

Year 12 Media Studies					
Term One					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Media Language	Theoretical Perspectives and Representations	Contexts	Media Forms	Theory	
Introduction to the course: overview of specification, assessment objectives, key components and expectations Explore visual codes: understanding how meaning is created through imagery, colour, composition, layout and symbolism Explore technical and language codes: introduction to technical elements (camera work, editing, sound, mise-en-scène) and media language terminology used to construct meaning	Genre and narrative: exploration of media genres, conventions and codes; understanding narrative structures and how meaning is constructed across media texts Characters and representations: analysis of how characters are constructed and presented; how representation is shaped through media language and context Stereotypes, gender and theoretical perspectives: examination of stereotypes in media; representation of gender; introduction to key media theories and critical perspectives used to analyse media texts	Historical, social, political and cultural factors influencing media production, content and reception; understanding how context shapes meaning and representation across media texts	Advertising and marketing; film; music videos; social media; newspapers; radio; television; video games — overview of key media industries and platforms, including conventions, audiences, and purposes of each form	Media theory development (KS5 foundation): Introduction to key media theorists to build foundational understanding for application to set texts throughout the course Media Language theories: Semiotics (Barthes); Narratology (Todorov); Genre theory (Neale); Structuralism (Levi-Strauss); Postmodernism (Baudrillard) Representation theories: Representation (Hall); Identity (Gauntlett); Feminism (Van Zoonen, bell hooks); Gender (Butler); Ethnicity and postcolonialism (Gilroy) Media Industries theories: Power and media industries (Curran and Seaton); Regulation (Livingstone and Lunt); Cultural industries (Hesmondhalgh) Audience theories: Media effects (Bandura); Cultivation (Gerbner); Reception theory (Hall); Uses and gratifications (Katz and Blumler); Fandom (Jenkins); End of audience (Shirky)	
Term Two					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Kiss of the Vampire	Tide		Super. Human. Tokyo.		
Industry: Hammer Horror production; British studio film; low-to-mid budget gothic horror for cinema audiences Media Language: gothic mise-en-scène (castles, darkness, shadows); melodramatic acting; blood symbolism; suspense editing Representation: gender roles (damsel in distress vs male saviour); vampires as sexualised “other”; fear of the unknown/foreign Audience: 1960s mainstream cinema audiences; horror fans; appeal to sensation and taboo themes Theory: Todorov (equilibrium disruption); Propp (character roles); representation of ideology (fear, sexuality, morality)	Industry: Procter & Gamble; post-war consumer boom; mass print advertising aimed at homecare market Media Language: bright colours; Z-line layout; persuasive copy-heavy design; superlatives (“whitest”, “cleanest”) Representation: 1950s idealised housewife; domestic labour as aspiration; patriarchal gender roles Audience: post-war women/housewives; emerging consumer culture; domestic appliance users Theory: Barthes (semiotics); Hall (preferred reading = domestic ideology); Van Zoonen (gender stereotypes); Gerbner (cultivation of norms)		Industry: Channel 4 public service broadcaster; high-profile Paralympics marketing campaign; part of Rio 2016 coverage Media Language: fast-paced montage; musical performance + athletic action; large ensemble cast; highly edited spectacle Representation: challenges stereotypes of disability; shows disabled people as skilled, active, diverse; “superhuman” framing Audience: mainstream UK audience; aims to shift public attitudes; emotional + inspirational appeal Theory: representation theory; ideological messaging (disability reframed positively); Uses & Gratifications (emotional response, social awareness)		

Term Three					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Janelle Monae - Turntables			Sam Fender - Seventeen Going Under		
Industry: released as a political soundtrack single for All In: The Fight for Democracy (Amazon); tied to voter registration campaign Media Language: “emotion picture” style; montage of protest footage, speeches, and symbolic imagery; performance + documentary hybrid Representation: focuses on Black activism, voter suppression, systemic racism, and collective resistance in the US Audience: socially/politically engaged audiences; streaming-era consumption; appeals to activism-minded viewers Theory: representation + ideology; media as propaganda/activism; Uses & Gratifications (education, identity, political awareness)			Industry: major label indie release; strong streaming performance; part of album-driven promotion Media Language: autobiographical lyrics; narrative structure; guitar-led indie rock; dynamic build in chorus Representation: working-class struggle; adolescence to adulthood; family hardship; social inequality Audience: 16–35 indie/rock audience; relatable coming-of-age themes; strong UK resonance Theory: representation; identity formation; Uses & Gratifications (personal identity, emotional connection)		
Term Four					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Daily Mirror and The Times					
Daily Mirror Industry: UK tabloid; Reach plc ownership; mass-market print + digital Media Language: sensational headlines; emotional language; large images; simplified narratives Representation: pro-Labour lean historically; focuses on “ordinary people” and celebrity/political scandal Audience: working-class/mass audience; left-leaning readership; quick consumption news style Theory: agenda-setting; moral panics; encoding/decoding (preferred readings often emotional) The Times Industry: broadsheet/“quality” press; News UK (Murdoch); subscription-based model Media Language: formal tone; detailed analysis; restrained imagery; structured layout Representation: establishment perspective; pro-business, centre-right tendencies Audience: educated, higher-income readers; professional/elite demographic Theory: framing; ideology; preferred readings aligned with establishment viewpoints					

Term Five					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Assassins Creed		Have You Heard of George's Podcast		Black Panther and I, Daniel Blake	
Industry: Ubisoft AAA franchise; global IP; sequels + transmedia; heavy marketing Media Language: open-world gameplay; cinematic style; historical + sci-fi hybrid narrative Representation: fictionalised history; Assassins vs Templars ideology; Western framing; gender improves over time Audience: 16–35 gamers; escapism + immersion; fan communities; participatory culture Theory: uses & gratifications; narratology vs ludology; postmodern mix of fact/fiction		Industry: BBC Radio 4 production; public service broadcasting; audio storytelling + funding support Media Language: spoken word + music + sound design; poetic narration; non-linear storytelling Representation: Black British identity; social issues (race, class, inequality); personal + political voice Audience: younger + socially aware listeners; podcast/on-demand consumption; niche but engaged Theory: uses & gratifications (identity, education); representation theory; postcolonial perspective		Black Panther (2018)	
				Industry: Marvel/Disney blockbuster; global franchise; high-budget CGI + merchandising	
				Media Language: Afrofuturism; CGI-heavy action; colour symbolism (Wakanda vs wider world)	
				Representation: positive Black representation; African culture reimagined; gender diversity (female warriors)	
				Audience: global mainstream + Black audiences; fandom + franchise loyalty	
				Theory: representation; ideological messages; reception theory (varying cultural readings)	
				I, Daniel Blake (2016)	
				Industry: British social realist film; low-budget; indie production (Ken Loach)	
				Media Language: realism; handheld camera; naturalistic dialogue; bleak mise-en-scène	
				Representation: working class struggle; welfare system critique; institutional power imbalance	
				Audience: niche/art-house + social awareness audiences; political engagement	
				Theory: representation of class; Marxist readings; Hall encoding/decoding model	
Term Six					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Research					
Coursework preparation (Component 3): introduction to researching and developing ideas that meet the coursework brief, ensuring relevance to audience, purpose and media conventions					
Idea development: exploration of initial concepts for coursework production, including planning, experimentation and creative direction					
Research skills: gathering and analysing suitable media examples to inform and support coursework decisions					
Linking theory and practice: applying knowledge from Component 1 (media language, representation, audience and industry) to coursework planning and creative outcomes					
Independent planning: developing skills in selecting, refining and justifying ideas in preparation for Year 13 coursework start					