

Year 13 Media Studies

Term One

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Complete NEA

Statement of aims: Formal written statement outlining intent, target audience, purpose and intended outcomes of coursework

Photoshoots: Planning and execution of photography in line with brief; focus on composition, mise-en-scène and subject choice

Image editing: Development and refinement of images using appropriate digital editing techniques to support meaning, style and audience appeal

First draft production: Creation of an initial draft of one coursework element demonstrating application of research, planning and practical media skills

Term Two

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Complete NEA

Completion of first draft of all coursework elements: Production of full initial versions of all required components in response to the set brief, ensuring coverage of all intended outcomes

Feedback response and refinement: Review of teacher and peer feedback; implementation of targeted improvements to strengthen quality and better meet assessment criteria

Alignment with brief: Ongoing checking that all coursework elements meet the requirements of the set brief in terms of purpose, audience, genre conventions and intended outcomes

Authentication and signatures: Completion of required authentication processes, including confirmation of originality and compliance with coursework regulations through appropriate staff and student signatures

Term Three

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Black Mirror and The Returned

Black Mirror

Industry: Channel 4 (early series) then Netflix; anthology format; high-end streaming TV drama

Media Language: dystopian sci-fi; near-future realism; dark tone; technological anxiety narratives

Representation: critiques of tech dependence, surveillance, identity, and social media culture

Audience: adult/young adult global streaming audience; binge-watching culture; cult reputation

Theory: postmodernism; technological determinism; uses & gratifications (fear, reflection, escapism)

The Returned

Industry: French television drama; later distributed internationally (Channel 4/streaming); high production quality

Media Language: slow-burn narrative; eerie atmosphere; minimal dialogue; naturalistic cinematography

Representation: death, memory, and identity; disrupted community life; supernatural as metaphor for trauma

Audience: niche/arthouse TV audiences; international cult following; streaming viewers

Theory: Todorov (disruption of equilibrium); Barthes (enigma codes); reception theory (open-ended interpretation)

Term Four					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Vogue and The Big Issue Vogue Industry: luxury fashion magazine; Condé Nast ownership; high-end advertising and brand partnerships Media Language: high production photography; celebrity fashion imagery; glossy, aspirational layout Representation: elite beauty standards; fashion industry gatekeeping; increasing diversity but still commercialised Audience: affluent, fashion-conscious readers; aspirational consumption; global luxury market Theory: feminist theory; gaze (Mulvey); capitalism and ideology; reception theory (preferred aspirational reading) The Big Issue Industry: social enterprise magazine; sold by homeless vendors; alternative press model Media Language: mix of journalism, celebrity interviews, and social commentary; accessible tone and layout Representation: homelessness and social inequality; gives voice to marginalised groups; social justice framing Audience: socially aware readers; ethical consumers; urban UK audience Theory: Marxism (inequality); representation of class; uses & gratifications (education, social conscience)					
Term Five					
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
KSI and Attitude KSI Industry: multi-platform media figure (YouTube, music, boxing, business); influencer-to-mainstream crossover Media Language: self-branding through performance persona; hyper-masculine online identity; edited authenticity across platforms Representation: “self-made” success narrative; modern masculinity; controversy → redemption arc; working-class London origins Audience: Gen Z / young adult digital audiences; fandom culture; parasocial relationships; global reach via streaming Theory: participatory culture (Jenkins); celebrity branding; reception theory (mixed readings of authenticity); postmodern identity Attitude Industry: niche UK lifestyle magazine; LGBTQ+ focused; print + digital + cover-led interview culture Media Language: glossy photography; stylised celebrity covers; interview-led journalism; aspirational + cultural tone Representation: strong focus on LGBTQ+ identities and visibility; diversity in masculinity and celebrity culture Audience: LGBTQ+ readers + socially liberal mainstream audience; identity-affirming consumption Theory: representation theory; gender and sexuality (queer theory); Hall encoding/decoding; ideological framing of identity and inclusion					