GCSE KS4 Curriculum Coverage : AQA Exam Board

	Media Language	Media Industries	Media Audiences	Media Representation
Key Knowledge	**To know:** Fundamental principles of semiotic analysis, including connotation and denotation. Other terms and techniques may include: • code • anchorage • sign • icon • symbol. The various forms of media language used to create and communicate meanings in media products. Linear models of communication: • sender • message • receiver. How choice (selection, combination and exclusion) of elements of media language influences meaning in media products to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values. The 'rules' of media language: how signs are selected, deselected and assembled to conform to codes and make meanings. Register and modes of address: Direct and indirect address. The constructed nature of reality. Theories of narrative, including those derived from Propp (character types). Narrative development: • exposition • disruption • complication • climax • resolution. Audience appeal of narrative: • enigma • closure. The codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time.	To know: The nature of media production, including by large organisations, who own the products they produce, and by individuals and groups. Patterns of ownership: • mergers • demergers • takeovers • concentration. The impact of production processes, personnel and technologies on the final product. Similarities and differences between media products in terms of when and where they are produced. Working practices in media industries. The effect of ownership and control of media organisations: • conglomerate ownership • diversification • vertical integration • horizontal integration. The impact of the increasingly convergent nature of media industries across different platforms and different national settings. Cross media ownership. Convergence of content providers, network providers and platform providers. The importance of different funding models. Government funded, not-forprofit and commercial models. Role of: • television licence • advertising, sponsorship, product placement, direct sales • independent and voluntary sector.	To know: Theoretical perspectives on audiences including: • active and passive audiences • audience response • audience interpretation. Blumler and Katz's Uses and Gratifications theory. The role of audiences in the creation of meaning and the degree of effect of media messages upon audiences. How and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences. Requirement for commercial media producers to create audiences which can be sold to advertisers. The ways in which media organisations target audiences through marketing. Understanding of the assumptions organisations make about their target audience(s). Role of genre conventions in the targeting of audiences. Techniques used in the marketing of media products: • guerilla and viral marketing • trailers, tasters and teasers. How media organisations categorise audiences. Segmentation and variables: • geographic • demographic • psychographic. The role of media technologies in reaching and identifying audiences, and in audience consumption and usage. Use of online resources to collect audience data. Audience research institutions including the Broadcasters Audience Research Board (BARB), Radio Joint Audience Research Limited (RAJAR), Pamco, Nielsen.	To know: The ways in which the media re-present (rather than simply present) the world, and construct versions of reality. Theoretical perspectives on representation, including processes of selection, construction and mediation. The processes of: • selection • construction • mediation. Realism: reasons why some representations seem more truthful or realistic than others. Critical exploration of views including: • the media is a window on the world • the media is the message. Theoretical perspectives on gender and representation and feminist approaches. An exploration of the distinction between essentialist views (that males and females are different categories with essential features, behaviours and attributes that define them) and social constructionalist views that the same features, behaviours and attributes are constructed by society (including the media) and not by nature. The choices media producers make about how to represent particular events, social groups and ideas. Audience positioning. Selective representation, biased and prejudicial representation. The ways aspects of reality may be represented differently depending on the purposes of the producers. Techniques of persuasive communication. Advertising, marketing, political bias, propaganda. The different functions and uses of stereotypes: • How stereotypes become established. • How stereotypes may vary over time. • Positive and negative stereotypes. • How stereotypes enable audiences to interpret media quickly. A range of different stereotypes should be discussed and exemplified in order that students understand the problems with and usefulness of stereotypes.

Varieties of code: Technical codes: moving image and photographic • Shot types and camera movement • Composition and lighting • Editing • Audio: diegetic and non-diegetic sound, dialogue Print codes: design, layout and typography • Colour • Juxtaposition and superimposition • House style, fonts and grids Symbolic codes • Mise-en-scène: costume, lighting, location, actors, make-up and hair, props, set dressing Verbal and non-verbal codes • Use of language including word choice, formality, complexity • Dress, appearance and body movement Paralanguage Theoretical perspectives on genre: • principles of repetition and variation • the dynamic nature of genre • hybridity • intertextuality. Intertextuality, including how interrelationships between different media products can influence meaning. The evolution and development of genres (including hybrid genres) in different media forms. Factors influencing the creation of genre products: • financial • cultural • audience demand.	How the media operate as commercial industries on a global scale and reach both large and specialised audiences. Globalisation. Cultural imperialism. International agreements (and disagreements) on regulation and freedom to trade media products. The functions and types of regulation of the media. Self regulation and government regulation. Disputes about freedom, censorship and control. Nature of regulatory bodies in UK: • the Office of Communications (OFCOM) • the Independent Press Standards Organisation (IPSO) • the Video Standards Council (VSC) • the British Board of Film Classification (BBFC) • the Advertising Standards Authority (ASA) • Pan European Game Information (PEGI). The challenges for media regulation presented by 'new' digital technologies. Debates about: • online, social networking abuse and bullying • online anonymity • rights and responsibilities of ISPs and social networks • public interest versus rights of the individual	Research techniques: • quantitative/qualitative • primary/secondary. The ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences. • Reception theories. • Active audiences. • Preferred and aberrant readings. Active audiences. Influence of social variables on audience perception. How audiences may respond to and interpret media products. Why these responses and interpretations may change over time. The ways in which people's media practices are connected to their identity, including their sense of actual and desired self. Identity and audience membership. Fans and fandom. Talking about the media. The social, cultural and political significance of media products: • the themes or issues they address • the fulfilment of needs and desires • the functions they serve in society and everyday life. How audiences may respond to and interpret media products and why these responses and interpretations may change over time. How changing cultural values with reference to, for example, gender roles, ethnic identities have influenced contemporary perceptions of historical products.	How and why particular social groups may be under represented or misrepresented. Bias and partiality in representation. Relationship between media representations and the dominant value system of society. How representations (including selfrepresentations) convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products. Role of individuals as producers (as well as consumers) of media messages in which the self is represented. Contrast between dominant representations and contested representations of, for example, groups, issues and places. The social, cultural and political significance of particular representations in terms of the themes or issues that they address. Agenda setting. News values. How representations reflect the social, historical and cultural contexts in which they were produced. Relationship between representation and changing values and beliefs and culture specific values and beliefs. The factors affecting audience interpretations of representations including their own experiences and beliefs. Audience positioning Decoding - the influence of social variables such as age, class, gender, ethnicity on the interpretation of media representations.

Non-exam Assessment (NEA) 30% of final grade	**The NEA element requires students to:** **• apply their knowledge and understanding of media language and representations to create a media product using one of the following forms:** **• television** **• music video** **• radio** **• newspapers** **• magazines** **• advertising/marketing** **• online, social and participatory media** **• video games** **• use media language in a single media form to express and communicate meaning to an intended audience.**	
	Tier 3 key vocabulary	
Subject specific Vocabulary	https://www.aqa.org.uk/resources/media-studies/gcse/media-studies/teach/subject-specific-vocabulary2 Please follow this link to the AQA website. Here you can also find the full specification and marks schemes for GCSE Media	