessments, as well as formative assessments approximately half way through each topic	Assessments: PPE in June

Progression Map

End Points	Year 12	Year 13	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			

