

GCE A LEVEL

WJEC Eduqas GCE A Level in MEDIA STUDIES

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Sample Outline Schemes of Work for each component



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These outline schemes summarise key areas of the theoretical framework, contexts and theories to be covered – they are not prescriptive but offer a possible approach to planning the delivery. It is important to ensure that all relevant bullet points in the specification content are covered when planning the course, and individual lessons, in more detail.

Component 1 Section A&B: Advertising and Marketing (6 weeks)		
Weeks	Areas of framework	Content
1	Media language Representation Contexts (Section A)	<p>Introduction to marketing and advertising – purpose/defining features of these forms.</p> <p>Commercial print advertising – brief history/overview.</p> <p>Semiotic analysis of <i>Tide</i> print advert – use of media language; codes and conventions to persuade/sell the product; consider/apply structuralist theory (Lévi-Strauss).</p> <p>Analysis of the representation of gender, consider stereotypes, ideology; consider/apply representation theory (Hall), identity theory (Gauntlett) and feminist theory (van Zoonen).</p> <p>Historical and social/cultural contexts – post-war period, developments in consumer culture.</p> <p>Comparative adverts, e.g. other historical or contemporary adverts for domestic products – learners research and analyse different adverts and feed back to class.</p>
2	Audiences (Section B)	<p>Target audience and appeals to this audience.</p> <p>Interpretations/responses to the product in relation to social, cultural and historical circumstances.</p> <p>Consider/apply cultivation theory (Gerbner), reception theory (Hall).</p> <p>Exam focus: Section A practice for unseen analysis – analysis of media language in a different print advert. Planning in groups, write up individually.</p>
3	Media language Representation Contexts (Section A)	<p>Introduction to charity advertising – brief overview/context.</p> <p>Codes and conventions of audio-visual advertising – learners research advertising campaigns from different charities (e.g. <i>Barnardo's</i>, <i>Red Cross</i>, <i>Oxfam</i> etc.).</p> <p>Background to <i>WaterAid</i></p> <p>Semiotic analysis of <i>Claudia Sings</i> advert – media language including the combination of elements, intertextuality, and subversion of conventions; consider/apply structuralist theory (Lévi-Strauss)</p> <p>Analysis of representation – gender, ethnicity, age, underrepresentation of social groups, versions of reality; consider/apply representation theory (Hall) and postcolonial theory (Gilroy).</p> <p>Social/cultural contexts.</p>

4	Audiences (Section B)	<p>Target audience and appeals to this audience How is the audience positioned? Research the online and social media surrounding this advert, including the ways in which audiences are able to interact. Interpretations/responses to the product (including actual responses). Consider/apply cultivation theory (Gerbner), reception theory (Hall). Exam focus: Section A comparative analysis of this advert with one of the adverts researched – present to class or write as an extended response.</p>
5	Media language Representation Contexts (Section A)	<p>Introduction to film marketing, codes and conventions of film posters. Brief history/overview of Hammer Horror (could show some clips/trailers). Semiotic analysis of the <i>Kiss of the Vampire</i> poster - media language including meanings, codes and conventions, technological developments and ideology; consider/apply structuralist theory (Lévi-Strauss) Context – 1960s, period of societal change Analysis of representations including gender stereotypes, the effect of historical/social/cultural context; consider/apply representation theory (Hall); identity theory (Gauntlett) and feminist theory (van Zoonen). Comparative analysis of other film posters. Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3.</p>
6	Audiences (Section B) Exam focus	<p>Audience appeal and the significance of historical, social, cultural context. Interpretations and responses (historical/contemporary). Consider/apply cultivation theory (Gerbner), reception theory (Hall). Exam focus: Section B audience question – test.</p>

Component 1 Section A: Newspapers (6 weeks)		
Weeks	Areas of framework	Content
1	Media language Representation Media Industries Contexts	<p>Introduction to newspapers – overview of codes and conventions, notions of constructing reality.</p> <p>Tabloid/broadsheet newspapers; introduce the <i>Daily Mirror</i> and <i>The Times</i> – initial student research task into organisations and political context etc.</p> <p>Background context to American election, social and cultural context.</p> <p>Initial analysis of the <i>Daily Mirror</i> front cover and <i>The Times</i> front cover from November 2016; analyse a range of front covers from the same day or others covering different aspects of the election or inauguration – learners could independently research and analyse one additional front cover.</p>
2-3	Media language Representation Contexts (Section A)	<p>Detailed semiotic analysis of the <i>Daily Mirror</i> front cover and article, and <i>The Times</i> front cover from November 2016; use of media language to communicate meanings, viewpoints, ideologies; intertextuality.</p> <p>Consider/apply structuralist theory (Lévi-Strauss).</p> <p>Analysis of representation of events and national identity through selection, combination and mediation; the ways in which the newspaper constructs versions of reality/makes claims about realism, communicates discourse and ideology; impact of industry context on the representations.</p> <p>Consider/apply representation theory (Hall).</p> <p>Exam focus: practice analytical tasks for Component 1, Section A exam (including unseen analysis, possibly using SAMs).</p>
4	Media Industries Audiences (Section B)	<p>Industry - the <i>Daily Mirror</i>. (Refer to one complete edition here). Nature of production, distribution, circulation; ownership and funding (Trinity Mirror group); impact of technological changes, convergence; regulatory framework.</p> <p>Study the website and social media in relation to the print edition (reinforcing 'brand identity', ideology?), what additional content is offered, how are audiences encouraged to interact etc.?</p> <p>Audience and the <i>Daily Mirror</i> (Refer to the same complete edition here).</p> <p>Target audience/reader, categorisation, circulation and readership figures; the relationship between technologies and patterns of consumption; interactive audience - student research tasks.</p> <p>Audience interpretations and responses – including actual responses to a particular edition or issue, relate to social/cultural context.</p>

5	Media Industries Audiences (Section B)	<p>Industry - <i>The Times</i>. (Refer to one complete edition here). Nature of production, distribution, circulation (including print edition, subscriptions, digital edition and app, paid-for web content etc.); ownership and funding (NewsCorp); impact of technological changes, convergence; regulatory framework.</p> <p>Study the website and social media in relation to the print edition (reinforcing 'brand identity', ideology?), what additional content is offered, how are audiences encouraged to interact etc.?</p> <p>Audience and <i>The Times</i> (Refer to the same complete edition here). Target audience/reader, categorisation, circulation and readership figures; the relationship between technologies and patterns of consumption; interactive audience - student research tasks. Audience interpretations and responses – including actual responses to a particular edition or issue, relate to social/cultural context.</p>
6	Media Industries Audiences (Section B) Exam Focus	<p>Consider/apply/evaluate theories including: Power and media industries (Curran and Seaton) Regulation (Livingstone and Lunt) Cultural industries (David Hesmondhalgh) Cultivation theory (Gerbner) Reception theory (Hall) End of audience theories (Shirky)</p> <p>Exam focus on section B Industry and Audience questions – practice tasks/test.</p>

Component 1 Section B: Film (2 weeks)		
Weeks	Areas of framework	Content
1	Industries (Section B)	<p>Introduction to the Film Industry – the production, distribution and circulation of film products; institutionalised and specialised. Brief comparison of Hollywood versus British film industry.</p> <p>Brief contextualisation of each film (<i>Straight Outta Compton</i> -American music biopic about NWA, hip-hop band, set in the 1980s; <i>I, Daniel Blake</i> - contemporary British social realist film).</p> <p>Initial study of the marketing campaign for each film: poster/s, trailer/s, film extracts including opening credits, online marketing to identify key elements of industry context; followed by tasks for learners to research these elements of industry in more detail.</p> <p><i>Straight Outta Compton</i>- significance of ownership/economic context - co-production (Universal – vertically integrated Hollywood studio, co-produced by members of NWA), significance of key personnel/‘stars’, music tie-in, regulatory issues (theatrical release was rated as a 15 certificate, video release was 18) etc.</p> <p><i>I, Daniel Blake</i> - significance of ownership/economic context - UK/French co-production, it received funding from the BFI and BBC Films, significance of key personnel (Ken Loach as director), importance of film festivals and awards to distribution/circulation etc.</p>
2	Industries Contexts Exam Focus	<p><i>Straight Outta Compton</i> - more detailed study of marketing campaign, use of digitally convergent platforms, maintaining audiences, global reach etc. Consider/apply power and media industries theory (Curran and Seaton), cultural industries theory (Hesmondhalgh) and regulation theory (Livingstone and Lunt).</p> <p><i>I, Daniel Blake</i> - more detailed study of marketing campaign, use of digitally convergent platforms, maintaining audiences, global reach etc. Consider/apply/evaluate power and media industries theory (Curran and Seaton) and cultural industries theory (Hesmondhalgh) – how far does this film contradict these ideas?</p> <p>Possible practical tasks e.g. planning or designing a draft film poster or DVD cover, training on DTP software – if offering the film marketing brief for Component 3.</p> <p>Exam focus – practice Section B industry question.</p>