CURIOSITY COMPASSION COURAGE

Academic outline

		Subject				
	Term 1 Aug-Oct	Term 2 Nov-Dec	Term 3 Jan-Feb	Term 4 Mar-Apr	Term 5 Apr-May	Term 6 Jun-Jul
Year 12:	**Unit 1: Media Representations** (A Media messages) (B Understanding media messages) Information on the use of media messages	**Unit 1: Media Representations** (C Stylistic codes) How stylistic codes are developed	**Unit 1: Media Representations** (D Effects of media messages) How the media impacts individuals and groups	**Unit 8: Responding to a Commission** (A Rationale for ideas in response to a commission) The importance of commissions in media	**Unit 8: Responding to a Commission** (B Developing a response to a commission) Practices involved in creating media products	**Unit 8: Responding to a Commission** (C Operational considerations of the proposal) How to create a successful pitch
Year 13:	**Unit 4: Pre Production Portfolio** (Learning aim A: Understand the requirements of pre-production of a digital media product) (Learning aim B: Carry out pre-production for a digital media product) The importance of pre-production	**Unit 4: Pre Production Portfolio** (Learning aim C: Produce a pre-production portfolio for a creative media production) The different sections of pre-production	**Unit 4: Pre Production Portfolio** (Learning aim D: Evaluation) The evaluation process	**Unit 14: Digital Magazine Production** (Learning aim A: Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms) Codes and Conventions of Magazines	**Unit 14: Digital Magazine Production** (Learning aim B: Develop materials for magazine production) how to plan the production of a magazine	**Unit 14: Digital Magazine Production** (Learning aim C: Produce magazine layouts in the codes and conventions of a genre) Step-by-step in making a magazine

CURIOSITY COMPASSION COURAGE

Curriculum overview

Subject	subject	**Year group**	12
Vision statement:	At Landau Forte our curriculum exists to ensure all students regardless of background and ability can unlock their potential. We are committed to students being challenged from their previous key stage learning experiences. Our broad and balanced curriculum is ambitious, coherently planned and sequenced, and will provide the platform for preparing students with the foundations for examination success. Our Curriculum Intent has been informed by a wide variety of researchers and is steeped in evidence-based research. Christine Counsell summarises the aspiration of our curriculum to empower all learners creating a pathway to success in university, their career and life: 'A curriculum exists to change the pupil, to give the pupil new power. One acid test for a curriculum is whether it enables even lower attaining or disadvantaged pupils to clamber into the discourse and practices of educated people, so that they gain powers of the powerful.' As well as excellent academic success we aim to ensure our students leave us as polite and well-rounded young adults. Our new core values of Compassion, Courage and Curiosity are currently being embedded throughout our curriculum offer to ensure we continue to meet our social, emotional, spiritual and moral obligations.		
Curriculum intent:	Must include school values (3Cs) Our vision for the Media Curriculum at Landau Forte is to prepare learners for the society we envision for tomorrow, to enable learners to become curious, intelligent consumers of the mass media. We aim to foster an understanding of the media's power to influence, shape and define our concepts of identity, reality and social values. We want learners to be courageous in challenging aspects of media and take responsibility for their media consumption habits and help them understand the effects of their choices. We want our learners to use compassion to view aspects of media in the lens of others. Lastly, we aim to empower and inspire learners to express themselves through construction of creative, original and thought-provoking media products.		
Threshold Concepts (TCs):	Media, TV and Film Threshold Concepts TC1 - Demonstrate knowledge of different media sectors and products TC2 – Understand purposes of media products TC3 – Identify target audiences of media products TC4 – Understanding genre, narrative structures and representations within media products TC5 – understand the technical codes used within media products TC6 – To understand how elements within media products create meaning for audiences		
KS2 National Curriculum summary:			

CURIOSITY COMPASSION COURAGE

Learner skills:	Critical thinking	Organisation	Collaboration	Adaptability	Oracy	Self-quizzing
	Term 1 Aug-Oct	Term 2 Nov-Dec	Term 3 Jan-Feb	Term 4 Mar-Apr	Term 5 Apr-May	Term 6 Jun-Jul
The Big Question	In what ways can media be read by different audiences?					
Big picture questions:	How are people and places represented in the media?	How can editing techniques instigate representation?	What impact can the media have on individuals and groups?	What is the requirement of the organisation?	How will you persuade a client to invest in your idea?	What are the logistics involved in a commission?
Content (Linked to TCs):	(A Media messages) TC1/TC6 A1 Media representations in context How media products construct representations – the media messages conveyed and comparisons of representations across media products. TC1/TC6 Products: film and TV clips, advertising, games, music videos and magazines. TC2/TC3 Representations: gender, ethnicity, age,	(C Stylistic codes) TC1/TC6 C1 Camerawork and photography The camerawork and photography create meaning and communicate messages through: • framing – medium shot, close-up, long shot, medium close-up, extreme close-up, medium long shot • establishing shot or lack of (to locate or disorientate) • overhead, point of view (POV), two-shot, over shoulder shot, associated POV • angle – high, low • height – high, low, mid C2 Lighting	(D Effects of media messages) TC2/TC3/TC4 D1 Effects of representation Each representation carries the values of the producer and shapes the opinions and beliefs of the audience. • Positive and negative effects: copycat behaviour, education and information, socialisation. • Objectification. • Stereotypes and archetypes. • Impact on individuals, groups and society (changes in behaviour,	(A Rationale for ideas in response to a commission) TC5 A1 Use of research and background material Use of research and statistical/background information about the client and commission when preparing a rationale: • sources of information • information about the target audience A2 Understanding the client/commission • Aspects that will have an impact on the ideas produced and their	(B Developing a response to a commission) TC5 B1 The pitch Content of pitch: • presentation • written pitch, transcript of spoken pitch • adapting and drafting • editing and refining. TC5 B2 The proposal • purpose of a proposal (distinct from pitch and treatment): clarity, tone focus • proposal structure/format, including formal document, scene by	(C Operational considerations of the proposal) TC5 C1 Production considerations Restrictions on the commission and impact on ideas proposed: • problem solving, including solutions, adaptations • budget, including projected costs and breakdowns • scheduling, including project management plans to meet anticipated deadlines • logistics, including operations, bookings,

	social groups and places. • A2 Introduction to theories of media representation Re-presenting (Hall) Stereotyping (Dyer) Audience positioning (Mulvey) TC2/TC3 (B Understanding media messages) • B1 Constructing messages • B2 Audience decoding • B3 Semiotics: media language • B4 Expectations and subversion of genre	• classic three-point system – key, back, fill • direction and shadows – overhead, under, side C3 Editing • narrative sequencing – continuity and non-continuity editing • image editing techniques – 180 degree rule, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, flashback or forward, intercutting, parallel editing, elliptical editing, montage • image editing transitions – continuity cuts, jump cuts, fade in and fade out (to black or white) wipe, dissolve TC1/TC6 C4 Sound • diegetic and non-diegetic, ambient, synchronous/asynchronous sound • music – soundtrack, score, incidental music, theme music, sound/musical motifs • sound effects – Foley sound effects, background • dialogue – voice-over, mode of address/direct address, accent, tone, rhythm, overlapping dialogue • sound editing transitions – fade in, fade out, sound bridges, edit on the beat, edit on the cut TC1 C5 Design	attitudes). • Reinforcement of an ideology (dominant, counter). • Challenging dominant ideology.	suitability for securing the commission: • The purpose of the commission o ethos and reputation of the client • Themes or subjects they wish to explore • The message they want to communicate • Who or what they are targeting (impact). A3 Ideas generation A4 The rationale for final idea	scene overview, mind maps, navigation links • style, including reference to/influence of existing work, stylistic and formal codes, themes, mood • analysis of similar work, including products with similar style, audience expectation • content, including dependent on sector and medium, including synopsis, interpretation, script, voice-over, copy, contributors, talent • range of ideas, including alternatives, adaptability, comparison and justification of selection, creativity • Appropriateness for the audience, including expectations, readings, engagement.	equipment, locations, recces and risk assessments • presentation of data, including statistics, charts, budgets, schedules. TC5 C2 Content considerations (D Presentation of creative ideas) TC5 D1 Written and visual communication TC5 D2 The treatment

		• images – mise-en-scène, setting, props, costume (hair and make-up), colour, figure expression • sizing, image manipulation and effects, juxtapositions • design elements – line, shape, direction, size, texture, colour, 2D, 3D • design principles – balance alignment, repetition, contrast, space				
Key vocabulary:	Preferred Negotiated Oppositional Polysemy Encoded Decoded Aberrant Identity Feminism Humour Narrative Mise-en-scene Performance Cultural codes	Reception theory Target Attract Reach Address Construction Interpretation Camera shots Camera angles Sound Lighting Editing Technical codes Visual codes Genre Narrative Sub-genre Hybridity Intertextuality Todorovian Structure	Positive and negative effects Copycat behaviour, Education and Information, Socialisation. Objectification. Stereotypes and archetypes.	Sources of information Data analysis Appropriateness of response Ethos and reputation of the client Funding Competitors Affiliations Scope of operation Brainstorming. Measuring against clients' criteria. Selection, ordering and deselection of ideas. Final idea Developing justifications. Structured argument. Clear communication.	Mode of address appropriate for the client Appropriate length Presentation Written pitch Transcript Adapting Drafting Editing Refining.	Problem solving, Budget Costs and breakdowns Scheduling Equipment Location Recces and risk Assessments Presentation of data Charts Budgets Schedules Overviews Synopses Scripts Explanations of style technique Storyboards Thumbnails Navigation maps Layout templates Mock-ups.

Assessment:	Written assessment	Written assessment	Written assessment	Written assessment	Written assessment	Written assessment
Key/Historical misconceptions in this unit:	We all see and media the same Media does not have power and influence.	Media language does not create meaning.	All media is bad and what we see is always the truth.	Media production projects are only accessible for well-known media companies.	Media is linked to the business world.	The importance of planning and logistics in media.
Sequencing:	We have chosen to sequence the year 12 curriculum like this because learners can get the key knowledge and apply this into written assessment prior it is experimented into their practical work. By the time learners have come to their practical assessment, they will have the knowledge and understanding of how media producers construct production in a particular way and this will allow them to make informed choices.					
Values	Curiosity: Exploration of media texts provided by exam board Compassion: Learning about different groups of people globally. Courage: problem solving through analysis					
National Curriculum plus:	In addition to teaching the statutory elements of the national curriculum, we also include key information on careers including exposure to media specific jobs and pathways into the media industry through Further Education, Apprenticeships, Higher Education and Employment.					