

# **Toynbee Curriculum**

## **KS4 Topic Summaries**

# **MEDIA STUDIES**

*Personal Best*

# **Toynbee School**



# Scheme of Learning: Semiotics and Representation

## Topic Sequence:

1	2	3	4	5	6	7	8
<b>Semiotics and Representation</b>	<b>Media Theory</b>	<b>The Film Industry</b>	<b>Magazines and Newspapers</b>	<b>TV and the Sci-Fi Genre</b>	<b>Advertising</b>	<b>Online, Social and Participatory Media</b>	<b>Radio and Music Videos</b>

## Topic Overview:

This is the first topic of the GCSE Media Studies course, and the main aim is to introduce key skills which will be required throughout their study early. The specification expects pupils to be able to apply semiotic analyses to various media products. Representation makes up one quarter of the theoretical framework and is a fundamental concept in any media analysis, so whilst some of the close study products (CSPs) that the pupils have to explore are not necessarily assessed in terms of representation, a sound understanding is extremely useful. This is the opportunity to demonstrate to pupils the difference in analytical requirements for Media Studies compared to the techniques they will have used in English, and to enable them to talk comfortably and academically about ideas on race, gender identity, equality and politics, along with being able to discuss re-presentations that the media highlights to consumers.

## Lesson Sequence:

The lessons have been sequenced to purposely build pupils' understanding and knowledge of what semiotics are, why they are important and how to apply them to their own work. Pupils will learn the subtleties of analysing a media product, along with the ways that meanings are communicated to consumers. The move to representation as a topic reinforces this idea, as it focuses on how and why the media presents things to us in a certain manner.

The topic starts with an initial lesson that gives pupils an understanding of the subject, along with the aspects of the theoretical framework. It introduces some basic terminology (e.g. 'establishing shot') and encourages the pupils to use terminology in their own discussions on the media products. From here, we move into the idea of semiotics, the study of signs, and how we interpret media messages. They will look initially at basic models of communication, before quickly moving to more advanced models. The idea of anchorage, linking text to image to reinforce ('anchor') media messages seems an apt bridge between the introduction to semiotics and the concept of representation.

The concept of representation, or re-presentation in the media is an important idea to be able to discuss across the course, so it is appropriate to introduce this difficult element early. It is challenging, exploring social, political, cultural and historical contexts of media products and views, and the pupils will then consider the concept of mediation, or the selection and omission of information in media products which has an effect on how the audience read them (consider, for example, the order of stories on the news, indicating importance to the viewer). The course will explain why the media makes certain decisions in the presentation of social groups, which moves towards the idea of subcultures and stereotypes. Ideas like social class, ethnicity, location and socio-economic group all contribute to representation in the media, and the pupils will learn how to critically examine the presentations in media products to gauge their level of 'truth'.

The concept of cultural hegemony, or the dominant ideology being seen as common sense, underpins the ideas of values and beliefs, and the pupils will consider their own views and identity and how these place them into the fabric of society. Our reliance on technology has affected the integrity of the reporting of incidents, and we will consider why the concept of 'fake news' has risen. Is our reality actually 'real' or are we just living, breathing avatars in an increasingly digital world?

## Sequence of Lessons:

<b>1</b>	What is 'Media Studies'?	<b>Knowledge Map:</b>	1. Knowledge Map: Representation 2. Revision guide: Semiotics	<b>Close Study Products:</b>	None
<b>2</b>	Semiotics 1				
<b>3</b>	Semiotics 2				
<b>4</b>	Anchorage and Signs 1	<b>Assessment:</b>			
<b>5</b>	Anchorage and Signs 2	<b>Knowledge:</b>	Lesson 12 features a number of quick questions grouped under various headings. We'll also do a twenty-question knowledge checking test.		
<b>6</b>	Introduction to Representation				
<b>7</b>	Mediation	<b>Application of Knowledge:</b>	Exam-style question on representation of a common social issue (no CSPs studied yet to use actual exam question)		
<b>8</b>	Who do the Media Represent? 1				
<b>9</b>	Who do the Media Represent? 2	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>			
<b>10</b>	Subcultures and Stereotypes 1	<b>Lessons 1 - 5</b>	Daniel Chandler - <i>Semiotics for Beginners</i>		
<b>11</b>	Subcultures and Stereotypes 2				
<b>12</b>	Revision Lesson including Knowledge Test	<b>Lessons 6 - 10</b>	Andrew Robinson - <i>Barthes and Semiotics</i>		
<b>13</b>	Values and Beliefs 1				
<b>14</b>	Values and Beliefs 2	<b>Lessons 11- 15</b>	Dr Sarah Illot - <i>Man Like Mobeen</i>		
<b>15</b>	Representations of Reality				
<b>16</b>	News Reality and Fake News	<b>Lessons 16 - end</b>	Jake Canter - <i>BAME Representation Went Backwards</i>		
<b>17</b>	Assessment Lesson				
<b>18</b>	Allocated for any additional catch-up				

# Scheme of Learning: Media Theory

Topic Sequence:							
1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	TV and the Sci-Fi Genre	Advertising	Online, Social and Participatory Media	Radio and Music Videos

**Topic Overview:**

The ability to understand and apply various theories to media products is an extremely important element of the course, and to this end we have decided to teach a short, discrete unit on media theory. Previously, this was taught in context, introducing theories as they are relevant in the studies of the CSPs, but after doing a student voice survey in the summer of 2022, pupils' feedback overwhelmingly the preference to introduce theory earlier. This unit will look at a number of theories outlined in the syllabus: Blumler and Katz's Uses and Gratifications theory, Vladimir Propp's Narrative theory, Tzvetan Todorov's Equilibrium theory, George Gerbner's Cultivation theory, Stuart Hall's Reception and Representation theories, Daniel Chandler's Representation theory, Levi-Strauss' theory of Binary Opposition, Laura Mulvey's Male Gaze theory, and the Hypodermic Needle theory. We will also look at classifying audiences, using Young and Rubicam's Audience Classification system, along with the National Readership Survey (NRS)'s ABC1 Social Grade classifications.

**Lesson Sequence:**

As this is a separate unit, the sequencing of lessons is not as important as if study of theory continued to be integrated into the curriculum as we progress. However, we have chosen to sequence the material in an order of common theme, such as active audience (Uses and Gratifications, Stuart Hall's Reception and Representation theories, Daniel Chandler's Representation theory), passive audience (the Hypodermic Needle theory, Gerbner's Cultivation theory), narrative (Propp, Todorov and Levi-Strauss), sex (Laura Mulvey's Male Gaze theory), with audience classification techniques (Young and Rubicam, NRS) at the end of the unit.

Uses and Gratifications deals with the selection of media products being an active process by audience members dependent on what gratifications they expect to take from the use; for example, escapism and entertainment in the case of fictional film and tv, but maybe surveillance, learning and understanding through newspapers. Stuart Hall and Daniel Chandler both expanded upon this, attempting to consider the process that goes into interpreting a media product, and its place in reality, before any gratification is reached. This is in the way that audiences draw meaning and create representations, rather than just unquestioningly accepting what is presented to them.

That naturally leads to the idea of a passive audience, that does indeed accept 'reality' from media products exactly as the producers intended (propaganda is the most obvious example of this). The Hypodermic Needle theory explores how we are 'injected' with ideas and accept them, but that relies on passivity. Gerbner's Cultivation theory builds on this idea, suggesting that if we see or hear something enough, it becomes truth; consider techniques by politicians for an example.

The ability to apply a set of rules to established narratives is also a key skill, because pupils are expected to understand how media products are constructed and may fit into archetypes depending on their intended effects. Levi-Strauss ideas on binary opposition introduce the idea of conflict into media study, and then the narrative exploration of structure and character, by Todorov and Propp respectively, furthers this study.

The final aspect is sex and sexualisation (Mulvey's Male Gaze theory), and this then leads to various ways of classifying audiences as sex and gender are key influencers in the selection, and gratifications, of media products.

Sequence of Lessons (n.b. these may be condensed):		Topic Resources:		
1	Uses and Gratifications Theory	<b>Knowledge Map:</b>	1. Knowledge Maps: Representation, Audience, Language, Industries	<b>Close Study Products:</b> None
2	Stuart Hall – Reception and Representation		2. Revision guide: Theory	
<b>Assessment:</b>				
3	Daniel Chandler - Representation	<b>Knowledge:</b>	Lesson 10 will contain a multiple-choice knowledge test.	
4	The Hypodermic Needle Theory	<b>Application of Knowledge:</b>	6 mark exam-style question applying a theory to an unseen media product. The theory will be guided.	
5	George Gerbner – Cultivation Theory	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>		
6	Levi-Strauss – Binary Opposition, and Tzvetan Todorov – Equilibrium Theory	<b>Lesson 1</b>	<a href="https://thinkinsights.net/strategy/gratifications-theory/">https://thinkinsights.net/strategy/gratifications-theory/</a> - Uses and Gratifications	
7	Vladimir Propp – Narrative Theory	<b>Lesson 2</b>	Guilsborough School Media's notes on Stuart Hall	
8	Laura Mulvey – Male Gaze Theory	<b>Lesson 4</b>	Information on Daniel Chandler and the Hypodermic Needle Theory	
9	Classifying Audiences	<b>Lesson 8</b>	Caitlin Saroka – Propp, Levi-Strauss and Todorov	
10	Classifying Audiences 2 (if required); Knowledge Test			



# Scheme of Learning: The Film Industry

## Topic Sequence:

1	2	3	4	5	6	7	8
<b>Semiotics and Representation</b>	<b>Media Theory</b>	<b>The Film Industry</b>	<b>Magazines and Newspapers</b>	<b>TV and the Sci-Fi Genre</b>	<b>Advertising</b>	<b>Online, Social and Participatory Media</b>	<b>Radio and Music Videos</b>

## Topic Overview:

Once the pupils have a sound understanding of analysis and theory, it is time to place these skills into context. This scheme of learning focuses on the Media Industries element of the theoretical framework, using a comparison of the productions of Disney/Marvel's 2020 blockbuster *Black Widow*, and Ken Loach's left-wing independent UK film, *I, Daniel Blake*. The pupils will look at the evolution of Hollywood, from its starts in the Los Angeles hills to the global symbol of today's film industry. This element of the course also crosses into Business Studies; pupils will learn about business models of conglomerates, vertical and horizontal integration, and funding models. Regulation is also a key aspect to be studied, but focuses primarily on the UK film industry. Issues of sex and gender, and 'Star Power' are explored too, even though representation is not an assessment point. Marketing is also studied in detail although revised in the Magazines and Newspapers unit, we go into significantly more detail in this section of the course.

## Lesson Sequence:

This unit covers two CSPs, and whilst each is assessed only in terms of Media Industries, it is important to consider elements of representation (sex and class in particular) when trying to discuss how these products are constructed and appeal to their target audiences.

We will begin by learning about the film industry in detail, looking at the birth of what we now know as 'Hollywood' in the suburbs of California. We will study the studio system, and how capitalism encouraged competition and the how hegemony of the big five studios was disrupted leading to the main studios in power today. We will explore the business side of the industry, looking at how these companies acquire, takeover or merge with other companies in various points of the supply chain, and how that affects the variation of output for consumers. How films are financed is looked at in depth too, along with the regulation of the industry.

Regulation is studied in terms of the UK film industry, which is our lead in to *I, Daniel Blake*. The pupils need to know the differences between a Hollywood blockbuster franchise, and small, independent films, along with the way they are produced and marketed.

Each CSP has a number of attached lessons exploring the aforementioned themes, and there is flexibility in how long the pupils will need in order to achieve a deep understanding of these close study products. The *Black Widow* lessons are longer, as the *I, Daniel Blake* section focuses mainly on the differences between the films, so that knowledge has already been taught.

Finally, if there is time, the pupils may watch *Paul Merton: The Birth of Hollywood* for a visual experience of the development of the American film industry. The accompanying reading, designed to complement the three stages of the unit, provides additional information about the birth and development of the industry, along with controversies and criticisms.

Sequence of Lessons:		Topic Resources:			
<b>1</b>	Introduction to the Film Industry	<b>Knowledge Map:</b>	1. Knowledge Maps: Industries	<b>Close Study Products:</b>	<i>Black Widow, I, Daniel Blake</i>
<b>2</b>	The Studio System		2. Revision guide: Theory		
<b>3</b>	Contemporary Hollywood	<b>Assessment:</b>			
<b>4</b>	Models of Ownership 1	<b>Knowledge:</b>	The final lesson has a general quiz for testing pupils' knowledge of the CSPs in terms of Media Industries.		
<b>5</b>	Models of Ownership 2	<b>Application of Knowledge:</b>	Lesson 20 also contains a number of extended-answer questions that the pupils will complete, comparing their CSPs.		
<b>6</b>	Film Industry Finance	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>			
<b>7</b>	Film Industry Regulation	<b>Lessons 1-7</b>	<i>Hollywood: A History</i> (Parts 1 and 2 when appropriate)		
<b>8-13</b>	<i>Black Widow</i> Lessons	<b>Lessons 8-13</b>	Eliana Dockterman – <i>Reclaiming Black Widow from a Sexist Stereotype</i>		
<b>14-16</b>	<i>I, Daniel Blake</i> Lessons	<b>Lessons 14-16</b>	Tom Seymour – <i>I, Daniel Blake 'doesn't represent reality'-jobcentre boss</i>		
<b>17-19</b>	OPTIONAL: Paul Merton's <i>Birth of Hollywood</i> (2011) documentary				
<b>20</b>	Knowledge Test and Revision Questions				

# Scheme of Learning: Magazines and Newspapers

Topic Sequence:							
1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	TV and the Sci-Fi Genre	Advertising	Online, Social and Participatory Media	Radio and Music Videos

**Topic Overview:**

We will then move onto four of their eighteen CSPs, covering both magazines and newspapers. These CSPs are tested on all four elements of the theoretical framework, and so the students will apply analyses and theories to these media products. They will also study the background to the press industry, the difference between these two mediums, along with regulation of the industry. As we progress through the unit, they will explore the social, political and cultural contexts to these CSPs in an objective manner. They have already briefly touched upon the political spectrum and ideologies in the Semiotics and Representation unit, and these CSPs will highlight those differences and develop that understanding. The difficulty is that the newspaper CSPs are not published until the March of year 10, so we have to begin with magazines but due to the content appearing in exams every year, it is important we cover these CSPs early in the course.

**Lesson Sequence:**

As this unit covers four major CSPs, it is important that we revisit previous learning in order to check it is embedded; I have already mentioned in the abstract above how the skills from the initial topics are going to be used. After exploring semiotics in the earlier unit, we will begin this section by digging further into the concept of codes, and how we draw meanings from them.

From there, we move onto newspapers. We have chosen to teach the theory behind newspapers and magazines prior to studying the CSPs for two reasons:

1. To build a foundation of knowledge
2. To allow opportunity for recall

The ability to recall and explain information is extremely important in academia, and so this sequencing forces pupils to recall knowledge at various points, without the need for frequent retrieval practice.

Print codes and copy are features of both newspapers and magazines, and guide us to the cover of these publications. The pupils will then produce their own newspaper front page, using the features they have learned, and they will be able to justify why they have made certain design decisions. This links to their Non-Exam Assessment (NEA) later in the course, because they are essentially working to produce a media product from a predetermined brief. Subsequently, students will look at the differences between newspapers and magazines, as well as photographic codes, before repeating the task for a magazine cover. They will complete a semiotic analysis of their own work.

Once this has been done, we will move onto the CSPs, beginning with the magazines, *Tatler* and *Heat*, before studying the *Daily Mirror* and *The Times*. This brings the unit full circle, finishing on the idea of political ideology and effects on the reader. Throughout these lessons, pupils will look at production, messages given, politics, cultural importance, social importance, and regulation of the industry.

Sequence of Lessons:		Topic Resources:			
1	Revision of Media Codes	Knowledge Map:	1. Knowledge Maps: Representation, Audience, Language, Industries 2. Revision guide: Theory	Close Study Products:	<i>Tatler, Heat, Daily Mirror, The Times</i>
2	Introduction to Newspapers				
3	Print Codes and Copy				
4	Newspaper Covers	<b>Assessment:</b>			
5	Constructing Own Cover	Knowledge:	Lesson 12 has a set of revision questions from across the early part of the unit.		
6	Introducing Briefs	Application of Knowledge:	Pupils will produce both a magazine cover and a newspaper front cover, with appropriate copy. Pupils will also analyse their CSPs.		
7	NEA Practice	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>			
8	Magazine Conventions				
9	Photographic Codes 1				
10	Photographic Codes 2				
11	Design and Construct Own Magazine	Lesson 13-17	<i>Posh People: Inside Tatler</i>		
12	Complete Construction; Analyse Own Magazine	Lesson 18-22	Interview with <i>Heat</i> magazine editor		
13-17	<i>Tatler</i> Magazine Lessons	Lessons 23-29	Adrian Bingham: <i>Daily Mirror – The Paper that Broke the Mould</i>		
18-22	<i>Heat</i> Magazine Lessons	Lessons 30-34	HistoricNewspapers.co.uk: <i>The History of The Times</i>		
23-29	<i>Daily Mirror</i> Lessons				
30-34	<i>The Times</i> Lessons				



# Scheme of Learning: TV and the Sci-Fi Genre

Topic Sequence:							
1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	TV and the Sci-Fi Genre	Advertising	Online, Social and Participatory Media	Radio and Music Videos

**Topic Overview:**

This element of the course covers all four areas of the theoretical framework, and so the CSPs must be studied in detail. The lessons explore representation of character and setting, introducing the concept of NICS (Narrative, Iconography, Character and Setting) to add to previous learning on semiotic analyses, placing analysis specifically in terms of moving image. The audiences of these media products is also considered, and how the technologies of production have changed over time. Pupils will look at a typical 1960s living room in order to contextualise 'Dr Who – An Unearthly Child' and will consider how and why the audience would have responded to it. This will then be repeated in terms of 'His Dark Materials', a 2019 collaboration between the BBC, also responsible for 'Dr Who', and HBO, a subscription service in America. The unit finishes with a Media Paper 2 Section A, in which the pupils view a clip from one of the CSPs, and answer a number of questions on both of the CSPs.

**Lesson Sequence:**

The unit begins with an important lesson on genre. Genre is a concept which is very simple, but in Media Studies the academic understanding is essential, and the ability to be able to talk about it in detail, rather than just saying a 'type' of something, is paramount. This lesson is accompanied by an important additional reading article, which was written by a US university professor. It is challenging, but the pupils will gain so much from it!

From there we move onto the *Dr Who* lessons which begin with a revision of genre, focusing specifically on Science-fiction. The CSP is then contextualised in terms of the Media Industry, firstly as a piece of sci-fi, and then through its importance to the BBC. The BBC as an entity is then revisited, having laid then groundwork for this learning in the film industry unit. We look at funding models, the history of the company, and how television is regulated. The pupils then actually watch the episode, and analyse it in terms of NICS and semiotics, and they also delve deeper into character and narrative, applying theory from the second unit of learning such as Propp, Todorov, and Uses and Gratifications.

The *His Dark Materials* lessons follow a similar pattern, exploring each part of the theoretical framework in turn, and ensuring comparisons are made between the CSPs (e.g. in terms of the BBC owning *Dr Who* yet collaborating on *His Dark Materials*). The pupils have a workbook for this section, to ensure that they use a different learning style from the *Dr Who* section. There is also space in the booklet to add their own comparisons, encouraging independent study.

The unit is assessed through a multiple choice knowledge test, exploring the pupils' skills of recollection of terminology and contexts, as well as how theories may be applied to the CSPs. They will then complete a Media Paper 2 Section A, which always shows a clip from one of the CSPs, and then asks a number of questions covering all four elements of the theoretical framework, and requires comparison of the two CSPs. This will be marked and placed in their folders for future reference of question style, marking styles and a reminder of what to expect!

Sequence of Lessons:		Topic Resources:	
1	Introduction to Genre	<b>Knowledge Map:</b> 1. Knowledge Map: Language, Audiences, Industries, Representations 2. Full Revision Guide	<b>Close Study Products:</b> <i>Dr Who: An Unearthly Child, His Dark Materials S02E01 – The City of Magpies</i>
			<b>Assessment:</b>
2-9	Dr Who: <i>An Unearthly Child</i> Lessons	<b>Knowledge:</b>	There is a multiple choice knowledge test at the end of the study of both CSPs.
		<b>Application of Knowledge:</b>	Pupils will watch a clip from one of the CSPs, and answer exam-style questions on it, including a comparison question.
10-15	His Dark Materials S02E01: <i>The City of Magpies</i> Lessons	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>	
		<b>Lesson 1</b>	John Reich – <i>What is Genre and How is it Determined?</i>
		<b>Lessons 2-9</b>	Peter Henshuls and Laurence Marcus – Review of <i>An Unearthly Child</i>
		<b>Lessons 10-12</b>	Nathan Smith – <i>His Dark Materials is finally getting told without (much) backlash</i>
16	Recap and Knowledge Test	<b>Lessons 13-15</b>	Madison Vain – <i>Why the HDM books were considered 'dangerous'</i>
17	Exam-Style Assessment Questions Involving Clip		

# Scheme of Learning: Advertisements

Topic Sequence:							
1	2	3	4	5	6	7	8
<b>Semiotics and Representation</b>	<b>Media Theory</b>	<b>The Film Industry</b>	<b>Magazines and Newspapers</b>	<b>TV and the Sci-F Genre</b>	<b>Advertising</b>	<b>Online, Social and Participatory Media</b>	<b>Radio and Music Videos</b>

**Topic Overview:**

This unit of work explores advertising, in both moving and still image forms, and how representations are used within three CSPs in order to appeal to their target audiences. We begin by looking at the NHS's 'Represent' campaign fronted by Lady Leshurr, a grime artist, encouraging a niche audience (the BAME community) using persuasive techniques to donate blood. From here we move to the 2014 'Galaxy' advert which used extensive CG to intertextually refer to a dead celebrity in order to raise the cultural significance of the product. Finally, the pupils look at a post-war (1955) advert for OMO washing powder, found in *Women's Own* magazine. We will look at this CSP in its historical context, comparing it to the previous two in their more contemporary contexts. The students will then undertake a multiple choice knowledge test, a series of exam-style questions on one of the CSPs, and then will be given a brief in order to create their own advertising campaign for a new product.

**Lesson Sequence:**

The lessons begin with a focus on moving image as two of the CSPs are of this medium, before moving to a still-image advertisement and finishing with a multiple choice knowledge test, a set of exam-style questions on one of the CSPs, and then an non-exam assessment (NEA) style task in which the pupils will be given a brief for a new product and they will need to produce their own advertising campaign.

All three CSPs are assessed in the exam in terms of application of Media Language, and how representation is used to appeal to their target audiences. Consequently, the skills of semiotic analysis and understanding of re-presentation from earlier units become particularly important here. We begin by looking at the NHS's campaign 'Represent', a campaign aimed at the BAME community encouraging them to give blood. The representations of members of the BAME community often subvert common assertions and stereotypes. We will look at how the campaign is persuasive, how narrative theories can be applied to support the ideology of the campaign, and how various social groups – ethnicity, masculinity, femininity, age, class, disability/ability etc. are targeted/represented.

The second CSP is the 2014 'Galaxy' advert, in which a CGI version of Audrey Hepburn is presented as a powerful woman to the audience. The assumptions of femininity and stereotypes of chocolate consumers are challenged in this text, and pupils will be able to identify the stereotypes used and how they may be challenged. They will also be able to comment on intertextuality, as well as the link between the construction of a reality, advertising and consumer culture. We will look at other confectionary adverts through time to help understand the powerful influence of changing social values and beliefs on advertising.

The OMO advert, the third CSP in this unit, provides a different perspective, as it explores the historical context of post-war Britain and the accepted gender roles in society. It also explores implied meanings; there is a 'housewife' in the image, but the implied suggestion of masculinity is equally as important, and so advertising's influence on wider society is considered in both a historical and contemporary manner.

The additional reading had already been planned into this unit of work, and the document analysing Galaxy's market repositioning is particularly important. Whilst the pupils do not need to study these CSPs in terms of Media Industries, this is a really interesting real-life document exploring how a business researches, produces a campaign, and analyses the results. This will be particularly useful when the pupils create their own advertising campaigns.

Sequence of Lessons:		Topic Resources:	
<b>1</b>	Moving Image Advertisements – NHS 'Represent' Campaign 1	<b>Knowledge Map:</b>	1. Knowledge Map: Language, Representations
<b>2</b>	Moving Image Advertisements – NHS 'Represent' Campaign 2		2. Revision guide: Semiotics, Narrative
<b>3</b>	Moving Image Advertisements – NHS 'Represent' Campaign 3	<b>Close Study Products:</b>	NHS 'Represent' Blood Drive Campaign, Galaxy's Audrey Hepburn advert, OMO print advert
<b>4</b>	Moving Image Advertisements: Galaxy and Audrey Hepburn 1		<b>Assessment:</b>
<b>5</b>	Moving Image Advertisements: Galaxy and Audrey Hepburn 2		
<b>6</b>	Moving Image Advertisements: Galaxy and Audrey Hepburn 3	<b>Application of Knowledge:</b>	1. A series of exam-style questions on one of the CSPs
<b>7</b>	Still Image Advertisements: OMO 1		2. Creation of a still image advert for a new product
<b>8</b>	Still Image Advertisements: OMO 2	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>	
<b>9</b>	Still Image Advertisements: OMO 3	<b>Lessons 1 - 3</b>	Blood.co.uk – <i>Register and Represent</i>
<b>10</b>	Assessment: Exam-style Question and Create Own Advertisement	<b>Lessons 4 - 6</b>	Mike McGee – <i>How we Resurrected Audrey Hepburn</i>
<b>11</b>	Complete Assessment/Feedback	<b>Lessons 7 - 9</b>	Department – <i>Additional OMO Context Sheet</i>
<b>12</b>	Allocated for any additional catch-up	<b>Lessons 10 - end</b>	Sarah Stenberg, Laura Thornton – <i>The 'Choose Silk' Campaign</i>



# Scheme of Learning: Online, Social and Participatory Media

Topic Sequence:							
1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	TV and the Sci-Fi Genre	Advertising	Online, Social and Participatory Media	Radio and Music Videos

**Topic Overview:**

These three CSPs are the final three described by the exam board as ‘in-depth’, meaning that they are assessed through all four elements of the theoretical framework. Having already studied these four elements in both the Newspapers/Magazines and TV units, at the beginning of the course, and previously respectively, the pupils should be able to continue to analyse the media products in using all four headings. By this point, they should be able to do a piece of work, and reverse-engineer it to suggest which title of the theoretical framework the work applies to, without a teacher’s help. The pupils begin by looking at Marcus Rashford, before moving on to Kim Kardashian and finally Lara Croft. The unit is completed with a slightly different knowledge test, as it consists of three sections of seven questions. This is followed by a Media Paper 1 Section A, in order to continue building the pupils’ familiarity with the exams and question styles.

**Lesson Sequence:**

Having discussed the four areas of the theoretical framework – Media Language, Audiences, Industries and Representations in the previous unit, there is no introductory lesson to this unit. The pupils will dive straight into analysing Marcus Rashford’s brand and media presence, and how this has been carefully cultivated and developed through both his sport and political activism. This section of the unit explores in detail what his image is, how this image has been created and maintained, and how this media is controlled.

*Kim Kardashian: Hollywood* is a different media product, a game in which the player aims to become as famous as possible. The pupils go from the political activism of Marcus Rashford, to this game which is emblematic of our obsession with celebrity culture. Pupils will need to be able to apply media theories of narrative to the product as it reflects our consumerist culture and, along with other platforms Kardashian uses, demonstrate how technological developments in the media are being exploited by famous people for commercial gain and to increase their public profile.

Like *KK:H, Lara Croft Go* is an online game which is part of the *Tomb Raider* franchise. The pupils look at the development of the video game industry, along with Croft as a character. She has polarised opinions; some view her as a positive female role model, but others have criticised her appearance. However, the pupils must understand the commercial success of the franchise in terms of how ‘gaming’ has transcended gender since its inception, and how it is a multi-platform success.

The latter two CSPs are shorter than Marcus Rashford as they are not as ‘fluid’ in terms of their online presence; as games, they are fairly fixed and not as affected by current affairs/societal changes as Marcus Rashford.

There is a 21 question knowledge test after completion of the study of CSPs, with seven questions focused on each CSP. Finally, the pupils will undertake a Media Paper 1 Section A, which features questions on these CSPs.

Sequence of Lessons:		Topic Resources:	
1-10	Marcus Rashford lessons	<b>Knowledge Map:</b>	All knowledge maps (in-depth CSP) and accompanying guides.
		<b>Close Study Products:</b>	Marcus Rashford, Kim Kardashian: Hollywood, Lara Croft GO
11-15	Kim Kardashian: Hollywood lessons	<b>Assessment:</b>	
		<b>Knowledge:</b>	Lesson 22 features a recap of the three CSPs, along with a 21 question (three sets of seven questions) multiple choice knowledge test.
16-21	Lara Croft GO lessons	<b>Application of Knowledge:</b>	Pupils will answer a Media Paper 1 Section A question, analysing the CSPs in terms of their contexts and the theoretical framework.
		<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>	
22	Revision and Knowledge Test	<b>Lessons 1 - 10</b>	Ian King – <i>Marcus Rashford and Manchester United are Better Together</i>
		<b>Lessons 11-15</b>	Chelsea Ritschel – <i>Kim Kardashian Sparks Backlash After Claiming She’s Set ‘Attainable’ Beauty Standards</i>
23	Media Paper 1 Assessment Questions	<b>Lessons 16-21</b>	Lara Croft Info Booklet
		<b>Lesson 22</b>	Deborah Glasofar and Claude Mellins – <i>Just How Harmful is Social Media?</i>



# Scheme of Learning: Radio and Music Videos

Topic Sequence:							
1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	Advertising	TV and the Sci-Fi Genre	Online, Social and Participatory Media	Radio and Music Videos

**Topic Overview:**  
 This unit groups the final four CSPs by the theme of music, beginning with a comparison of modern, urban-themed station KISS FM and the launch of BBC Radio 1 back in 1967. The pupils will complete a comparison chart to apply knowledge of these CSPs. From there, they will look at the history of music videos and how artists use them to communicate with their audiences. All four CSPs are assessed in the Media Industries and Media Audiences elements of the theoretical framework, and each will be studied in terms of their historical, cultural and social contexts. Additionally, the radio CSP work will include exploration of the political contexts, too.

## Lesson Sequence:

The pupils begin with six lessons on KISSFM's breakfast show. They will look at what KISS FM is, the conventions of radio broadcasting (with particular reference to a 'breakfast show'), as well as the conglomerate of Bauer Media Group, linking back to their work in the Newspapers/Magazines and Film Industry units. Elements of Media as a business are particularly important, and we will look at acquisitions, audiences, brand synergy and cross-platform services. Funding and regulation are then explored, highlighting the difference between commercial radio and government-funded radio, like the BBC's services.

This is followed by a set of lessons on the launch show of BBC Radio 1 in 1967. The pupils will again look at funding and regulation, and how this contrasts with KISSFM. This unit allows further study into the history of radio as a medium, and how it has changed over the years to provide different services and appeal to different audiences in line with the BBC's charter. The relationship with the government will also be explored, as the radio lessons must also consider the political contexts of these CSPs. We will also use some skills of evaluation in this unit, suggesting whether the BBC's strategy was a success and why.

Alongside the multiple-choice knowledge test, the unit is assessed with a comparison chart, in which the pupils will highlight the similarities and differences between the two radio shows, in terms of their production, their content and their contexts.

From there, the pupils move onto a study of music videos. This unit is quite short, as much of the material has already been taught and covered; it just needs to be applied to the context of a music video rather than a radio show. The students will have to know the history of music videos, and how they have been used by artists over the years. They will then look at Blackpink, their commercial success and how they have been marketed, before studying the Arctic Monkeys and how they achieved their success in a very different way. This unit is assessed through an exam style question, asking how music videos reflect changes in cultural values.

Sequence of Lessons:		Topic Resources:	
1-6	KISSFM Breakfast Show Lessons	<b>Knowledge Map:</b>	1. Knowledge Map: Industries, Audiences <b>Close Study Products:</b> KISS Radio Breakfast Show, Radio 1 Launch (1967), Arctic Monkeys – IBYLGOTD, Blackpink – HYLTY?
7-11	Radio 1 Launch Show Lessons	<b>Assessment:</b>	
12	Introduction to Music Videos	<b>Knowledge:</b>	20 question multiple choice knowledge test covering both radio and music videos.
13	Blackpink Lesson 1	<b>Application of Knowledge:</b>	1. Comparison chart of both Radio CSPs 2. Exam-style question: <i>How does a music video represent a change in cultural values?</i>
14	Blackpink Lesson 2	<b>Supportive Reading, linking to Toynbee Literacy and Reading Policy:</b>	
15	Arctic Monkeys Lesson 1	<b>Lesson 1</b>	<i>Absolute Radio</i> Media Pack
16	Arctic Monkeys Lesson 2	<b>Lessons 2-6</b>	<i>KISS Radio</i> Media Pack
17	Additional Lesson if Required	<b>Lessons 7-11</b>	Nostalgia Central – <i>A Brief History of Radio 1</i>
18	Assessment Lesson	<b>Lesson 13</b>	Kat Moon – <i>Everything to Know about K-Pop Group Blackpink</i>
		<b>Lesson 15</b>	Rob Fitzpatrick – <i>The Roots of...Arctic Monkeys</i>