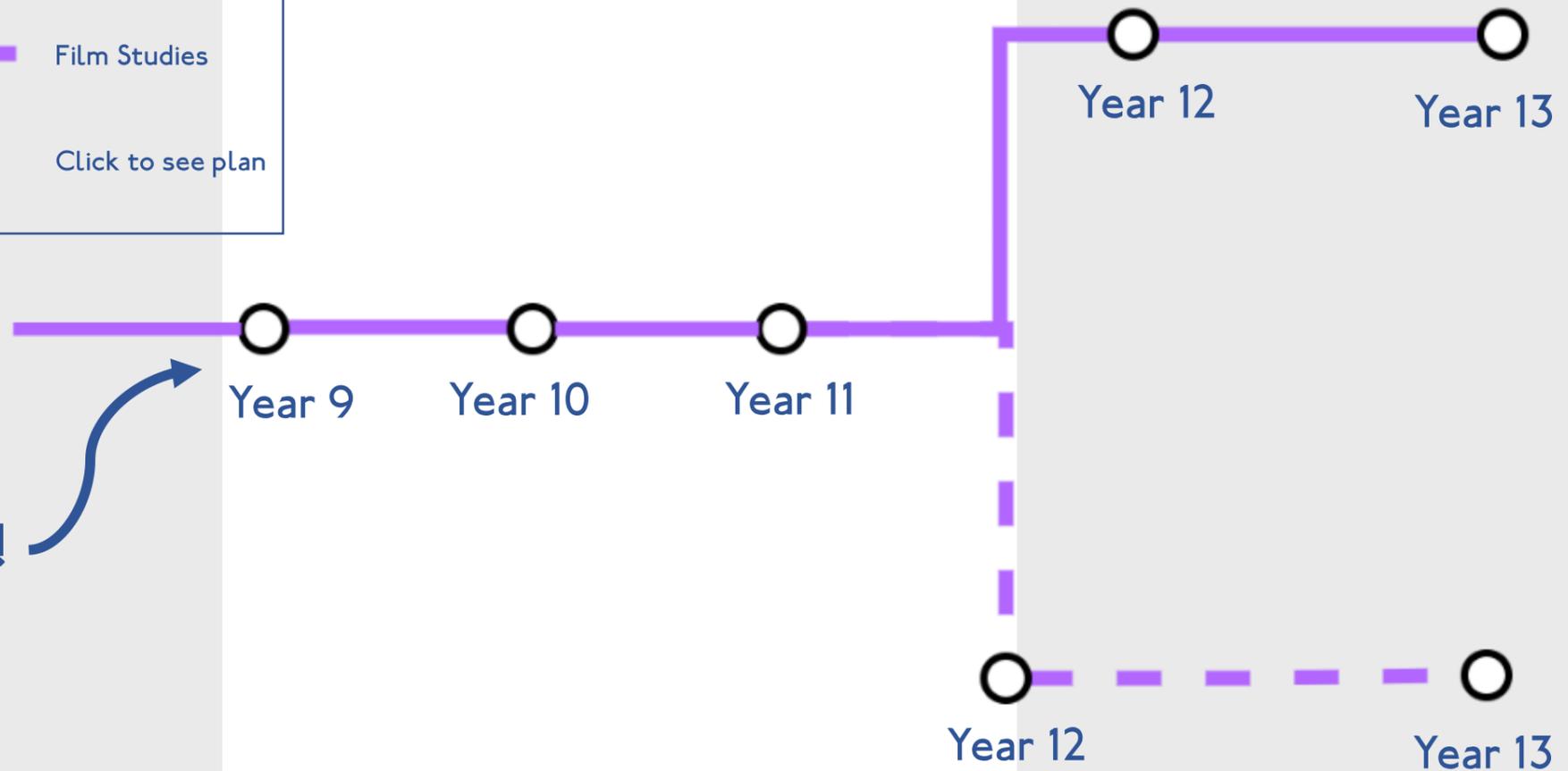


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Media & Film

St Thomas More High School

	Autumn Term HT1	Autumn Term HT2
Topics	<p>INTRODUCTION TO MEDIA AND MAGAZINES</p> <p><i>Introduction to Component 1A Exploring Media Language and Representation</i></p> <ul style="list-style-type: none"> - Introduction to magazines - <i>Pride Front Cover (November 2015)</i> <p>This term looks at an introduction to key concepts and skills that students will utilise throughout their study of media and film.</p> <p>Key skills explored:</p> <ul style="list-style-type: none"> - Representation - Audience - Language - Industries <p>In this section, learners will analyse media language, considering how the selection and combination of elements of media language influence and communicate meanings in media products. Learners will also explore the concept of representation and relevant representations of gender, ethnicity, age, issues and events in the media.</p> <p>Learners will develop the ability to:</p> <ul style="list-style-type: none"> • analyse and compare how media products construct and communicate meanings and generate intended interpretations and responses • use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately • respond through discursive writing to show knowledge and understanding of media issues • construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>MAGAZINES AND FILM POSTER ANALYSIS</p> <p><i>Component 1A Exploring Media Language and Representation</i></p> <p>Texts:</p> <ul style="list-style-type: none"> - <i>Magazine front covers—GQ Updated (Aug 2019)</i> - <i>Film Poster analysis: The Man with the Golden Gun (1974) and No Time to Die (2021)</i> <p>During this unit students will explore a second front cover and set product for GQ magazine and will later look at analysing different film posters. Again, they will be exploring the language and layout used alongside discussing different representations and the context in which these products have been produced.</p> <p>Students will also work on comparison skills.</p> <p>Learners will develop the ability to:</p> <ul style="list-style-type: none"> • analyse and compare how media products construct and communicate meanings and generate intended interpretations and responses • use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately • respond through discursive writing to show knowledge and understanding of media issues • construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.
NCC	<p>AO1</p> <p>AO2</p>	<p>AO1</p> <p>AO2</p>
Assessment	<p>Baseline: Coraline poster media language analysis question.</p>	<p>Mid: Analysis of Pride front cover exam question.</p> <p>End: Exam question on film posters.</p>
E/L	<p>Students to use the media studies glossary to create a revision resource for these media terms. This can take the form of mind maps or revision cards.</p> <p>Or</p> <p>Buy a copy of the Guardian newspaper. Choose 3 stories and 3 adverts from the paper to analyse in detail.</p>	<p>Students to complete a comparison knowledge organiser for GQ and Pride front covers.</p> <p>Or</p> <p>Complete a portfolio of 4 different magazine cover analyses and a mock up for a new magazine front cover.</p>

	Spring Term HT3	Spring Term HT4
Topics	<p>PRINT ADVERTS AND NEWSPAPERS</p> <p>Component 1A Exploring Media Language and Representation</p> <p>Texts:</p> <ul style="list-style-type: none"> - <i>Print adverts: Quality Street (1956) and This Girl Can (2015)</i> - <i>Newspaper front page: the Guardian and The Sun (new editions Guardian 18th Jan 2022 and Sun 1st Jan 2021)</i> <p>During this unit students will explore how print adverts are constructed and for what purpose. They will also explore the contexts of these products. Students will also explore newspapers and discuss key aspects of how and why they are constructed in the way that they are.</p> <p>Learners will develop the ability to:</p> <ul style="list-style-type: none"> • analyse and compare how media products construct and communicate meanings and generate intended interpretations and responses • use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately • respond through discursive writing to show knowledge and understanding of media issues • construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>Component 1B Exploring Media Industries and Audiences</p> <p>Texts:</p> <ul style="list-style-type: none"> - <i>The Sun (1 edition tbc and selected web pages)</i> - <i>The Archers (1 episode tbc and selected web pages)</i> - <i>No Time to Die (selected web pages)</i> <p>During this unit students will focus on media industries and audience in texts for 1(B) rather than textual analysis.</p> <p>In this section, learners will develop knowledge and understanding of key aspects of media industries, including ownership, funding, regulation, production, distribution and technology. In addition, learners will consider relevant aspects of media audiences, such as targeting and categorisation, consumption and use, and theoretical perspectives on audiences.</p> <p>KEY SKILLS:</p> <p>Newspapers: <i>The Sun</i></p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of <i>The Sun</i> as an evolving media product in terms of the relevant newspaper industry and audience issues it illustrates. <p>Radio: <i>The Archers</i></p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of <i>The Archers</i> as an evolving media product in terms of the relevant radio industry and audience issues it illustrates. - To inform their understanding of <i>The Archers</i> as an example of the contemporary radio industry and contemporary radio audiences, learners should have an awareness of the historical significance of the programme in terms of its evolution within the radio soap opera genre and how it has changed in response to industry and audience demands. <p>Film: <i>No Time to Die</i> (for assessment from 2024 onwards)</p> <ul style="list-style-type: none"> - Learners will study <i>No Time to Die</i> in the context of cross-media study which explores the convergence of media platforms and technologies and in the context of the study of media industries. - Learners should explore this set product as part of the Bond genre.
NCC Code	AO1 AO2	AO1 AO2
Assessment	Mid: Film Poster comparison End: Component 1A exam question	Mid: Exam question: The Sun End: Exam question: The Archers
E/L	Students to complete a comparison knowledge organiser for This Girl Can and the Quality Street print adverts. OR Complete a portfolio of 4 different film poster analyses from different film genres and 4 different print adverts. Design a poster for a new film in a genre of your choice.	Create a revision mindmap for each of the three areas studied: newspapers, radio and film. You will need to include key terminology, concepts and ideas. OR Complete a research portfolio of ‘The Archers’ and the radio industry.

	Summer Term HT5	Summer Term HT6
Topics	<p>VIDEO GAMES AND FILM</p> <p><i>This unit will hit on two parts of the specification:</i></p> <ul style="list-style-type: none"> - Component 1 B Exploring Media Industries and Audiences - Component 3 Creating Media Products <p>Video Game: Fortnite Film—Introduction to micro elements of film form—film language.</p> <p>This unit will explore video games and will also consider introductory aspects of film and choices made in production. This unit will also introduce students to the coursework element of their study and they will analyse examples in order to discuss how to utilise ideas and concepts in their own work.</p> <p>KEY SKILLS: Video games: Fortnite</p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of Fortnite as a contemporary online game in terms of the relevant video games industry and audience issues it illustrates. - Learners will develop the ability to use relevant theories or theoretical perspectives and relevant subject-specific terminology appropriately. 	<p>MUSIC VIDEOS AND FILM</p> <p>Component 2A Understanding Media Forms and Products</p> <p>Texts:</p> <ul style="list-style-type: none"> - Contemporary music video and music videos from 1980s and early 90s: Taylor Swift, Bad Blood (2014) and Bruno Mars, Uptown Funk; Waterfalls (TLC 1995) - Film 1 Dracula <p>This section requires a detailed study of music through focusing on two contemporary music videos and the online, social and participatory media surrounding the artists.</p> <p>In addition, learners study one music video from the past to enable learners to develop their understanding of media language and of how representations reflect, and are influenced by, relevant contexts.</p> <p>Social and participatory media The role of social and participatory media in relation to an artist's website will be studied. Reference should be made at least to Facebook and Twitter although other social and participatory media (such as <i>Instagram, Pinterest</i> and <i>YouTube</i>) may be considered.</p> <p>Students will study <i>Dracula</i> as part of their film comparative study. This comparative study enables learners to compare one film produced Hollywood between 1930-1960 with one Hollywood film from the late 1970s and 80s. The emphasis of the comparative study will be on genre, narrative and context.</p> <ul style="list-style-type: none"> - Learners will study how genres develop and change. - Learners will look at how their film pair also deals with similar themes, arising from their genres. - Learners will thus also be able to explore how the same themes are treated in two different films from different historical periods. For example, <i>Dracula</i> and <i>The Lost Boys</i> show the evolution of the vampire genre and the social commentaries and critiques associated with its' themes.
NCC Codes w/link	AO1 AO2 AO3	AO1 AO2 AO1 AO2
Assessment	Mid: Exam question on video games End: Mock	Mid: Music video question End: Dracula question
E/L	Students to complete the exam question on Fortnite. OR Research and write a document detailing the history of British crime drama from the 1960s to the present day, including an illustrated timeline.	Students to complete as many tasks as they can from the 'women in music' document. OR Research how Taylor Swift and Bruno Mars are represented on social media such as Facebook/ Twitter/ Youtube/ Instagram. Write a detailed illustrated document of your findings.

	Autumn Term HT1	Autumn Term HT2
Topics	<p>MEDIA</p> <p>Component 2 Understanding Media Forms and Products Students will look at: 1) Television: crime drama (Luther and The Sweeney). 2) Music: music video and online media (Taylor Swift and Bruno Mars).</p> <p>KEY SKILLS:</p> <p>TV</p> <ul style="list-style-type: none"> - This unit is designed to enable learners to develop a knowledge and understanding of how genres change over time. - Learners will thus be able to explore how media language, representations, messages and values, themes and issues in the specified crime dramas reflect the key social, cultural, political and historical contexts in which they are produced. - The complete episodes set will also exemplify industry issues and emerging, contemporary developments in television in the form of online broadcasting. - Both genre studies provide opportunities to address key aspects of media audiences, including targeting, consumption and appeals. <p>Music</p> <ul style="list-style-type: none"> - This section involves a detailed study of music through focusing on two contemporary music videos and the online, social and participatory media surrounding the artists. - In addition, learners study one music video from the past to enable learners to develop their understanding of media language and of how representations reflect, and are influenced by, relevant contexts. <p>FILM</p> <p>Dracula</p> <p>Comparative study: Students will study Dracula as part of their film comparative study. This comparative study enables learners to compare one film produced Hollywood between 1930-1960 with one Hollywood film from the late 1970s and 80s. The emphasis of the comparative study will be on genre, narrative and context.</p> <ul style="list-style-type: none"> - Learners will study how genres develop and change. - Learners will look at how their film pair also deals with similar themes, arising from their genres. - Learners will thus also be able to explore how the same themes are treated in two different films from different historical periods. For example, <i>Dracula</i> and <i>The Lost Boys</i> show the evolution of the vampire genre and the social commentaries and critiques associated with its' themes. <p>Key developments in film and film technology All films will be studied in relation to key developments in film and film technology – both to provide a context for their study of film and to understand how their chosen films reflect key developments in the history of film and film technology. Learners will be required to gain a knowledge of:</p> <ul style="list-style-type: none"> • the first moving images and silent film • the rise of Hollywood and the development of sound • the introduction of colour film • the emergence of widescreen technology and 3D film • the development of portable cameras and Steadicam technology • the role of computer-generated imagery in film. 	<p>MEDIA</p> <p>Paper 1 and 2 Revision</p> <p>Coursework preparation.</p> <p>Students will recap key set products and knowledge for both media papers during this term.</p> <p>Students will spend this term practising the skills needed for their coursework. They will also plan and prepare their coursework for media.</p> <p>FILM</p> <p>Lost Boys</p> <p>Comparative study: Students will study Dracula as part of their film comparative study. This comparative study enables learners to compare one film produced Hollywood between 1930-1960 with one Hollywood film from the late 1970s and 80s. The emphasis of the comparative study will be on genre, narrative and context.</p> <ul style="list-style-type: none"> - Learners will study how genres develop and change. - Learners will look at how their film pair also deals with similar themes, arising from their genres. - Learners will thus also be able to explore how the same themes are treated in two different films from different historical periods. For example, <i>Dracula</i> and <i>The Lost Boys</i> show the evolution of the vampire genre and the social commentaries and critiques associated with its' themes. <p>Key developments in film and film technology All films will be studied in relation to key developments in film and film technology – both to provide a context for their study of film and to understand how their chosen films reflect key developments in the history of film and film technology. Learners will be required to gain a knowledge of:</p> <ul style="list-style-type: none"> • the first moving images and silent film • the rise of Hollywood and the development of sound • the introduction of colour film • the emergence of widescreen technology and 3D film • the development of portable cameras and Steadicam technology • the role of computer-generated imagery in film.
NCC Codes	<p>AO1</p> <p>AO2</p> <p>AO1</p> <p>AO2</p>	<p>AO1</p> <p>AO2</p> <p>AO3</p> <p>AO1</p> <p>AO2</p>
Asses smen	<p>Mid: Paper 1—selected questions</p> <p>End: Paper 2—selected questions</p>	<p>Mid: paper 2</p> <p>End: <i>Lost Boys</i> and <i>Dracula</i> questions</p>
E/L	<p>Complete a portfolio of 4 different magazine cover analyses and a mock up for a new magazine front cover</p>	<p>Complete a portfolio of 4 different film poster analyses from different film genres and 4 different print adverts. Design a poster for a new film in a genre of your choice.</p>

	Spring Term HT3	Spring Term HT4
Topics	<p>FILM US independent film - focus on specialist writing on film</p> <p><i>Students will focus on key developments in film and film technology (including silent film / Hollywood / development of sound / colour / widescreen technology and DVD/ camera technology / CGI etc.)</i></p> <p>They will then study film 3—The Hurt Locker - US Independent Film plus associated specialist writing.</p> <ul style="list-style-type: none"> - The Hurt Locker explores masculinity in the context of war. As with all film options, the films offered for study are cinematic in contrasting ways and will allow learners to explore how the films are shot and constructed. - Both core study areas will thus be studied in relation to US independent film with an additional focus on specialist writing on film, including - film criticism. <p>Specialist writing on film, including film criticism In order to develop and extend their knowledge of film, learners will be required to study three main sources of specialist writing on film, including film criticism, in relation to this topic:</p> <ul style="list-style-type: none"> • one source on cinematography • one source on US independent film • one film review (one review will be set on each of the five independent films set by WJEC). 	<p>FILM Global Film: Narrative, Representation and Film Style Film 4 District 9</p> <p>As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section:</p> <ol style="list-style-type: none"> 1. the key elements of film form (cinematography, mise-en-scène, editing and sound) 2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology. <p>In addition, each film chosen will be studied in relation to an additional focus area: narrative (global English language film), representation (global non-English language film) and the aesthetic qualities of film (contemporary UK film).</p> <p>Section A: Global English language film (produced outside the US) – focus on narrative: <i>District 9</i> is a science fiction film which deals with segregation and subjugation in ways which echo several countries' experiences in recent times.</p> <p>MEDIA New Media Brief introduced (March 1st) - begin coursework</p> <p>Students will spend this term practising the skills needed for their coursework. They will also plan and undertake their coursework for media.</p>
NCC Codes w/link	<p>AO1 AO2</p>	<p>AO3 AO1 AO2</p>
Assessment	<p>Mid: sequence analysis End: Essay question: key developments in film and film technology</p>	<p>Mid: sequence analysis End: Essay question: key developments in film and film technology</p>
E/L	<p>Complete a research portfolio of 'The Archers' and the radio industry.</p>	<p>Research and write a document detailing the history of British crime drama from the 1960s to the present day, including an illustrated timeline.</p>

	Summer Term HT5	Summer Term HT6
Topics	<p>MEDIA Media NEA Media paper 1 and 2 revision</p> <p>Students will carry on their coursework for media and aim to complete it in this term.</p> <p>Students will continue to revise for both media papers and recap key skills and knowledge.</p>	<p>FILM Introduce NEA for film Film 5—The Farewell</p> <p>Students will practise the skills for and prepare for their film coursework during this term.</p> <p>As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section: 1. the key elements of film form (cinematography, mise-en-scène, editing and sound) 2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology.</p> <p>Section B: Global non-English language film – focus on representation The global non-English language films provide a choice of films, e.g. South African, Chinese, French, German and Saudi Arabian films.</p>
NCC Codes	<p>AO1 AO2 AO3</p>	<p>AO1 AO2 AO3</p>
Assessment	<p>Mid: sequence analysis End: Question on Ferris Bueller</p>	<p>Coursework End: Question on Farewell</p>
E/L	<p>Research how Taylor Swift and Bruno Mars are represented on social media such as Facebook/ Twitter/ Youtube/ Instagram. Write a detailed illustrated document of your findings.</p>	<p>Planning for NEA</p>

	Autumn Term HT1	Autumn Term HT2
Topics	<p>MEDIA <i>Coursework completion.</i></p> <p>Students will spend this half term completing their media coursework.</p> <p>FILM <i>Recap on Ferris Bueller / Rebel Without a Cause</i></p> <p>Students will spend this half term reviewing their knowledge of both films for component 1 of film studies (US film comparative study).</p> <p>Comparative study: Students will study <i>Rebel Without A Cause</i> and <i>Ferris Bueller</i> as part of their film comparative study. This comparative study enables learners to compare one film produced Hollywood between 1930-1960 with one Hollywood film from the late 1970s and 80s. The emphasis of the comparative study will be on genre, narrative and context.</p> <ul style="list-style-type: none"> - Learners will study how genres develop and change. - Learners will look at how their film pair also deals with similar themes, arising from their genres. - Learners will thus also be able to explore how the same themes are treated in two different films from different historical periods. - <p>Key developments in film and film technology All films will be studied in relation to key developments in film and film technology – both to provide a context for their study of film and to understand how their chosen films reflect key developments in the history of film and film technology. Learners will be required to gain a knowledge of:</p> <ul style="list-style-type: none"> • the first moving images and silent film • the rise of Hollywood and the development of sound • the introduction of colour film • the emergence of widescreen technology and 3D film • the development of portable cameras and Steadicam technology • the role of computer-generated imagery in film. 	<p>MEDIA <i>Paper 1 revision.</i></p> <p>Students will spend this half term recapping and consolidating their knowledge of paper 1. They will revisit their knowledge of The Sun, The Guardian, This Girl Can, Quality Street etc. in order to prepare for their mocks and final exams.</p> <p>FILM <i>NEA Film completion</i> <i>Film 3—District 9</i></p> <p>Students will spend time practising the skills for their coursework and completing the final products.</p> <p>Global Film: Narrative, Representation and Film Style Film 4 District 9</p> <p>As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section:</p> <ol style="list-style-type: none"> 1. the key elements of film form (cinematography, mise-en-scène, editing and sound) 2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology. <p>In addition, each film chosen will be studied in relation to an additional focus area: narrative (global English language film), representation (global non-English language film) and the aesthetic qualities of film (contemporary UK film).</p> <p>Section A: Global English language film (produced outside the US) – focus on narrative: <i>District 9</i> is a science fiction film which deals with segregation and subjugation in ways which echo several countries' experiences in recent times.</p>
NCC Codes	<p>AO3 AO1 AO2</p>	<p>AO1 AO2 AO1 AO2 AO3</p>
Assessment	<p>Mid—NEA End—sequence analysis</p>	<p>Assessment—Film NEA completion</p>
E/L	<p>Use the film glossary to create revision cards of the key terms and use them for your revision.</p>	<p>Students to complete the media paper 1 A mock paper.</p>

	Spring Term HT3	Spring Term HT4
Topics	<p>MEDIA <i>Media paper 1 and 2 revision</i> Students to recap and revisit set texts and content for both papers.</p> <p>FILM <i>Film 4—Hurt Locker plus Specialist writing</i> <i>Film 5—Let The Right One in</i></p> <p>HURT LOCKER <i>US Independent Film plus associated specialist writing.</i></p> <ul style="list-style-type: none"> - The Hurt Locker explores masculinity in the context of war. As with all film options, the films offered for study are cinematic in contrasting ways and will allow learners to explore how the films are shot and constructed. - Both core study areas will thus be studied in relation to US independent film with an additional focus on specialist writing on film, including - film criticism. <p>Specialist writing on film, including film criticism In order to develop and extend their knowledge of film, learners will be required to study three main sources of specialist writing on film, including film criticism, in relation to this topic:</p> <ul style="list-style-type: none"> • one source on cinematography • one source on US independent film • one film review (one review will be set on each of the five independent films set by WJEC). <p>LET THE RIGHT ONE IN Global, non-English language film As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section:</p> <ol style="list-style-type: none"> 1. the key elements of film form (cinematography, mise-en-scène, editing and sound) 2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology. <p>Section B: Global non-English language film – focus on representation The global non-English language films provide a choice of films, e.g. South African, Chinese, French, German and Saudi Arabian films.</p>	<p>Revision of Film and Media set products</p> <p>FILM <i>Film 6 Skyfall</i></p> <p>As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section:</p> <ol style="list-style-type: none"> 1. the key elements of film form (cinematography, mise-en-scène, editing and sound) 2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology. <p>Section C: Contemporary UK film (films produced after 2010) – focus on the aesthetic qualities of film. Bond films have almost become their own genre but <i>Skyfall</i>, with its sophisticated cinematography, gives a new accent to the action thriller by exploring the psychology of the relationship between controller and controlled, between M and James Bond.</p>
NCC Codes w/link	<p>AO1</p> <p>AO2</p> <p>AO1</p> <p>AO2</p>	<p>AO1</p> <p>AO2</p> <p>AO1</p> <p>AO2</p>
Assessment	<p>Mid—Film paper</p> <p>End—Media paper 1</p>	<p>Mid—Film paper</p> <p>End—media paper 2</p>
E/L	Students to complete the media paper 1 B mock paper.	Students to complete the media paper 2 section A.

	Summer Term HT5	Summer Term HT6
Topics	Revision of all papers	EXAMS
NCC	AO1 AO2 AO1 AO2	
Assessment	Individual – set by teacher based on areas for improvement.	
E/L	Students to complete the media paper 2 section B.	

	Teacher One	Teacher Two
Topics	<p>Introduction to Film Studies</p> <p>Students will explore key terminology and concepts in the first few weeks.</p> <p>Component 2 Section A Global film - European film Pan's Labyrinth</p> <p>Students will explore a film with a distinctive European context and theme.</p> <p><i>Pan's Labyrinth</i> has a backdrop of war: <i>It</i> mixes elements of surrealism and fantasy in its narrative of civil war Spain.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p>	<p>Component 2 Section A Global film - Outside Europe City of God</p> <p>Students will explore a second non-European film.</p> <p><i>City of God</i> offers vivid cinematic action. Set in the favelas of Rio de Janeiro it contrasts the lives of different young people growing up in a very violent environment.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p>
NC C	AO1 AO2	AO1 AO2
As ses	Mid and end assessments.	
E /	Complete the booklet on Pan's Labyrinth.	

	Teacher One	Teacher Two
Topics	<p>Component 1 Section B Hollywood Since 2005 Inception</p> <p>Students will study two films in this section but are not required to compare them.</p> <p>Questions will be based on the specialist study areas spectatorship and ideology as well as the core study areas.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p> <p>Spectatorship: Learners study the following:</p> <ul style="list-style-type: none"> • how the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant ‘readings’ of film. <p>Ideology: Learners study the following:</p> <ul style="list-style-type: none"> • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film. 	<p>Component 1 Section A Hollywood 1930-1990 - Classical Hollywood 1930-1960 Vertigo</p> <p>This is a comparative study which explores the evolution of film in Hollywood between 1930 and 1990, questions will be based on the core study areas, focusing on relevant contexts as well as the idea of the auteur.</p> <p>Knowledge and understanding of subject-specific terminology will also be assessed.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p> <p>Auteur: Learners study the following:</p> <ul style="list-style-type: none"> • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their ‘signature’ features, can make a significant impact on a film’s messages and values. <p>Learners should consider:</p> <ul style="list-style-type: none"> • to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process.
NCC Codes	AO1 AO2	AO1 AO2
Assessment	Mid and end assessments.	
E/L		Use the knowledge organisers to create revision cards for old and new Hollywood.

	Teacher One	Teacher Two
Topics	<p>Component 1 Section A Hollywood 1930-1990- New Hollywood 1961-1990 Bladerunner</p> <p>This is a comparative study which explores the evolution of film in Hollywood between 1930 and 1990, questions will be based on the core study areas, focusing on relevant contexts as well as the idea of the auteur.</p> <p>Knowledge and understanding of subject-specific terminology will also be assessed.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p> <p>Auteur: Learners study the following: <ul style="list-style-type: none"> • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their ‘signature’ features, can make a significant impact on a film’s messages and values. Learners should consider: <ul style="list-style-type: none"> • to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process. </p>	<p>Component 1 Section B American Film since 2005 - Contemporary independent film produced after 2010 Captain Fantastic</p> <p>Students will study two films in this section but are not required to compare them.</p> <p>Questions will be based on the specialist study areas spectatorship and ideology as well as the core study areas.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p> <p>Spectatorship: Learners study the following: <ul style="list-style-type: none"> • how the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant ‘readings’ of film. </p> <p>Ideology: Learners study the following: <ul style="list-style-type: none"> • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film. </p>
NCC Codes	AO1 AO2	AO1 AO2
Assessment	Assessment will take place at the mid and end point.	
E/L	FINISH NEA AND SUBMIT	Use the knowledge organiser to create a revision quiz with an answers sheet for Captain Fantastic.

	Teacher One	Teacher Two
Topics	<p>Component 2 Section B Documentary film Amy Documentary</p> <p>The documentary film in its contemporary form has become a much freer form, utilising cinematic techniques in ever more creative ways to tell ‘factual’ stories while problematising the divide between fact and fiction. Each offers much insight into a more creative kind of contemporary documentary practice - one which is as much concerned with the cinematic as it is with its subject.</p> <p><i>Amy</i> takes a different approach to exploring the life of a singer; the film is composed almost entirely of home video footage, brought together to offer a compelling portrait of its subject.</p> <p>All the set documentary films, which frequently make the division between fact and fiction ambiguous and exploit digital technology, allow learners to explore the debates about the impact of digital technology on film and filmmaking including understanding and applying ideas and theories from key documentary filmmakers.</p> <p>Questions will be based on critical debates about digital technology and filmmakers' theories as well as the core study areas.</p> <p>Core areas of study: 1 The key elements of film form 2 Meaning and response 3 The contexts of film</p> <p>CRITICAL DEBATES: <i>The significance of digital technology in film</i> (studied in relation to Documentary film, Component 2, Section B)</p> <p>The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work.</p>	<p>NEA</p> <p>Students will begin to plan and draft their film coursework as specified by the exam board’s brief.</p>
NC Codes	AO1 AO2	AO3
Assessment	Assessment will take place at the mid and end point.	
E/L	FINISH NEA AND SUBMIT	Use the film key terminology sheet to research each of the terms and create a revision card for each one.

HALF TERM FIVE AND SIX



	Teacher One	Teacher Two
Topics	Revision Paper 1 AND Paper 2 Students will use this time to revisit and consolidate all they have learned this year in preparation for their mocks.	NEA continued Students will continue to plan and draft their film coursework as specified by the exam board's brief.
NC Codes	AO1 AO2	AO3
Assessment	Assessment will take place at the mid and end point.	
E / L	FINISH NEA AND SUBMIT	

	Teacher One	Teacher Two
Topics	<p>NEA COMPLETION</p> <p>Component 2 section A Life on Mars and The Bridge</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way - debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing - construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. <p>Component 1 completion—Formation (Beyonce) and Riptide (Vance Joy)</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject Specific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>NEA COMPLETION</p> <p>Component 1 Newspaper completion and revision</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject specific terminology appropriately in a developed way - debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.
NCC Codes	AO1 AO2 AO3	AO1 AO2 AO3
Assessment	Mid—c/w End—TV Q	
E/L	Use your exercise book to create revision cards for component 2 section A.	

HALF TERM TWO

Teacher One

Teacher Two

NEA DRAFTING AND SUBMISSION

**Component 2 Section D
Experimental Film
Pulp Fiction**

- Core study areas
- Narrative
- Auteur

Questions will be based on the specialist study areas of auteur and narrative as well as the core study areas.

Core Study Areas:

Learners will study all of their chosen films (eleven films in total) in relation to the following core study areas.

- Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance
- Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium
- Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

Narrative:

Learners study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis
- narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character
- ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification
- how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view
- the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film
- film poetics: what elements of film filmmakers select and how they combine them to create meaning
- the relationship between the screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative

Critical Approaches to Narrative

- the formalist conception of narrative based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions
- how narrative can function as an ideological framework.

Auteur:

Learners study the following:

- how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema
- how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values.

NEA DRAFTING AND SUBMISSION

**Component 2 Section C
Silent Cinema
Sunrise**

Key areas to focus on:

- Core study areas
- Critical Debates

Learners will be required to explore critical debates about realism and the expressive within this section.

Core Study Areas:

Learners will study all of their chosen films (eleven films in total) in relation to the following core study areas.

- Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance
- Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium
- Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

Topics

NCC
Codes

AO1
AO2
AO3

AO1
AO2
AO3

Assessment	Assessment will take place at the mid and end point.	Go Back 
E/L	Complete the independent study guide.	

		HALF TERM THREE - FOUR	
		Teacher One	Teacher Two
Topics	Revision of paper 1 Students to recap all skills and set texts in preparation for their exams. SUBMISSION OF NEA	Revision of paper 2 Students to recap all skills and set texts in preparation for their exams. SUBMISSION OF NEA	
NCC Codes	AO1 AO2 AO3	AO1 AO2 AO3	
Assessment	Assessment will take place at the mid and end point.		
E/L	FINISH NEA AND SUBMIT		

	Teacher One	Teacher Two	Teacher Three
Topics	<p>Induction</p> <ul style="list-style-type: none"> theoretical framework and theory practical skills <p>Component 1 section A (Advertising and Marketing)</p> <p>Tide</p> <p>Students will study the set product and develop the key skills listed below.</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response use a range of complex theories of media studies and use specialist subjectspecific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>Component 1 section A (Advertising and Marketing)</p> <p>Kiss of the Vampire</p> <p>Students will study the set product and develop the key skills listed below.</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response use a range of complex theories of media studies and use specialist subjectspecific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>Component 1 section A (Advertising and Marketing)</p> <p>Super.Human</p> <p>Students will study the set product and develop the key skills listed below.</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response use a range of complex theories of media studies and use specialist subjectspecific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.
NC C Codes	AO1 AO2	AO1 AO2	AO1 AO2
Assessment	Mid—advertising Q	End—practical—advert	
E/L	Fill in the knowledge organisers.		

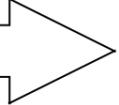
	Teacher One	Teacher Two	Teacher Three
Topics	<p>Practical skills Component 1 Section B Film Industry : <i>Black Panther</i> / <i>I, Daniel Blake</i></p> <ul style="list-style-type: none"> — Learners will study the set films and their marketing across various media, exploring the convergence of media platforms and technologies and other relevant industry issues. — The two films reflect contrasting aspects of the film industry: mainstream (<i>Black Panther</i>) and independent (<i>I, Daniel Blake</i>) production. — In order to develop an awareness of the films as contemporary examples of the film industry and of its marketing strategies, learners should consider at least one trailer and at least one poster for each film, as well as online marketing where relevant. — Selected extracts from the films may also be studied in relation to the industry issues exemplified, including the opening credits and at least one other extract. 	<p>Component 1 Section A: Newspapers: <i>The Daily Mirror/The Times</i></p> <p>Students will study newspapers and will critically address their production and consumption.</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject specific terminology appropriately in a developed way - debate key questions relating to the social, cultural, political and economic role of the media through discursive writing - construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>Component 1 Section B: Newspapers: Industry and Audience <i>The Daily Mirror</i></p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of the two newspapers as evolving media products in terms of the relevant newspaper industry and audience issues they illustrate. - In order to develop this awareness, learners should consider one complete print edition of each newspaper chosen by the centre and selected key pages from each newspaper's website, including the homepage and at least one other page.
NCC Codes	AO1 AO2	AO1 AO2	AO1 AO2
Assessment	Mid: Practical film task		End: Newspaper exam Q
E/L			Use the media theories PPT to create your own media theories revision cards.

HALF TERM THREE



	Teacher One	Teacher Two	Teacher Three
Topics	<p>Component 1 Section A: Music Video</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way - debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>Component 1 Section B: Assassin's Creed Franchise</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of the Assassin's Creed franchise in terms of the relevant video games industry and audience issues it illustrates. - It is not expected that learners will study all of the games in the franchise. - One game must be studied in detail. This could be Assassin's Creed III: Liberation, or a more recent release. - In order to develop an awareness of industry and audience issues, learners should consider at least one extract from the chosen game, which may be accessed online. 	<p>Component 1 Section B: Industry and Audience: The Times</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of the two newspapers as evolving media products in terms of the relevant newspaper industry and audience issues they illustrate. - In order to develop this awareness, learners should consider one complete print edition of each newspaper chosen by the centre and selected key pages from each newspaper's website, including the homepage and at least one other page.
NC Codes	AO1 AO2	AO1 AO2	AO1 AO2
Assessment		End: Magazine Q	Mid: Newspaper Q
E/L	Fill in the knowledge organiser.		

	Teacher One	Teacher Two	Teacher Three
Topics	<p>Component 1 Section A: Music Video: : Formation (Beyonce) and Riptide (Vance Joy)</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject Specific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>NEA— Plans and draft Comparison of set products—exam focus.</p> <p>This component synthesises knowledge and understanding of the media theoretical framework gained throughout their course by requiring learners to apply their knowledge and understanding of the media synoptically to practical production. In Components 1 and 2, learners gain a detailed understanding of the theoretical framework in relation to a range of media forms. In this component, learners are required to apply their knowledge and understanding of media language, representation, audiences, media industries and the digitally convergent nature of the media in an individual production for an intended audience. The production must be based on two media forms and completed in response to a choice of briefs set by WJEC. The set production briefs will change every year.</p>	<p>Component 1 Section B: Have You Heard George’s podcast</p> <ul style="list-style-type: none"> - Learners should have knowledge and understanding of Have You Heard George’s Podcast? as evolving media products in terms of the relevant radio industry and audience issues they illustrate. - To inform their understanding of Have You Heard George’s Podcast? as examples of the contemporary radio industry and contemporary radio audiences, learners should have an awareness of the historical significance of the programmes and how they have been created and circulated in response to industry and audience demands. - In order to develop this awareness, learners should consider extracts from at least two episodes of Have You Heard George’s Podcast? chosen by the centre and accessed via the BBC website.
NC Codes	AO1 AO2	AO3	AO1 AO2
Assessment	Mid: storyboard of music video End: Music video Q		
E/L		Use the knowledge organiser to create your own revision poster or mindmap on <i>Assassin’s Creed</i> .	

HALF TERM FIVE			
	Teacher One	Teacher Two	Teacher Three
Topics	Revision and exam practice for Y12 mock Students will recap and go over all set products and content covered thus far.	NEA completion of product one and Statement of Aims / Plan 2nd product Students should be progressing through their coursework – planning, drafting and editing as they go.	NEA completion of product one and Statement of Aims / Plan 2nd product Students should be progressing through their coursework – planning, drafting and editing as they go.
NCC Codes	AO1 AO2	AO3	AO3
Assessment	Mid: exam Q Y12 mock		
E/L		NEA drafting and completion.	

HALF TERM SIX			
	Teacher One	Teacher Two	Teacher Three
Topics	Component 2 Section A: TV: Introduction and Industry overview The Bridge and Peaky Blinders KEY SKILLS: <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way - debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing - construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	Finalise NEA Submit statements of Aims and Intentions Students should be progressing through their coursework – planning, drafting and editing as they go.	Finalise NEA Submit statements of Aims and Intentions Students should be progressing through their coursework – planning, drafting and editing as they go.
NCC Codes	AO1 AO2	AO3	AO3
Assessment	Research / Planning		
E/L			NEA drafting and completion.

		HALF TERM ONE	
		Teacher One	Teacher Two
Topics		<p>NEA COMPLETION</p> <p>Component 2 section A Life on Mars and The Bridge</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way - debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing - construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. <p>Component 1 completion—Formation (Beyonce) and Riptide (Vance Joy)</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject Specific terminology appropriately in a developed way debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response. 	<p>NEA COMPLETION</p> <p>Component 1 Newspaper completion and revision</p> <p>KEY SKILLS:</p> <ul style="list-style-type: none"> - analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response - use a range of complex theories of media studies and use specialist subject specific terminology appropriately in a developed way - debate key questions relating to the social, cultural, political and economic role of the media through discursive writing construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.
NCC Codes		AO1 AO2 AO3	AO1 AO2 AO3
Assessment		Mid—c/w End—TV Q	
E/L		Use your exercise book to create revision cards for component 2 section A.	

HALF TERM TWO		
	Teacher One	Teacher Two
Topics	<p>Component 2 Section C: Online Media : Introduction and overview: blog: <i>Alfie Deyes and Gal-Dem</i></p> <ul style="list-style-type: none"> - In a world increasingly dominated by digital technology, online, social and participatory media have become an integral part of the contemporary media landscape. - The growing cultural significance of online platforms is evident in the number of subscribers that YouTubers like Zoe Sugg and JJ Olatunji/KSI attract, and in the amount of web traffic that the websites of online newspapers and magazines generate. - Through an in-depth study of two contrasting online products, learners will look at the role played by social media channels and websites in the media today, exploring the way in which these convergent media platforms increasingly overlap, as well as investigating the potential that they offer for self-representation. - The changing relationship between media producers and audiences will be considered here, as learners will examine the idea that media consumers have now become producers who regularly and actively participate in the creation and dissemination of media content online. - The impact of digitally convergent media platforms on media production, distribution and circulation will also be explored, as learners will study an online magazine produced for a minority group, considering the way in which digital platforms can be used to reach specialised audiences. - These set products can be seen to demonstrate significant emerging developments in the media, reflecting the ongoing impact of technology on media language and audience interaction. 	<p>Component 2 Section B: Vogue and Big Issue</p> <ul style="list-style-type: none"> - The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. - Here, learners will study two magazines in depth, developing an understanding of the contextual factors that shape their production, distribution, circulation and consumption, as well as considering the historical, social, and cultural significance of the representations they offer. - Learners will also explore how media language incorporates viewpoints and ideologies. Each option includes two magazines that have been produced within different historical and industry contexts and that target different audiences. - One of the magazines will be contemporary, whilst the other will have been produced before 1970; one will be a commercial magazine with mainstream appeal, whilst the other will have been produced outside the commercial mainstream. - The magazines in each option therefore offer rich opportunities for comparative analysis
NCC Codes	AO1 AO2	AO1 AO2
Assessment		Mid: Practical film task End: Newspaper exam Q
E/L		Create a list of exam questions for section 2B. Answer two of them.

HALF TERM THREE	
Teacher One	Teacher Two
Topics	<p>Component 2 Section C: Online Media : Introduction and overview: blog: <i>Alfie Deyes and Gal-Dem</i></p> <ul style="list-style-type: none"> - In a world increasingly dominated by digital technology, online, social and participatory media have become an integral part of the contemporary media landscape. - The growing cultural significance of online platforms is evident in the number of subscribers that YouTubers like Zoe Sugg and JJ Olatunji/KSI attract, and in the amount of web traffic that the websites of online newspapers and magazines generate. - Through an in-depth study of two contrasting online products, learners will look at the role played by social media channels and websites in the media today, exploring the way in which these convergent media platforms increasingly overlap, as well as investigating the potential that they offer for self-representation. - The changing relationship between media producers and audiences will be considered here, as learners will examine the idea that media consumers have now become producers who regularly and actively participate in the creation and dissemination of media content online. - The impact of digitally convergent media platforms on media production, distribution and circulation will also be explored, as learners will study an online magazine produced for a minority group, considering the way in which digital platforms can be used to reach specialised audiences. - These set products can be seen to demonstrate significant emerging developments in the media, reflecting the ongoing impact of technology on media language and audience interaction.
NCC Codes	<p>Component 2 Section B: <i>Vogue and Big Issue</i></p> <ul style="list-style-type: none"> - The magazine industry in the UK is a highly challenging media environment, with thousands of titles competing for readers and market space. - Here, learners will study two magazines in depth, developing an understanding of the contextual factors that shape their production, distribution, circulation and consumption, as well as considering the historical, social, and cultural significance of the representations they offer. - Learners will also explore how media language incorporates viewpoints and ideologies. Each option includes two magazines that have been produced within different historical and industry contexts and that target different audiences. - One of the magazines will be contemporary, whilst the other will have been produced before 1970; one will be a commercial magazine with mainstream appeal, whilst the other will have been produced outside the commercial mainstream. - The magazines in each option therefore offer rich opportunities for comparative analysis
Assessment	<p>AO1 AO2</p> <p>Mid: Zoella Q End: Online Q</p>
E/L	<p>Create revision cards for component 2 section B and C.</p>