# Curriculum planner

### Introduction

This curriculum planner is designed to show how the new specification for GCSE Media Studies  
(9-1) can be taught over a two year course. This approach to teaching the specification is put forward as one of the many different approaches that may be adopted by teachers.

The two examples given in this planner show how the specification may be covered by integrated teaching of one topic per week, or by teachers dividing up the specification and teaching largely self-contained topics.

# Curriculum planner with one topic per week

### Year 10

**Components 01/02/03 – coverage of media language, representation and audiences for media forms, covering print, online and audio-visual products, in preparation for the individual practical production and as a basis for further coverage of the media forms in year 2.**

| **Autumn Term – initial introduction to the theoretical framework, music videos (including the chosen set products), magazines (including *MOJO*), and *Cuffs*** | |
| --- | --- |
| **Week** | **Content** |
| 1.1 | Induction and Introduction to media forms and the theoretical framework |
| 1.2 | **Introduction to** **Media Language** for *print and online* products – newspapers, magazines and online |
| 1.3 | **Introduction to** **Media Language** for *audio-visual* products – television and music videos |
| 1.4 | **Introduction to** **Media Representations** – music videos and advertising and marketing |
| 1.5 | **Introduction to** **Media Audiences** - TV, radio, music videos, video games, online |
| 1.6 | Introduction to music videos: to explore how different videos from different musical genres use **media language** and **representations** to differentiate the musical artist |

| **Autumn Term – initial introduction to the theoretical framework, music videos (including the chosen set products), magazines (including *MOJO*), and *Cuffs*** | |
| --- | --- |
| **Week** | **Content** |
| 1.7 | Analyse the similarities and differences in **media language** in the set music videos |
| 1.8 | Analyse **media representations** in the set music videos |
| 1.9 | Introduction to music magazines: explore magazine **media language** and generic conventions |
| 1.10 | Set music magazine: analyse the use of **media language** in *MOJO* to address its target **audience**  **Media language** comparison of MOJO to another music magazine |
| 1.11 | Analyse **representations** in *MOJO* and discuss how they address its target **audience**  **Representation and media language** comparison of MOJO to another music magazine |
| 1.12 | Screen episode 1 of *Cuffs*.  **Media Language**: to analyse crime drama genre conventions and narrative in Cuffs |
| 1.13 | Analyse the **media language** elements and **audience** address in key sequences from Cuffs |
| 1.14 | Analyse the **representations** and **audience** address in *Cuffs* |
| **Spring and summer terms – advertising *The Lego Movie*, the online *Observer*, and the practical production** | |
| **Week** | **Content** |
| 1.15 | Analyse the **media language** elements in the advertising for *The Lego Movie* |
| 1.16 | Analyse the **representations** in the advertising for *The Lego Movie* |
| 1.17 | Analyse the **media language** elements and **audience** address in the *Observer* website |
| 1.18 | Analyse the **media language** elements and **audience** address in the *Observer* *Instagram* and *Twitter* feeds |

| **Spring and summer terms – advertising *The Lego Movie*, the online *Observer*, and the practical production** | |
| --- | --- |
| **Week** | **Content** |
| 1.19 | Preliminary production: research **representations,** **media language** and target **audience** in existing media products and write short statement of intent |
| 1.20 | Preliminary production: produce a short product |
| 1.21 | Preliminary production: complete short practice product and discuss what has been learned about creating productions |
| 1.22 – 1.27 | Final production, research and planning phase:   * Analyse how existing media products use elements of media language to create meaning and decide whether to use similar or different strategies * Write the Statement of Intent * Plan the productions |
| 1.28 – 1.39 | Final production: production phase |

### Year 11

**Revisiting the nine media forms and the set products, now including media industries and contexts**

| **Autumn term – advertising and video games (including *The Lego Movie*), television (including *The Avengers*), and radio (including *The Radio 1 Live Lounge*)** | |
| --- | --- |
| **Week** | **Content** |
| 2.1 | **Introduction to Media Industries:**  explore Warner Bros and The Lego Movie/The Lego Movie Game as a case study |
| 2.2 | Review **media language** and **representations** in *The Lego Movie* posters in relation to social and cultural **contexts**, targeting **audiences**, and different audience interpretations |
| 2.3 | Review **media language**, **representations** and **audience** address in *The Lego Movie* TV trailer and all-Lego ad break  Explore **media industries** in relation to the advertising and marketing of The Lego Movie |
| 2.4 | Explore video games in relation to **media industries** and **audience** |
| 2.5 | Analyse *The Lego Movie Game* in terms of **audience** and **media language** (use of intertextuality only)  Explore the influence of social/cultural **contexts**  Investigate the media **industry** behind the game |
| 2.6 | Review the analysis of *Cuffs*  Analyse how Cuffs is influenced by contemporary social and cultural **contexts** |
| 2.7 | Explore television **media industries**, especially regulation, and how *Cuffs* fits the BBC |
| 2.8 | Screen *The Avengers* episode.  Analyse **representation** in *The Avengers* |
| 2.9 | Analyse key differences in **representations** between *The Avengers* and *Cuffs*  Analyse how these reflect historical social and cultural **contexts**  Sample other mid-60s TV products |
| 2.10 | Analyse **media language** in *The Avengers* – analysing key sequences in terms of ML elements |
| 2.11 | Analyse *The Avengers* episode in terms of ‘macro’ **media language** (genre and narrative)  Apply narrative theory to *The Avengers* and *Cuffs* |
| 2.12 | Compare and contrast *The Avengers* and *Cuffs* in terms of **audience**  Explore **media industries** and *The Avengers* |
| 2.13 | Explore radio in terms of **media industries**, **audience**, and **contexts** |
| 2.14 | Analyse the **audience** address of *The Radio 1 Live Lounge* in terms of its content and style |

| **Spring term – music videos, magazines, print and online newspapers** | |
| --- | --- |
| **Week** | **Content** |
| 2.15 | Analyse the **media language** and **representations** in the chosen set music videos in terms of social/cultural **contexts**  Explore possible differences in **audience** interpretations  Explore how audiences use fandom and music videos to construct their identity |
| 2.16 | Explore the influence of social/cultural **contexts** on music magazines  Analyse the influence of social/cultural **contexts** on **representations** in *MOJO* magazine |
| 2.17 | To investigate Media **Industries** and **Audience** for *MOJO* |
| 2.18 | Explore **media language** and genre conventions on newspapers – the ‘quality’ and ‘tabloid’ press  Explore political **contexts** for newspapers |
| 2.19 | Investigate **media** **industries** issues for newspapers, including the *Observer* |
| 2.20 | Investigate the *Observer*’s target **audience** and media **industry’s** values and beliefs |
| 2.21 | Analyse **representations** and **media language** in the Observer print edition |
| 2.22 | Analysedifferences in **representations** and **media language** in the historical *Observer* front pages compared to contemporary front pages |
| 2.23 | Compare contemporary and historical editions of the print newspaper in terms of how these reflect historical changes in social, cultural and political **contexts** |
| 2.24 | Analysethe **media language** and **representations** in terms of the **audience** address and the ethos of the online *Observer* |
| 2.25 | To compare the **media language** and **representations** in the *Observer* Twitter feed and Instagram feed with the Newspaper website  To analyse and exemplify **audience** participation in the social media feeds and *Comment is Free* pages |

| **Summer term – revision and exam practice** | |
| --- | --- |
| **Week** | **Content** |
| 2.26 | Mock Exams |
| 2.27 | Mock Exams |
| 2.28 | Revision and exam practice, including:   * Denotation and connotation. * Uses and gratifications (Blumler and Katz). * Textual analysis comparison of *MOJO* magazine and other unseen music magazines. |
| 2.29 | Revision and exam practice, including:   * Textual analysis of *Cuffs* and *The Avengers* extracts. * Perspectives on representation (selection, construction and mediation) including feminist theory (patriarchy, objectification, gender stereotyping). * Genre (repetition/variation, change, hybridity, intertextuality) and narrative theory (Propp). |
| 2.30 | Revision and exam practice, including:   * Media industries terminology (conglomerate, vertical integration, diversification, convergence, PSB, names of regulators). * Textual analysis of *The Lego Movie* advertising. |
| 2.31 | Revision and exam practice, including:   * Active and passive audiences. * Textual analysis of the print and online *Observer.* |
| 2.32 | Revision and exam practice, including media contexts:   * Comparison of *Cuffs* and *The Avengers* in relation to contexts. * Comparison of contemporary and historical editions of the *Observer* in relation to contexts. |

# Curriculum planner with two topic per week

### Year 10

**Components 01/02/03 – coverage of media language, representation and audiences for media forms, covering all three of print, online and audio-visual products, in preparation for the individual practical production and as a basis for further coverage of the media forms in year 2.**

| **Week** | | **Content Lesson A** | | **Content Lesson B** |
| --- | --- | --- | --- | --- |
| 1.1 | Induction and Introduction to media forms and the theoretical framework | | | |
| 1.2 – 1.3 | **Introduction to** **Media Representations** – music videos and  advertising and marketing | | **Introduction to** **Media Language** for *print and online* products – newspapers, magazines and online | |
| 1.4 – 1.5 | **Introduction to** **Media Language** for *audio-visual* products – television and music videos | | **Introduction to** **Media Audiences** – TV, radio, music videos, video games, online (e.g. mass and niche, active and passive) | |
| 1.6 – 1.7 | Screen episode 1 of *Cuffs*.  **Media Language**: to analyse crime drama genre conventions and narrative in Cuffs | | Introduction to music videos: to explore how different videos from different musical genres use **media language** and **representations** to differentiate the musical artist | |
| 1.8 – 1.9 | Analyse the **media language** elements and **audience** address in key sequences from Cuffs | | Analyse the similarities and differences in **media language** in the set music videos | |
| 1.10 – 1.11 | Analyse the **representations** and **audience** address in *Cuffs* | | Analyse **media representations** in the set music videos | |
| 1.12 – 1.13 | Analyse the **media language** elements in the advertising for *The Lego Movie* | | Introduction to music magazines: explore magazine **media language** and generic conventions | |
| 1.14 – 1.15 | Analyse the **representations** in the advertising for *The Lego Movie* | | Set music magazine: analyse the use of **media language** in *MOJO* to address its target **audience**  **Media language** comparison of MOJO to another music magazine | |
| 1.16 – 1.17 | Analyse the **media language** elements and **audience** address in the *Observer* website | | Analyse **representations** in *MOJO* and discuss how they address its target **audience**  **Representation and media language** comparison of MOJO to another music magazine | |
| 1.18 – 1.19 | Analyse the **media language** elements and **audience** address in the *Observer* *Instagram* and *Twitter* feeds | | **Preliminary production**: research **representations,** **media language** and target **audience** in existing media products and write short statement of intent | |
| 1.20 | **Preliminary production**: produce a short product | | | |
| 1.21 | Preliminary production: complete short practice product and discuss what has been learned about creating productions | | | |
| 1.22 – 1.27 | **Final production**, research and planning phase:   * Analyse how existing media products use elements of media language to create meaning and decide whether to use similar or different strategies * Write the Statement of Intent * Plan the productions | | | |
| 1.28 – 1.39 | **Final production**: production phase | | | |

### Year 11

**Revisiting the nine media forms and the set products, now including media industries and contexts**

| **Week** | | **Content Lesson A  Covers component 01** | | **Content Lesson B Covers component 02** |
| --- | --- | --- | --- | --- |
| 2.1 – 2.2 | **Introduction to Media Industries:**  explore Warner Bros and The Lego Movie/The Lego Movie Game as a case study | | Explore radio in terms of **media industries**, **audience**, and **contexts** | |
| 2.3 – 2.4 | Review **media language** and **representations** in *The Lego Movie* posters in relation to social and cultural **contexts**, targeting **audiences**, and different audience interpretations | | Analyse the **audience** address of *The Radio 1 Live Lounge* in terms of its content and style | |
| 2.5 – 2.6 | Review **media language**, **representations** and **audience** address in *The Lego Movie* TV trailer and all-Lego ad break  Explore **media industries** in relation to the advertising and marketing of The Lego Movie | | Analyse the **media language** and **representations** in the chosen set music videos in terms of social/cultural **contexts**  Explore possible differences in **audience** interpretations  Explore how audiences use fandom and music videos to construct their identity | |
| 2.7 – 2.8 | Explore video games in relation to **media industries** and **audience** | | Explore the influence of social/cultural **contexts** on music magazines  Analyse the influence of social/cultural **contexts** on **representations** in *MOJO* magazine | |
| 2.9 -2.10 | Analyse *The Lego Movie Game* in terms of **audience** and **media language** (use of intertextuality only)  Explore the influence of social/cultural **contexts**  Investigate the media **industry** behind the game | | To investigate Media **Industries** and **Audience** for *MOJO* | |
| 2.11 – 2.12 | Review the analysis of *Cuffs*  Analyse how Cuffs is influenced by contemporary social and cultural **contexts** | | Explore **media language** and genre conventions on newspapers – the ‘quality’ and ‘tabloid’ press  Explore political **contexts** for newspapers | |
| 2.13 – 2.14 | Explore television **media industries**, especially regulation, and how *Cuffs* fits the BBC | | Investigate **media** **industries** issues for newspapers, including the *Observer* | |
| 2.15 – 2.16 | Screen *The Avengers* episode.  Analyse **representation** in *The Avengers* | | Investigate the *Observer*’s target **audience** and media **industry’s** values and beliefs | |
| 2.17 – 2.18 | Analyse key differences in **representations** between *The Avengers* and *Cuffs*  Analyse how these reflect historical social and cultural **contexts** | | Analyse **representations** and **media language** in the *Observer* print edition | |
| 2.19 – 2.20 | Analyse **media language** in *The Avengers* – analysing key sequences in terms of ML elements | | Analysedifferences in **representations** and **media language** in the historical *Observer* front pages compared to contemporary front pages | |
| 2.21 – 2.22 | Analyse *The Avengers* episode in terms of ‘macro’ **media language** (genre and narrative)  Apply narrative theory to *The Avengers* and *Cuffs* | | Compare contemporary and historical editions of the print newspaper in terms of how these reflect historical changes in social, cultural and political **contexts** | |
| 2.23 – 2. 24 | Compare and contrast *The Avengers* and *Cuffs* in terms of **audience**  Explore **media industries** and *The Avengers* | | Analysethe **media language** and **representations** in terms of the **audience** address and the ethos of the online *Observer* | |
| 2.25 – 2.26 | Mock Exam – component 01  Feedback on mock exam | | Revise comparison of the **media language** and **representations** in the *Observer* Twitter feed and Instagram feed with the Newspaper website  To analyse and exemplify **audience** participation in the social media feeds and *Comment is Free* pages | |
| 2.27 – 2.28 | Revision and exam practice, including:   * Denotation and connotation * Uses and gratifications (Blumler and Katz) * Media industries terminology (conglomerate, vertical integration, diversification, convergence, PSB, names of regulators) | | Mock Exam – component 02  Feedback on mock exam | |
| 2.29 – 2.30 | Revision and exam practice, including:   * Perspectives on representation (selection, construction and mediation) including feminist theory (patriarchy, objectification, gender stereotyping) * Perspectives on genre (repetition/variation, change, hybridity, intertextuality) and narrative theory (Propp) * Textual analysis of *Cuffs* and *The Avengers* extracts | | Revision and exam practice, including:   * Textual analysis of *The Lego Movie* advertising (or intertextuality in the video game cover) * Textual analysis comparison of *MOJO* magazine and other unseen music magazines | |
| 2.31 - 2.32 | Revision and exam practice, including media contexts:   * Comparison of *Cuffs* and *The Avengers* in relation to contexts * Comparison of contemporary and historical editions of the *Observer* in relation to contexts | | Revision and exam practice, including:   * Active and passive audiences * Textual analysis of the print and online *Observer* | |

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