



YEAR 12 Autumn 2

‘An ambitious curriculum that meets the needs of all’

Medium Term Planning - Topic: Media Audience and Industries

Curriculum Intent	<p>In addition to developing the skills and knowledge listed below, we aim to give all students access to a wide range of high-quality media texts in order to develop their inference and communication skills, as well as their cultural capital and empathy to allow them to be fulfilled in their future lives and employment and contribute positively to society.</p> <p>In addition to working further on objectives from Year 12, pupils will be taught, following National Curriculum guidelines, the following this term:</p> <ul style="list-style-type: none">• skills of enquiry, critical thinking, decision-making and analysis• acquisition knowledge and understanding of a range of important media issues• development of an appreciation and critical understanding of the media and their role both historically and currently in society, culture and politics• an understanding and application of specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues• an appreciation how theoretical understanding supports practice and practice supports theoretical understanding• development of practical skills by providing opportunities for creative media production
Skills/National Curriculum Links	
Cross Curricular Links	<p>SMSC: Individual liberty, mutual respect and tolerance are represented by the choice of texts within the unit and taught explicitly in some of the topics covered.</p> <p>PSHE/British Values:</p> <p>Literacy: Key Vocabulary distributed to students. Vocabulary includes: representation, mise en scene, audience, industry, advert, receiver.</p> <p>Numeracy: n/a</p> <p>Skills Builder:</p>
Becoming future ready	<p>Personal Skills: communication, problem-solving, imagination.</p> <p>Careers/Employability: exposure to advertising and music industry.</p>
Adaptation	<p>Throughout this topic, quality first teaching will provide differentiation:</p> <p>By product:</p> <p>By resource:</p> <p>By Intervention: by providing different levels of supervision and support</p> <p>By Progressive Questioning: exploring pupils’ understanding through interactive dialogue.</p> <p>By Grouping: according to prior attainment, gender, social preference, preferred learning style.</p> <p>By Task: Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p>By Offering Optional Activities: In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
QFT/SEND Provision	
Implementation Curriculum Delivery	<p>To be able to:</p> <ul style="list-style-type: none">• Understand key media terminology.• Understand media language and representation.

Learning Outcomes (Knowledge)	<ul style="list-style-type: none"> • Understand audience and industry. • Develop practical and creative skills. <p>Key Vocabulary:</p>
Assessment	Refer to assessment maps for formative and summative assessment opportunities.
Impact	Attainment and Progress – Refer to assessment results / data review documentation.

Year 12



Media representation

The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination.

The way media representations construct versions of reality.

Development of analysis to include representational ideas from Hall and Gauntlett.

Theories of representation

- Positive and negative stereotypes
- Countertypes
- Misrepresentation
- Selective representation
- Dominant ideology
- Constructed reality
- Audience positioning

Hall's ideas and theories on representation

- Encoding/decoding

Theories of identity as summarized by Gauntlett

- Fluidity of identity
- Constructed identity
- Negotiated identity
- Collective identity

Targeted CSPs may be introduced to help formalise analysis.

Media audiences

How media producers target, attract, reach, address and potentially construct audiences.

How audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital.

The way in which different audience interpretations reflect social, historical and cultural circumstances.

Formalisation of audience issues including discussions on Hall and Bandura.

Media effects including Bandura

- Uses and gratifications
- Hypodermic needle theory
- Moral panic
- Imitation
- Cumulation

- Media literacy
- Reception theory including Hall
- Encoding/decoding
- Hegemonic/negotiated/oppositional
- Agenda setting
- Framing
- Myth making
- Conditions of consumption
- Media industries

Media industries

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

Power and media industries as summarised by Curran and Seaton

- Regulation
- De-regulation
- Free market
- Media concentration
- Public Service Broadcasting (PSB)
- Globalisation
- Conglomerates
- Neo-liberalism
- Surveillance
- Privacy
- Security

Regulation as summarized by Livingstone and Lunt

- Public sphere
- Governance
- Regulation
- Public interest/PSB
- Media literacy
- Power
- Value
- Transnational culture
- Globalisation.

Film – Industries only (introduction of CSP)

Blinded by the Light (Gurinda Chadha, UK, 2019)

This is a targeted CSP where you will need to focus on the media industries area of the theoretical framework. Students are not required to watch the film for the assessment.

Media industries

- Identification of how *Blinded by the Light* is an example of an US/UK co-production.
- The industry context should be studied with a consideration of budget, distribution, exhibition.
- Low to mid-budget film (approximately \$15m).
- Distribution techniques – reliance on new technology; VOD, streaming.
- Continued use of traditional marketing and distribution - trailers, posters, film festivals etc.
- The role of the use of Bruce Springsteen's music in the financing of the film and in its marketing.
- Regulation of the industry through BBFC (British Board of Film Classification)
- Regulation including Livingstone and Lunt.

Social, economic and cultural contexts

Blinded by the Light is characteristic of contemporary cultural production in its use of new technology at production and distribution stages. It reflects shifting patterns of audience consumption. As a low-mid budget film, it can be

considered in its economic context having a mix of independent and major production and distribution contexts targeting a different audience to that of 'indie' and high-budget films.

Teacher 1	Teacher 2
Continue with introduction to Media, including Livingstone and Lunt and Curran and Seaton theory.	Blinded by the Light – media institutions.