

½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
TOPIC					
1	<p>COMPONENT 1: ADVERTISING AND MARKETING</p> <p>Tide print advertisement (1950s) and Kiss of the Vampire film poster (1963)</p> <p>Introduction to media theorists.</p>	<p>* Advertising is only studied in relation to audiences</p> <p>How the different modes and language associated with different media forms communicate multiple meanings</p> <p>How the combination of elements of media language influence meaning</p> <p><b>Theorists:</b> Semiotics (including Barthes) Structuralism (including Lévi-Strauss)</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p><b>Assessment Criteria for Component 1:</b> Analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response</p> <p>Use a range of complex theories of media studies and use specialist subject specific terminology appropriately in a developed way</p> <p>Debate key questions relating to the social, cultural, political and economic role of the media through discursive writing</p> <p>Construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended</p>	<p><a href="#">Media</a></p> <p><a href="#">A Level Media Studies Glossary</a></p> <p><a href="#">The Daily Mirror</a></p> <p><a href="https://resource.download.wjec.co.uk/vtc/2021-22/wjec21-22_10-14/the-times-1st-feb_fact-sheet.pdf">https://resource.download.wjec.co.uk/vtc/2021-22/wjec21-22_10-14/the-times-1st-feb_fact-sheet.pdf</a></p>

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				<p>response.</p> <p>apply knowledge and understanding of media language, representation, media industries and audiences to a cross-media production</p> <p>Apply knowledge and understanding of the digitally convergent nature of contemporary Media</p> <p>Use media language across media forms to express and communicate meaning to an intended audience.</p>	
2	<p>COMPONENT 1: ADVERTISING AND MARKETING</p> <p>Super. Human. Tokyo 2020 Paralympic Games audio-visual advertisement (2020)</p> <p>COMPONENT 1: Newspapers</p> <p>Daily Mirror, February 01, 2022 front page and article on 'Partygate' and</p> <p>The Times, February 01, 2022 front page</p>	<p>The codes and conventions of media forms and products, including the processes through which media language develops as genre</p> <p>The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and Combination</p> <p>The way the media</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p>Please see the assessment criteria above for component 1.</p>	<p><a href="#">Super. Human.   Tokyo 2020 Paralympic Games Trailer</a></p> <p><a href="https://resource.download.wjec.co.uk/vtc/2021-22/wjec21-22_10-8/super-human-tokyo-2020-paralympic-s-fact-sheet.pdf">https://resource.download.wjec.co.uk/vtc/2021-22/wjec21-22_10-8/super-human-tokyo-2020-paralympic-s-fact-sheet.pdf</a></p>

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		<p>through re-presentation construct versions of reality</p> <p>The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</p> <p>How developing technologies affect media Language</p> <p>The processes through which meanings are established through intertextuality</p>			
<p><b>3</b></p>	<p>COMPONENT 1: Newspapers Daily Mirror, February 01, 2022 front page and article on 'Partygate' and The Times, February 01, 2022 front page</p>	<p>How audiences respond to and interpret the above aspects of media language</p> <p>The significance of the varieties of ways intertextuality can be used in the media</p> <p>The way media language incorporates viewpoints and ideologies</p> <p>The effect of social and</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p><b>Component 1 Assessment Criteria:</b></p> <p>Learners will develop the ability to: Analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response</p>	

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	<p>COMPONENT 3- NEA Coursework Assignment Brief Practice.</p>	<p>cultural context on representation</p> <p>How and why particular social groups, in a national and global context, may be underrepresented or misrepresented</p> <p>The way in which representations make claims about realism</p> <p>The impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups</p>		<p>Use a range of complex theories of media studies and use specialist subjects specific terminology appropriately in a developed way</p> <p>Debate key questions relating to the social, cultural, political and economic role of the media through discursive writing</p> <p>Construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.</p> <p><b><u>Component 3:</u></b> Learners will always be provided with the opportunity to draw together knowledge and understanding from across the full course of study in Component 1, Section B. Component 3 draws on the knowledge and understanding of the theoretical framework of media and the analytical skills developed in Components 1 and 2 through the practical application of knowledge and understanding in a media</p>	
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				production.	
4	<p>COMPONENT 1 Music Videos Formation, Beyoncé (2016) and Riptide, Vance Joy (2013)</p> <p>COMPONENT 3- NEA Coursework Assignment Brief Practice.</p>	<p>Theories of representation (including Hall) Theories of identity (including Gauntlett) Feminist theories (including Van Zoonen and hooks) Theories of ethnicity and postcolonial theory (including Gilroy)</p> <p>The effect of historical context on representations</p> <p>How representations invoke discourses and ideologies and position audiences</p> <p>Semiotics (including Barthes)</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p>Please see the assessment criteria above for component 1 and component 3.</p>	<p><a href="#">-Level Media - Riptide by Vance Joy - Representation</a></p> <p><a href="#">Beyonce - Formation: Frame By Frame Analysis (Eduqas Media A Level Revision)</a></p>
5	<p>COMPONENT2: Television Humans The Returned</p> <p>COMPONENT 1: Black Panther (2018)</p> <p>COMPONENT 3: NEA Coursework Assignment (30%)</p>	<p>Theories of gender performativity (including Butler) Genre theory (including Neale)</p> <p>Narratology (including Todorov)</p>	<p>Formative Assessment</p> <p>Summative assessment mock exam.</p>	<p>Please see the criteria below for component 1 section B. Please see the criteria above for component 3.</p> <p><b>Component 2:</b> Learners will develop the ability to: Analyse critically and compare how media products, including products outside</p>	<p><a href="#">Component 2 Section A: Television in the Global Age - The Returned</a></p> <p><a href="#">Component 2 Section A: Television in the Global Age - Humans</a></p>

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				<p>the commercial mainstream, construct and communicate meanings through the interaction of media language and audience response</p> <p>Use and reflect critically upon a range of complex theories of media studies and use specialist subject-specific terminology appropriately in a developed way</p> <p>Debate critically key questions relating to the social, cultural, political and economic role of the media through sustained discursive writing</p> <p>Construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response.</p>	
<p><b>6</b></p>	<p>COMPONENT 1: Radio Woman's Hour or Have You Heard George's Podcast?</p>			<p><b>Component 1 Section B:</b> In this section, learners will develop knowledge and understanding of key aspects of media industries, including the significance of ownership and funding, the role of regulation in</p>	<p><a href="#">BBC Radio 4 - Woman's Hour</a></p> <p><a href="#">BBC Radio 5 Live - Have You Heard George's Podcast?</a></p> <p><a href="#">– BBC Radio 4</a></p>



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		<p>challenging and/or subverting genre conventions</p> <p>Power and media industries (including Curran and Seaton)</p> <p>Regulation (including Livingstone and Lunt)</p> <p>Cultural Industries (including Hesmondhalgh)</p>			<p><a href="#">Blake - INDUSTRY</a></p> <p><a href="#">A level Media Studies - I, Daniel Blake Flashcards   Quizlet</a></p>
2	<p>COMPONENT 1 Section B: Assassin's Creed Franchise.</p> <p>COMPONENT 1 Section B: Radio Radio Woman's Hour or Have You Heard George's Podcast?</p>	<p>How the different modes and language associated with different media forms communicate multiple meanings</p> <p>How developing technologies affect media language</p> <p>*Processes of production, distribution and circulation by organisations, groups and individuals in a global context and institutionalised nature of media production, distribution and circulation The relationship of recent technological change and media production, distribution and circulation</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p> <p>Mock Exam on Component 1 and Component 2 topics that have been covered so far.</p>	<p>Please see the assessment criteria above for component 1 section B.</p>	<p><a href="#">A-Level Media - Assassins Creed 3 Liberation</a></p> <p><a href="#">BBC Radio 4 - Woman's Hour</a></p> <p><a href="#">BBC Radio 5 Live - Have You Heard George's Podcast?</a></p> <p><a href="#">– BBC Radio 4</a></p> <p><a href="#">Have You Heard George's Podcast?</a></p>

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The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification

The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products

How media organisations maintain, including through marketing, varieties of audiences nationally and globally  
The regulatory framework of contemporary media in the UK

The impact of 'new' digital technologies on media regulation, including the role of individual producers  
Video games  
How processes of production, distribution and circulation shape media products

The impact of digitally

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		<p>convergent media platforms on media production, distribution and circulation, including individual Producers</p> <p>The role of regulation in global production, distribution and circulation The effect of individual producers on media Industries</p> <p>(For film, video games, newspaper and radio)</p>			
3	<p>COMPONENT 2: Vogue (July 1965) and The Big Issue (Oct 17-23 2016, No.1227)</p> <p>COMPONENT 2: Television The Returned</p> <p>COMPONENT 2 Section C: Media Online Age: Zoe Sugg and Attitude</p> <p>Theorist and exam revision</p>	<p>* Film is only studied in relation to media industries.</p> <p>Theories of gender performativity (including Butler)</p> <p>Genre theory (including Neale)</p> <p>Narratology (including Todorov)</p> <p>Post Modernism (including Baudrillard)</p> <p>Please see skills above *</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p>Please see the assessment criteria above for component 2.</p>	<p><a href="#">A level Component 2 Section B: Magazines – Mainstream and Alternative Media</a></p> <p><a href="#">A-Level Media - Vogue - Industry</a></p> <p><a href="#">A-Level Media - The Big Issue - Industry</a></p> <p><a href="#">A-Level Media Studies - Component 2 Exam Guide - What to Expect</a></p> <p><a href="#">Component 2 Section A Set Product Factsheets</a></p>

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		<p>The dynamic and historically relative nature of genre</p> <p>How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way</p> <p>The significance of challenging and/or subverting genre conventions</p>			
<p><b>4</b></p>	<p>COMPONENT 2: Vogue (July 1965) and The Big Issue (Oct 17-23 2016, No.1227)</p> <p>COMPONENT 2 Section C: Media Online Age: Zoe Sugg and Attitude</p>	<p>Theories of gender performativity (including Butler)</p> <p>Genre theory (including Neale)</p> <p>Narratology (including Todorov)</p> <p>Post Modernism (including Baudrillard)</p> <p>How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way</p> <p>The significance of challenging and/or subverting genre conventions</p>	<p>Formative Assessment</p> <p>Summative assessment practice questions.</p>	<p>Please see the assessment criteria above for component 2.</p>	

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1	<p>COMPONENT 3: NEA Coursework - Complete</p> <p>COMPONENT 2 Section C: Media Online Age: Zoella and Attitude</p> <p>COMPONENT 1: Music Videos</p>	<p>Component 3: Cross-Media Production 30% of qualification An individual cross-media production based on two forms in response to a choice of briefs set by WJEC, applying knowledge and understanding of the theoretical framework and digital convergence: You will respond to one of 4 briefs as selected by the teacher (March) You must then respond to the brief across two-platforms E.G. create a magazine front cover/contents and double page spread as well as a website for that issue.</p>	<p>Summative assessment - Component 3 completion and submission.</p> <p>Formative assessment - practice questions.</p>	<p>AO3 Create media products for an intended audience by applying knowledge and understanding of the theoretical framework of media to communicate meaning.</p> <p>Component 2: Media Forms and Products in Depth Written Examination: 2 hours 30 minutes 35% of qualification The examination assesses media</p>	<p><a href="https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rId=970">https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rId=970</a></p> <p><a href="#">A-Level Media - Riptide by Vance Joy -</a></p>



## Curriculum Assessment Map

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			<p>products, including in relation to their contexts and through the use of academic theories. Evaluate academic theories. Make judgements and draw conclusions.</p> <p>Component 1: Media Products, Industries and Audiences Written Examination: 2 hours 15 minutes 35% of qualification The examination assesses media language, representation, media industries, and audiences and media contexts. It consists of two sections: Section A: Analysing Media Language and Representation This section assesses media language and representation in relation to two of the following media forms: advertising, marketing, music video or newspapers Section B: Understanding Media Industries and Audiences This section assesses two of the following media forms – advertising, marketing, film,</p>	<p><a href="#">Night Woman's Hour - Simple Guide for Students &amp; teachers</a></p> <p><a href="#">Edugas A LEVEL Media Studies ALL THEORIES Flashcards   Quizlet</a></p> <p><a href="#">A-Level Media - I, Daniel Blake - INDUSTRY</a></p> <p><a href="#">A level Media Studies - I, Daniel Blake Flashcards   Quizlet</a></p>
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				newspapers, radio, video games – and media contexts.	
3	<p>COMPONENT 1 Section B: Assassin's Creed III: Liberation (2012), for assessment in 2021</p> <p>COMPONENT 2: Television Humans</p>		Formative assessment practice questions.	<p>Component 1: Media Products, Industries and Audiences Written Examination: 2 hours 15 minutes 35% of qualification The examination assesses media language, representation, media industries, and audiences and media contexts. It consists of two sections: Section A: Analysing Media Language and Representation This section assesses media language and representation in relation to two of the following media forms: advertising, marketing, music video or newspapers Section B: Understanding Media Industries and Audiences This section assesses two of the following media forms – advertising, marketing, film, newspapers, radio, video games – and media</p>	<p><a href="#">A-Level Media - Assassins Creed 3 Liberation</a></p> <p><a href="#">A-Level Media - Humans - Audiences</a></p>

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<p>4</p>	<p>COMPONENT 2: Vogue (July 1965) and The Big Issue (Oct 17-23 2016, No.1227)</p> <p>COMPONENT 2: Television The Returned</p> <p>Theorist and exam revision</p>		<p>Formative assessment practice questions.</p>	<p>AO1 Demonstrate knowledge and understanding of: The theoretical framework of media. Contexts of media and their influence on media products and processes.</p> <p>AO2 Apply knowledge and understanding of the theoretical framework of media to: Analyse media products, including in relation to their contexts and through the use of academic theories. Evaluate academic theories. Make judgements and draw conclusions.</p> <p>Component 2: Media Forms and Products in Depth Written Examination: 2 hours 30 minutes 35% of qualification The examination assesses media language, representation, media industries, and audiences and media contexts. It consists of three sections: Section A: Television in the Global Age There will be one two-part question</p>	<p><a href="#">A-Level Media Studies - Component 2 Exam Guide - What to Expect</a></p> <p><a href="#">Component 2 Section A Set Product Factsheets</a></p> <p><a href="#">A-Level Media - Vogue - Industry</a></p> <p><a href="#">A-Level Media - The Big Issue - Industry</a></p> <p><a href="#">A-Level Media - The Returned - Audience</a></p> <p><a href="#">Eduqas A Level Media Studies C2 Factsheet - The Returned.pdf</a></p>
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				or one extended response question. Section B: Magazines – Mainstream and Alternative Media There will be one two-part question or one extended response question. Section C: Media in the Online Age There will be one two-part question or one extended response question	
<b>5</b>	Exam Revision		Formative assessment - revision techniques.		<a href="#">AS/A level Component 1 Sections A &amp; B - Newspapers</a> <a href="#">A Level Media Studies Glossary</a> <a href="https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rlid=970">https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rlid=970</a>
<b>6</b>	Exam Revision		Formative assessment - revision techniques.		<a href="#">A-level MEDIA STUDIES</a>