

Media Studies Curriculum Map



Year 10

Rationale and Links to The National Curriculum

In Year 10, students begin their GCSE Media Studies journey by exploring how media shapes the world around us. Following the EDUQAS exam board, the course introduces students to a wide range of media forms and industries, helping them develop critical thinking, analytical skills, and creative confidence. Throughout the year, students study key topics such as advertising, film marketing, magazines, newspapers, and video games. They learn how media products are constructed to communicate messages, influence audiences, and reflect social and cultural contexts. Through a mix of theory and practical tasks, students begin to understand the power of media and how to both analyse and create it with purpose and impact.

	Half term 1 – Autumn 1	Half Term 2 – Autumn 2	Half term 3 – Spring 1
Key Topics	• Introduction to Media • Overview of the 4 key areas of Media studies – Representation, Audience, Industry and Language • Begin work on practical elements through use of Photoshop and Canva. • Begin exam content through the advertising elements.	• Film Industry – James Bond • Revision of Marketing and Advertising • Magazines: GQ and VOGUE – representation and gender focus • Draft magazine practical work	• The Newspaper Industry - Impact of digital journalism - Representation, Language and Audience impacts of the industry.
Substantive Knowledge (The knowledge the students will develop)	• The students will learn about the key areas of Media Studies – Representation, Audience, Industry and Language • Students will learn and understand about different types of audiences and the impact of the media choices on the audience and vice versa • Students will learn and understand about the media industry and how key areas of it work. Focusing on regulation and why it is needed in a media-based world.	• Understanding the role of major studios (e.g. MGM, Universal) and production companies in the creation and distribution of James Bond films • Knowledge of how James Bond has developed as a long-running franchise, including recurring conventions, iconography, and audience expectations. • Understanding how film content is regulated (e.g. BBFC ratings) and how this affects marketing and audience reach.	• Investigating how newspapers have evolved over time, including shifts in format, readership, and political influence. • Examining how newspapers reflect or challenge societal norms, values, and current affairs, including coverage of gender, race, and class. • Understanding how headlines, images, layout, and typography are used to construct meaning and influence audience interpretation.

	• Students will understand what representation is; how and why it is so valuable in a modern society. • Students will learn about the specifics of the mise-en-scene and how to construct key visual elements to create visually effective products. • Students will have knowledge and begin working on digital elements through Canva and Photoshop. Practical knowledge of image manipulation, including layering, cropping, colour alteration, and text integration to create professional-looking media products. • From this, they will learn how media products use visual, technical, and symbolic codes (e.g. colour, layout, typography) to create meaning. • Students will know how to respond to key features of advertising and how the advertising industry works • Students will know how to pick apart a piece of work based on denotations and connotations – discussing the wider impact of the choices made by the designer • Students will learn about the two adverts from the EDUQAS exam board and how to analyse them for key social and historical contexts; representation and audience features. • Students will then go on to see how advertising campaigns are produced and distributed, including the role of agencies, platforms, and funding. • Students will how gender roles and stereotypes are constructed, challenged, or reinforced in campaigns like the NHS 111.	• Exploring how digital platforms, streaming, and social media are used in modern film marketing and distribution. • Students will learn about the two James Bond film posters from the EDUQAS exam board and how to analyse them for key social and historical contexts; representation and audience features. • Understanding how visual elements (e.g. guns, tuxedos, explosions, glamorous settings) signal the action/spy genre and reinforce the Bond brand. • Knowledge of how actors (e.g. Daniel Craig, Sean Connery) are used as marketing tools, and how their image contributes to the appeal and identity of the film. • Students will learn about the two magazine front covers, one from Vogue and one from GQ magazine, from the EDUQAS exam board and how to analyse them for key social and historical contexts; representation and audience features. • Exploring how masculinity and femininity are constructed and challenged in magazine covers, articles, and imagery. • Knowledge of how magazines reflect or respond to social issues, such as gender equality, LGBTQ+ representation, and body image. • Developing knowledge of design principles (e.g. rule of thirds, hierarchy, balance) and how to apply them using software like Photoshop or Canva. • Understanding the typical features of different magazine genres (e.g. fashion, lifestyle, music) and how to replicate or subvert them in original work.	• Analysing how people, events, and issues are represented differently in tabloid (The Sun) vs. broadsheet (The Guardian) formats, including political bias and stereotyping. • Identifying features of tabloid and broadsheet journalism, including tone, structure, and use of sensationalism or formal language. • Exploring ownership, funding models, and political affiliations (e.g., News UK for The Sun vs. Scott Trust for The Guardian) and how these influence content. • Understanding how each newspaper appeals to its demographic through language, content, and ideological positioning. • Learning about press regulation bodies (e.g., IPSO) and ethical considerations in journalism, including privacy, accuracy, and bias. • Analysing how newspapers promote political viewpoints and how this shapes public opinion and media narratives. • Exploring how newspapers have adapted to online platforms, including use of multimedia, social media, and audience interaction. • Identifying references to other media texts, events, or cultural products within newspaper articles and headlines. • Developing skills to compare coverage of the same event or issue across The Sun and The Guardian, evaluating differences in tone, representation, and ideological stance. • Understanding how editors decide what is newsworthy using criteria like proximity, prominence, conflict, human interest, and timeliness—and how these values differ between tabloids and broadsheets.
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	- Understanding how brands use advertising to communicate their identity, ethos, and values, and how this builds audience trust and loyalty Applying relevant theories such as: - Stuart Hall's Reception Theory (how audiences interpret messages) - Uses and Gratifications Theory (why audiences engage with adverts) - Roland Barthes: Semiotics (use of visual codes to create meaning).	- Applying knowledge of audience, purpose, and representation to make informed design and content choices in practical tasks. - Understanding how magazines use language, imagery, and layout to position readers and encourage identification with certain lifestyles, values, or identities. - Learning the typical structural features of magazine covers, such as mastheads, cover lines, puffs, and barcode placement, and how these contribute to branding and appeal. Applying relevant theories such as: - Laura Mulvey's Male Gaze (in gendered representation) - Star Power theory (the concept of use of celebrity as a commodity for a product).	- Exploring how headlines and captions anchor meaning to images, and how media texts can be interpreted in multiple ways depending on audience background and ideology. Applying relevant theories such as: - Todorov's Narrative theory - posits a five-part structure common in linear narratives
Disciplinary Knowledge (The skills and approaches that students will develop)	- Developing the ability to deconstruct adverts, posters, and trailers, identifying techniques used to convey meaning and influence audiences. - Gaining practical skills in image editing, layout design, and visual composition to create media products that reflect professional standards. - Learning how to identify and analyse audience demographics and psychographics, and how media products are tailored to appeal to them. - Critically examining how gender, age, ethnicity, and social groups are portrayed in advertising and film marketing. - Comparing media products across different time periods, genres, or platforms, such as vintage vs. modern advertising campaigns. - Applying knowledge to plan and produce original media content, including	- Genre analysis with Understanding conventions of action/spy genres and how James Bond films conform to or challenge them. - Exploration and evaluation of the development of studying production companies (e.g., Eon Productions), distribution, and regulation (BBFC). - Compare and contrasting of audiences for the James Bond films through investigating how different demographics respond to Bond films over time. - Analysing how gender roles, race, and national identity have evolved in Bond posters over time, reflecting broader social and political changes. - Critical analysis of Media Language through how visual and linguistic codes are used in posters, trailers, and campaigns.	- Practical exploration and analysis of how layout, headlines, images, and typography create meaning and appeal to different audiences. - Analysis and comparison between tabloid and broadsheet formats, including tone, structure, and use of sensationalism or formal reporting. - Using exam-based examples to understand ownership, funding, and political affiliations (e.g., News UK vs. The Scott Trust) and their influence on editorial decisions. - Practical analysis and use of digital software to explore how newspapers attract and engage specific demographics through content, tone, and political stance. - Using historical examples and evidence to look at the evolution of newspaper formats, readership trends, and key historical moments that shaped press coverage.

	storyboards, mock adverts, and promotional materials. • Developing the ability to critically reflect on their own work, considering how effectively it communicates meaning and meets audience needs. • Develop the skill of applying theoretical perspectives (e.g. Propp's character theory, Barthes' semiotics) to real media texts like This Girl Can or film marketing campaigns. • Gain confidence in navigating and using digital tools (like Photoshop or video editing software) to create and refine media products with technical accuracy. • Develop the ability to structure analytical and evaluative responses in timed conditions, using subject-specific terminology and evidence from case studies.	• Developing understanding of how Bond marketing uses iconic imagery, music, and slogans to build brand identity. • Deconstructing signs, symbols, and codes in magazine covers and articles to understand how meaning is constructed and communicated. • Comparing and analysis of how magazines reflect, or challenge societal norms, values, and ideologies related to gender, race, and sexuality. • Comparing GQ and Vogue in terms of target audience, tone, design, and representation to understand how different publications serve different social groups. • Understanding how magazines are regulated (e.g., IPSO) and considering ethical issues around representation, stereotyping, and inclusivity. • Using layout, typography, and image editing tools to create magazine drafts that reflect genre conventions and audience expectations.	• Evaluation of the role of regulatory bodies like IPSO and ethical considerations in journalism (e.g., privacy, accuracy, fairness). • Using research skills to understand how newspapers are produced, distributed, and monetised in both print and digital formats. • Comparing coverage of the same event across The Sun and The Guardian to evaluate differences in representation and ideology. • Analysis and exploration of the use of intertextuality with references to other media texts, cultural events, or public figures within newspaper content. • Exploration of how headlines and captions anchor meaning to images, and how texts can be interpreted in multiple ways.
Assessment (The methods that teachers will use to assess the progress of all students)	• Students will complete a summative assessment based on the work completed on the Advertising industry – there will be a mixture of mock exam style questions and shorted questions to build students' knowledge • Students will complete a practical based on the key product being studied using original images collated by the students.	• Students will complete a summative assessment based on the work completed on the Film and Magazine industries – there will be a mixture of mock exam style questions and shorted questions to build students' knowledge • Students will complete a practical based on a brief in the same style as the coursework component.	• Students will complete a summative assessment based on the work completed on the Newspaper industry – there will be a mixture of mock exam style questions and shorted questions to build students' knowledge • Students will complete a practical based on a brief in the same style as the coursework component.
Reading, Writing and Vocabulary	• Students will be given key texts to read within class and through homework tasks.	• Students will be given key texts to read within class and through homework tasks.	• Students will be given key texts to read within class and through homework tasks.

	- Students will be introduced to new vocabulary and will make use of them within lessons. Key vocabulary: - Setting - Genre - Mise-en-scene - Connotation - Denotation - Icon - Symbol - Representation - Audience - Industry - Language - Explain - Analyse - Evaluate	- Students will be introduced to new vocabulary and will make use of them within lessons. Key vocabulary: - Media language - Representation - Genre - Conventions - Target audience - Typography - Layout - Mise-en-scene - Anchorage - Denotation - Connotation - Brand identity - Ideology - Intertextuality - Cover lines	- Students will be introduced to new vocabulary and will make use of them within lessons. Key vocabulary: - Representation - Tabloid - Broadsheet - Ideology - Bias - Ownership - Regulation - Audience - News values - Headline - Byline - Political alignment - Digital - Convergence - Front page
Numeracy	- Students will analyse data linking with target demographics and how to look at key socio-economic details of products. - Students will use practical proportions and ratios in layout design for visual composition and storytelling.	- Students will engage with statistics and budgeting through the lens of the film industry. - Students will evaluate using probability skills to assess the risks in media campaigns and audience behaviour.	- Students will analyse data to evaluate and analyse the decline of newspapers in their traditional format and moving to a digital platform. - Students will analyse key data and compare performing metrics across platforms.
Personal Development	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the industry of advertising and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the film industry and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the newspaper industry and the elements that come with it.

	Half term 4 – Spring 2	Half term 5 – Summer 1	Half term 6 – Summer 2
Key Topics	• Begin coursework component • The Newspaper Industry completion • Video games: Fortnite	• Complete revision of the products that match the coursework component. • Practical component – Coursework completion	• Complete revision of the products that match the coursework component. • Practical component – Coursework completion
Substantive Knowledge (The knowledge the students will develop)	• Understanding how media conglomerates and independent publishers influence newspaper content, bias, and political alignment. • Gaining insight into how newspapers are produced (print and digital) and how they reach audiences through various platforms. • Understanding how digital technologies have transformed the newspaper industry, including the rise of online journalism, social media integration, and multimedia content. • Exploring how newspapers use language, layout, and content to appeal to specific demographic and psychographic groups. • Understanding how visual style, sound, narrative, and gameplay mechanics communicate meaning. • Exploring how characters, gender, race, and culture are represented in Fortnite and the wider gaming industry. • Understanding how advances in game engines, cross-platform play, and mobile gaming affect the industry. • Studying Epic Games as a developer and publisher, including its role in shaping digital gaming trends. • Investigating issues around age ratings, online safety, and digital wellbeing in gaming.	• Media Language - Understanding how visual, verbal, and technical codes (e.g., typography, colour, layout) create meaning in media texts, specifically focusing on paper 1 products covered over the year. • Media Representation - How media constructs versions of reality, including portrayals of gender, ethnicity, age, and social class focusing on the specific paper 1 products covered over the year. • Media Audiences - How audiences are targeted, segmented, and how they interpret media texts differently, specifically focusing on paper 1 products covered over the year. • Media Industry - Knowledge of ownership, regulation, production, and distribution of media products, specifically focusing on paper 1 products covered over the year. • Coursework planning begins – working with a specific brief set out by the exam board and creating the final product in line with the briefs that have been set. • Students learn to apply key concepts such as mise-en-scène, camera work, editing, sound, and layout/design to create meaning in their own media products. • Through the NEA, students develop practical skills in digital media production—such as photography, graphic design, and layout.	• Media Language - Practical application of applying technical codes (e.g. camera angles, lighting, editing, layout); Using symbolic codes (e.g. colour, costume, setting) to create meaning; Constructing genre-specific conventions in original media products and designing effective mise-en-scène to support narrative and tone • Media Representation - Creating representations of people, places, and events with purpose; Challenging or reinforcing stereotypes through media choices and considering social and cultural contexts in representation decisions • Media Audiences - Identifying and targeting specific audiences using appropriate content and style; using audience feedback to refine and improve media products and applying audience theory (e.g. Uses and Gratifications) to inform production • Media Industry - Students reflect on their creative decisions and evaluate how effectively their product meets the brief and engages the intended audience, often linking back to media theory. Working within a set brief to simulate industry practice; planning production schedules and managing time effectively and reflecting on the production process in relation to industry practices

	• Understanding how players contribute to the game's ecosystem through streaming, content creation, and social media. • Understanding how regular updates, new seasons, and limited-time modes keep the game fresh and maintain player interest. • Exploring how Fortnite generates revenue through microtransactions, battle passes, and in-game purchases. • Investigating Fortnite's role in the rise of esports, tournaments, and professional gaming as part of the wider media landscape. • Studying Fortnite's use of trailers, influencer partnerships, and viral campaigns to promote updates and events. • Exploring how Fortnite fosters player interaction through squads, voice chat, emotes, and in-game social spaces. • Exploring how Fortnite uses seasonal story arcs, live events, and lore to engage players.	• Students must demonstrate an understanding of genre conventions and how media texts represent people, places, and events. This includes applying theories like Stuart Hall's Representation Theory or Laura Mulvey's Male Gaze. • They learn how to tailor media products to specific audiences, considering demographics, psychographics, and audience expectations. This includes using persuasive techniques and appropriate content choices. • Before production, students conduct detailed research into existing media products and plan their own work through mock-ups. • They are expected to demonstrate technical proficiency and adhere to the conventions of the chosen media form (e.g., magazine, website, music video), including layout, typography, and image manipulation.	• Students will gain an awareness of social, cultural, and historical contexts that influence media production. • Students will make informed choices about design, content, and style based on theoretical understanding. • Students will explore and continue to use digital tools for editing, layout, and design through the Canva software • Understanding file formats, resolution, and composition for print and digital media. • Using intertextual elements to enhance meaning or appeal to audiences familiar with genre conventions. • Awareness of branding, house style, and institutional identity in media products and demonstrate this knowledge practically through final coursework pieces.
Disciplinary Knowledge (The skills and approaches that students will develop)	• Evaluating Fortnite's influence on youth culture, fashion, music, and social interaction. • Analysing how Fortnite attracts and maintains a global audience through gameplay, updates, and community features. • Examining how Fortnite integrates with other media forms (e.g., Marvel, Star Wars, music events) and platforms. • Analysing Fortnite's worldwide reach and how it adapts to different cultural markets. • Analysing how Fortnite uses in-game live events (e.g., concerts, story reveals) to create immersive and time-sensitive experiences.	• Comparing two media products across different contexts and frameworks. • Critically analyse existing media products to understand how meaning is constructed through media language, representation, and genre conventions. • Making informed judgments about media texts using evidence and theory. • Analyse revision materials to explore and show understanding of how media messages are constructed and interpreted, and how media influences and reflects society. • They make informed decisions about how to meet a brief creatively, often working within constraints such as time, resources, and audience expectations.	• Evaluate their own work critically, considering how effectively it meets the brief and how it could be improved, often linking back to media theory and audience feedback. • Responding to challenges during creation of final pieces – responding to the needs of the target demographic and the choices needed to appeal to the brief set by the exam board. • Experimenting with technical elements for the visual components of the coursework such as the layout, colour and camera angles for the models. • Exploring representation through a practical lens by using models appropriate for the briefs set out by the exam board.

	- Exploring how design choices in menus, controls, and feedback systems affect player engagement and accessibility. - Evaluating how Fortnite includes diverse characters, skins, and emotes to reflect global cultures and promote inclusivity. - Investigating how Fortnite and similar games challenge traditional media formats (e.g., TV, film) in terms of audience attention and entertainment consumption. - Applying theories such as Uses and Gratifications, Reception Theory, and Jenkins' Participatory Culture to Fortnite.	- Independent research into media forms, audiences, and industry practices, using findings to inform their planning and production. - Application of genre conventions and stylistic choices to practical work through creation of mock ups of final pieces. - Management of production process and completion of key documentation for the coursework process. - Creation of a statement of intent which explored and explains the creative choices made and the link to the target audience.	- Informed decision-making skills conveyed throughout practical creation tasks. - Revision of key material for Paper 1 – focusing on key topics to help students to approach practice papers for the future exams. - Skill in recognising and incorporating references to other media texts. - Present ideas clearly and professionally in planning documents. - Articulating creative intentions and theoretical underpinnings through exam paperwork.
Assessment (The methods that teachers will use to assess the progress of all students)	- Students will complete a summative assessment based on the work completed on the Newspaper industry and FORTNITE gaming – there will be a mixture of mock exam style questions and shorted questions to build students' knowledge - Students will complete a practical based on the key product being studied using original images collated by the students.	- Students will complete an assessment during mock exam week. This will be a mock paper 1 exam. - Students to have the full 1 hour 30 minutes for the exam and will be given all question types to practice. - Students will also begin their coursework component	Students will complete their coursework component and be given their official grade for this.
Reading, Writing and Vocabulary	- Students will be given key articles to read about the newspaper and video game industries to learn and gather information from. Key vocabulary: - Language - Representation - Audience - Convergence - Interactivity - Participatory culture - Microtransaction - Battle pass	- Students will read through brief engaging with subject specific vocabulary and completing research into the specific brief that they choose. Key vocabulary: - Brief - Target Audience - Genre - Representation - Media Language - Conventions - Mise-en-scène - Typography	- Students will read through brief engaging with subject specific vocabulary and completing research into the specific brief that they choose. Key vocabulary: - Audience - Categorisation - Consumption - Conventions - House style - Iconography - Layout - Design

	9. Live events 10. Cross-Platform 11. Skins 12. Loot 13. Esports 14. Digital Distribution 15. Game Engine	9. Layout 10. Editing 11. Production 12. Planning 13. Research 14. Software 15. Evaluation	9. Marketing 10. Narrative 11. Active 12. Representation 13. Stereotype 14. Viewpoints 15. Codes
Numeracy	- Analysis of audience data – demographics, reach and circulation – linked with key industries being studied - Interpretation of infographics and using these skills to understand media industry structures.	- Evaluate trends over time when create mock ups of coursework pieces - Focus on understanding of scale and proportion with layout and design within print media pieces.	Analysis of feedback and survey results – audience feedback for the coursework components.
Personal Development	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the newspaper and video game industry and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the practical design components and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the practical design components and the elements that come with it.

Media Studies Curriculum Map



Year 11

Rationale and Links to The National Curriculum

In Year 11, GCSE Media Studies students build on their foundational knowledge to explore more complex and engaging media texts. The focus shifts to in-depth study of key topics such as crime drama and the music industry. Students analyse how these media forms are constructed, how they target audiences, and how they reflect or challenge social and cultural contexts. They also develop their exam skills, learning how to apply media theory and terminology to unseen texts and case studies. Through a combination of analytical writing, discussion, and creative tasks, students become confident media critics, ready to tackle the final exam with insight and originality.

	Half Term 1	Half Term 2	Half Term 3
Key Topics	• The Television Industry and crime drama • Looking at the crime drama genre and the impact of this	• Paper 2 – Television • Paper 1 - the Radio Industry	• The Music Industry • Key music videos – products from the exam board
Substantive Knowledge (The knowledge the students will develop)	• Understanding conventions of crime drama (e.g. narrative structure, character archetypes, mise-en-scène) and how they evolve across different subgenres like procedural or serialised drama. • Analysing technical elements such as camera angles, editing, sound, and lighting to decode meaning and mood in scenes (e.g. low-key lighting to suggest danger or suspense). • Exploring how gender, ethnicity, age, and authority are represented in crime dramas, including stereotypes and challenges to them (e.g. Luther as a Black protagonist with mental health complexities). • Applying theories like Propp's character roles and Todorov's narrative structure to understand story progression and character functions (e.g. hero, dispatcher, helper).	• Learning how television programmes are scheduled to target specific audiences (e.g. prime time vs. post-watershed) and how regulatory bodies like Ofcom influence content decisions. • Examining how crime dramas are distributed across multiple platforms (e.g. BBC broadcast, iPlayer streaming, DVD sales), and how this affects audience access and engagement. • Understanding how production companies, broadcasters, and funding models shape the style, content, and values of crime dramas (e.g. BBC's public service remit vs. commercial channels). • Investigating how digital technologies (e.g. streaming services, social media, smart TVs) have transformed viewing habits, audience	• Exploring the roles of major vs. independent record labels, artist ownership, and distribution platforms (e.g. Taylor Swift's conflict with Big Machine Records). • Interpreting how camera work, editing, mise-en-scène, sound, and narrative structure create meaning in music videos (e.g. tracking shots and gesture codes in The Man). • Analysing how music videos reflect or challenge societal norms—such as gender bias (The Man), homelessness and female empowerment (Intentions), and drug abuse (Waterfalls). • Applying theories like Propp's character roles and Todorov's narrative structure to understand storytelling in music videos (e.g. Swift as the "false hero" and "real hero" in The Man).

	• Investigating historical, cultural, and institutional contexts of crime dramas, including scheduling (e.g. watershed rules), audience expectations, and production values. • Analysing how crime dramas target and engage audiences through enigma codes, cliffhangers, and character development, and how audiences respond differently. • Identifying references to other media texts (e.g. noir influences in Luther) and understanding how these shape audience interpretation. • Understanding how crime dramas are produced, distributed, and consumed across platforms (e.g. BBC broadcast vs. streaming via iPlayer). • Comparing two set texts (e.g. Luther vs. The Sweeney) in terms of style, representation, and narrative, using evidence to support arguments. • Developing structured, evidence-based responses that integrate media theory, textual analysis, and contextual knowledge to evaluate media products. Applying theories such as: • Alvarado's Theory of Representation • Propp's character theory • Uses and Gratifications	interaction, and the global reach of crime dramas. • Analysing how crime dramas reflect or challenge societal norms, values, and issues such as race, gender, justice, and morality—often shaping public discourse and perception. • Learning how the BBC operates under its public service remit to inform, educate, and entertain, and how The Archers exemplifies this mission. • Exploring the role of Ofcom in regulating radio content, including standards, complaints, and audience protection. • Investigating the origins of The Archers as a post-WWII educational tool for farmers, and how its purpose evolved over time. • Understanding how radio dramas are scripted, recorded, and scheduled—including tight production timelines and episodic planning. • Identifying the core audience of The Archers (e.g. ABC1, aged 35–54) and how content is tailored to their interests and values • Examining how The Archers addresses real-world topics like domestic abuse, dementia, and climate change, often in collaboration with charities. • Learning how The Archers extends beyond radio through blogs, trailers, and online platforms, enhancing audience engagement. • Recognising The Archers as a longstanding part of British popular culture and its role in reflecting and shaping societal values	• Exploring how different audiences interpret music videos, using theories like Hall's reception theory and Uses and Gratifications. • Understanding the social and historical background of each video (e.g. Waterfalls in the 1990s AIDS crisis, Intentions in the context of social activism). • Investigating how artists use websites, social media, and streaming platforms to promote music and engage fans (e.g. Swift's official website and YouTube channel). • Applying Richard Dyer's star theory to explore how artists construct their public personas and brand identities (e.g. Swift as writer, director, and performer). • Recognising typical features of performance, narrative, and concept-based videos—and how these are challenged or subverted (e.g. The Man lacks direct performance and uses satire) • Exploring how corporate ownership (e.g. Universal Music Group, Def Jam) influences creative decisions, artist branding, and global distribution. • Understanding how music videos function as promotional tools, using visual storytelling, social media campaigns, and artist personas to drive engagement and sales. • Investigating how artists and music videos reach international audiences, and how cultural references or universal themes (e.g. empowerment, inequality) resonate across borders.
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Disciplinary Knowledge (The skills and approaches that students will develop)	• Selecting and interpreting specific scenes, shots, or sequences to support points about genre, representation, or media language. • Employing accurate and subject-specific vocabulary (e.g. diegetic sound, binary opposition, hybrid genre) to articulate ideas clearly and professionally. • Building coherent, logical arguments that evaluate media texts, often comparing two crime dramas with reference to context and theory. • Integrating media theories (e.g. Barthes' codes, Hall's reception theory, Gerbner's cultivation theory) to deepen analysis and show critical understanding. • Drawing meaningful comparisons between set texts (e.g. Luther vs. The Sweeney), identifying similarities and differences in representation, narrative, and audience appeal. • Embedding knowledge of historical, cultural, and institutional contexts into analysis (e.g. how 1970s policing shaped The Sweeney's portrayal of law enforcement). • Making informed judgements about the effectiveness or impact of media choices (e.g. evaluating how mise-en-scène contributes to tension or realism). • Exploring how different audiences might respond to the same text, considering factors like age, gender, cultural background, or time period. • Weaving together multiple strands—genre conventions, representation, narrative, and context—into a unified and insightful response. • Structuring extended responses with clarity, fluency, and precision, using paragraphs,	• Organising extended responses with clear introductions, topic sentences, and conclusions to explore how The Archers reflects industry practices and social issues. • Applying accurate terms like “public service broadcasting,” “audience segmentation,” “media convergence,” and “regulation” to explain institutional and cultural aspects. • Embedding historical and social context (e.g. post-war Britain, farming education, BBC's remit) to deepen analysis of The Archers' purpose and evolution. • Using theories such as Hall's reception theory or Uses and Gratifications to explain how audiences engage with The Archers and interpret its content. • Judging the effectiveness of The Archers in fulfilling its public service remit or representing social issues like domestic abuse or mental health. • Exploring how different demographic groups respond to The Archers, and how the programme adapts to maintain relevance across generations. • Comparing The Archers with other radio or audio formats (e.g. podcasts, commercial radio) to highlight differences in production, purpose, and audience targeting. • Weaving together institutional knowledge, audience theory, representation, and historical context to form a cohesive and insightful argument.	• Analysing how music videos communicate ideological messages—such as feminism in <i>The Man</i>, social justice in <i>Intentions</i>, and moral consequences in <i>Waterfalls</i> • Constructing clear, structured responses that explore how music videos convey meaning, ideology, and representation • Selecting specific scenes, lyrics, or visual motifs from music videos to support arguments about representation, ideology, or audience impact. • Using frameworks such as Dyer's star theory, Hall's reception theory, and Uses and Gratifications to analyse artist branding and audience engagement. • Embedding historical, cultural, and institutional context (e.g. Swift's label dispute, TLC's 1990s activism) to enrich textual analysis. • Judging how effectively music videos communicate social messages or challenge norms (e.g. gender roles in <i>The Man</i>, homelessness in <i>Intentions</i>). • Drawing comparisons between music videos to highlight differences in style, representation, and ideological focus • Exploring how different audiences might interpret the same video differently, based on identity, values, or cultural background. • Weaving together technical analysis, theory, context, and audience response into a cohesive and insightful argument • Explaining how ownership, control, and distribution affect the production and reception of music videos. • Analysing how individuals and groups are portrayed, and whether those portrayals reinforce or challenge stereotypes.
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	topic sentences, and evidence to convey complex ideas effectively.		- Evaluating how artists use multiple platforms (e.g. YouTube, Instagram, websites) to promote music and shape audience interaction. - Considering how music videos reach and resonate with international audiences, and how cultural references are adapted or universalised.
Assessment (The methods that teachers will use to assess the progress of all students)	- Practice questions at pinpointed moments within the term – open and closed book - Paper 2 Section A practice summative assessment.	Mock exam series 1 – - Full Paper 1 mock exam - Section A of Paper 2 mock exam	Mock exam series 2 – - Full Paper 1 mock exam - Full Paper 2 mock exam
Reading, Writing and Vocabulary	- Students will engage with a variety of different revision-based reading; texts within class that is topic specific and engage with vocabulary tasks. Key vocabulary: - Genre - Sub-genre - Narrative Structure - Character Archetypes - Representation - Stereotypes - Media Language - Editing - Mise-en-scène - Camera Work - Sound –Diegetic and Non-Diegetic - Audience Appeal - Scheduling - Institution	- Students will engage with a variety of different revision-based reading; texts within class that is topic specific and engage with vocabulary tasks. Key vocabulary: - Public Service Broadcasting (PSB) - BBC - Institution - Scheduling - Audience - Demographics - Representation - Media Language - Narrative - Genre - Continuity - Convergence - Regulation - Context (Historical, Social, Cultural)	- Students will engage with a variety of different revision-based reading; texts within class that is topic specific and engage with vocabulary tasks. Key vocabulary: - Music Industry - Major Label - Independent Label - Synergy - Convergence - Cross-media Promotion - Audience - Representation - Media Language - Genre - Narrative - Performance - Intertextuality - Regulation

	15. Context (Social, Cultural, Historical)	15. Cross-platform Distribution	15. Digital Distribution
Numeracy	- Estimating profitability based on production costs and revenue. - Understanding how prime-time slots are priced based on audience data. - Understanding age, gender, income brackets, and other audience metrics.	- Reading and analysing listener statistics (e.g. RAJAR data). - Comparing radio, podcast, and online streaming figures.	- Analysing age, gender, and location statistics of music audiences. - Estimating costs for filming, editing, and promotion.
Personal Development	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the television industry and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the radio industry and the elements that come with it.	Within lessons, students explore the career elements that come with each area of study, so this half term we look at the music industry and the elements that come with it.

	Term 1
Key Topics	• Paper 2 – The Music Industry • Paper 1 – Revision of key topics
Substantive Knowledge (The knowledge the students will develop)	• Revision of all key topics in preparation for their final exams • Revision of understanding approaches to question types for the appropriate exams – e.g. the 25 marker for Paper 1. • Media language - Recognising visual, audio, and technical elements used to construct meaning; knowing how genre conventions shape audience expectations and media forms. Applying narrative theories (e.g. Todorov, Propp) to media texts. Analysing signs, symbols, denotation, and connotation in media products. • Media industries - Understanding how conglomerates and independent companies influence content. Knowing the role of regulators (e.g. Ofcom, BBFC) and how regulation affects production. Understanding how media products are financed (e.g. advertising, licence fees). Knowing how media products are made and delivered to audiences. • Media representation - Recognising how media reinforces or challenges social norms. Identifying underlying values, beliefs, and ideologies in representations. Understanding how context influences representation of people, places, and events. Assessing how media constructs identity, gender, ethnicity, and social class. • Media audience - Understanding demographics, psychographics, and niche vs.

	mass audiences. Using theories like Uses and Gratifications, Reception Theory, and Hypodermic Needle Model. Knowing how audiences interact with and interpret media texts across platforms.
Disciplinary Knowledge (The skills and approaches that students will develop)	• Students will explore these key topics through a variety of approaches including annotation, quizzes and practice past paper questions. • Analysing how meaning is created through codes and conventions in Paper 1 questions • Identifying genre conventions and how they shape audience expectations within key products expected to be on the exam, especially paper 2. • Revision of key topics and linking the topics to key theories like Todorov, Propp, and Barthes to analyse story structures. • Applying knowledge of bodies like Ofcom and BBFC to media content and exploring funding models, advertising, and commercial strategies. Linking this to specific topics for the relevant exams. • Exploring underlying values and beliefs in media texts through written responses. With this, linking representation to historical, social, and cultural contexts. • Critically responding to patterns in how media constructs identity.
Assessment (The methods that teachers will use to assess the progress)	• Summative based assessment with practice questions within lesson • Completion of Media Paper 1 • Completion of Media Paper 2 • Completion of coursework

of all students)	
Reading, Writing and Vocabulary	- Students will engage with a variety of different revision-based reading; texts within class that is topic specific and engage with vocabulary tasks. Key vocabulary: - Media Language - Representation - Audience - Institution - Genre - Narrative - Codes and Conventions - Stereotypes - Ideology - Regulation - Context (Historical, Social, Cultural) - Intertextuality - Convergence - Synergy - Cross-platform Promotion
Numeracy	- Identifying patterns in audience behaviour over time. - Estimating advertising revenue based on audience size. - Evaluating the success of cross-media campaigns using reach and frequency metrics.
Personal Development	