

# Autumn Term 1

7/09/12 – 26/10/12 (6 weeks)

## Intro to Key Concepts (Theory/ textual analysis)

Assessment: Little Miss Sunshine **essay**

## Intro to Production Skills Linked to Key Concepts. (Technical competencies)

Assessment: Opening title sequence

**Lit/Num focus:** Lit: word banks and glossaries to be used, display key edit vocabulary around the room, teacher to model ways of talking about theory for students. Use questioning to lead to higher order thinking.

### Media Language (2 weeks)

- Camera shots, mise-en-scene
- signs and signifiers
- technical, symbolic, enigma codes

#### ASSESSMENT 1:

*Using denotation and connotation, write an essay explaining how characters are presented in the opening of Little Miss Sunshine.*

**PLEASE FLAG UP ANY STUDENTS WHO STRUGGLE WITH THIS TASK TO HoD**

### Representation (1 week)

- Introduction to social groups for representation in exam
- Analyse how representation is constructed (links to practical assessment task)
- Focus on representation of youth/students in prep for assessment 2.

### Grammar of Editing (2 weeks)

- Focus on editing as media language/creating meaning
- Key edit terms to be taught and analysed (establishing shot, action match, eyeline match, shot-reverse-shot, graphic match, transitions/fades/dissolves, parallel editing, jump cuts)

(If time, do 1 lesson on **Audience** focusing on students own consumption/Uses and Gratifications Vs. Effects and Behaviourism debate)

### Focus on basic skills (2 weeks)

- Using tripods
- Using cameras
- Taking a variety of shots accurately
- Importing/uploading footage
- File types
- Saving work

**OUTCOME:** (suggested task) Instructional video

### Focus on basic editing skills (2 weeks)

- Editing demonstration with “teachers” TV opening credit
- Students practice basic cutting, transitions, overlaying sound and text

#### ASSESSMENT 2:

*Create the opening title sequence of a new TV drama set in a high school*

### Advanced editing skills (1 week)

- Filming an action from a variety of angles
- Making someone disappear
- Making an object go through someone
- Split screen and inset image

**October Half-Term Holiday (29/10 – 2/11)**

# Autumn Term 2

4/11/12 – 21/12/12 (6 weeks)

Key concepts (2 weeks)

TV Drama and representation 5 weeks

Preliminary Task (3 weeks)

Coursework Research and Planning

**Lit/Num focus** Num 4: Writing numbers up to a million. Num 19: recognise and Use simple percentages. Num40: Calculate percentages of quantities. Num 85: Draw and interpret simple scale drawings when storyboarding. Lit: Use graphic organisers to structure analytical writing and provide students with wordless to develop analysis (this shows, it signifies, the connotations are... etc), Use activities to activate knowledge from other strand (theory in practical, practical in theory). Model using the graphic organiser when note-taking from TV drama clips. Formal talk should be used in pitching ideas for coursework to the rest of the class. Use questioning to lead to higher order thinking. Use models of essays to help students structure their answers and analyse them to work out why they scored highly. Sequence of writing to be explicitly taught.

**Genre (1 week)**

- Iconography
- Hybridity
- Generic conventions
- Steve Neale’s “instances of repetition and difference.”

**Narrative (1 week)**

- Vladimir Propp’s Character Types
- Christopher Vogeler’s Heroes Journey
- Tzvetan Todorov’s equilibrium and disequilibrium
- Levi-Strauss Binary Opposites

**ASSESSMENT 4:**

*Write a detailed analysis of a film opening. Explain how the filmmakers have used technical codes to establish Genre and Narrative. (Teacher to choose the film opening – this can be counted as detailed research for their main task planning.)*

**TV DRAMA**

Gender

- Close focus on how to do technical analysis, revising camera, sound, mise-en-scene and editing techniques
- Consider the effects/implications of positive or negative representations and dominant images

Age

- Close focus on how to do technical analysis, revising camera, sound, mise-en-scene and editing techniques
- Explore how binary opposites are created and used.

**Preparation for Preliminary Task (2 weeks)**

- Revise camera shots and editing techniques learned in theory.
- Introduce students to the 180 degree rule

**ASSESSMENT 3:**

*Continuity task involving filming and editing a character opening a door, crossing a room and sitting down in a chair opposite another character, with whom she/he then exchanges a couple of lines of dialogue. This task should demonstrate match on action, shot/reverse shot and the 180-degree rule.*

**FOUNDATION PORTFOLIO IN MEDIA**

*(BY THIS STAGE STUDENTS SHOULD KNOW WHAT GENRE THEY ARE GOING TO USE FOR THEIR MAIN TASK)*

**Planning and research skills (1 week)**

- Learning to blog
- Research (texts and industry)
- Storyboard practice
- Pitching ideas
- Experimenting with narrative structures (linking back to equilibrium/disequilibrium)

**ASSESSMENT 5:**

*Re-filming preliminary task incorporating elements of genre and improving on targets set in first draft. Set targets for main task.*

**Focused research (3 weeks)**

- Watching film openings
- Organising actors, props and costumes
- Location research
- Practising difficult shots and edits

Make sure students include technical aspects learned in TV drama unit.

**Christmas Holiday (21<sup>st</sup> December – 6<sup>th</sup> January)**

**Spring Term 1**

**7/1/13 – 15/2/13 (6 weeks)**

Audiences and Institutions: The Music Industry

Foundation Portfolio.  
Filming and editing

**Lit/Num focus**

Num 54: interpret graphs (music industry stats). Num 73: Reflect simple shapes in a mirror line (180 degree rule). Num 83: estimating distances (filming various shot distances). Num 112: Sort and classify objects by more than one criterion (music sorting task). Num114; Interpret simple tables and lists (music industry stats). Num 118: Interpret bar graphs. Num 123: Interpret line graphs. Num 143: Draw pie charts. Lit: Use questioning to lead to higher order thinking. Use models of essays to help students structure their answers and analyse them to work out why they scored highly. Sequence of writing to be explicitly taught. Grammar and language choices to be taught explicitly for example how and when to use convergence, convergent, converged, converging etc.). Students to develop evaluative talk in their production evaluations –

use high scoring evaluations as examples of best practice.

Through specific case studies, candidates should be prepared to demonstrate understanding of contemporary institutional processes of:

**Ownership / International or global institutions**

- The issues raised in the targeting of national and local audiences (specifically, British) by international or global institutions
- International and global institutions and the impact of **globalisation**

**Production**

- The issues raised by media **ownership** in contemporary media practice
- The importance of **cross media convergence** and **synergy** in production
- The **technologies** that have been introduced in recent years at the levels of production,

**Distribution and consumption**

- Industry distribution practices and changes over time
- British audiences' **reception and consumption**/ changes in consumption in response to **digitalisation**
- The ways in which the candidates' own experiences of media consumption illustrate wider patterns and trends of audience behaviour.
- There should be some emphasis on the students' own experiences of being audiences of a particular medium.

**Marketing and exchange/exhibition at a local, national or international level**

- The significance of **proliferation in hardware and content** for institutions and audiences
- The importance of technological convergence for institutions and audiences.

*Please note, these topics are not meant to be taught independently. There will be lots of crossover. A good teaching model would be though case studies that cover more than one area.*

**ASSESSMENT 7:**

Discuss the issues raised by media ownership in the production and exchange of media texts in your chosen media area.

**1st filming session (2 weeks)**

Half the class – the most organised half – should be out filming the main task which allows the teacher to work with the other half improving their planning and brushing up on technical skills, specifically Boris and Motion.

**ASSESSMENT 6:**

Research and planning formative assessment (asses how useful the research process has been for production – make improvements)

**2nd Filming session (2 weeks)**

Other half filming

Those who have filmed, upload, start editing, learn wix.com or equiv. boris/motion

Rough draft completed by half term posted online

Peer marking (over half term) students comment on each other's video (LIT)

**February Half Term 18<sup>th</sup> Feb – 22<sup>nd</sup> Feb**

**Spring Term 2**

**25/2/13 – 15/2/13 (6 weeks)**

Key Concepts: Representation on TV Drama:

Evaluations

<p style="text-align: center;"><b>TV DRAMA</b></p> <p>Sexuality Ethnicity Social Class Regional Identity Disability</p> <p><b>Assessment Mock</b></p>	<p>2 weeks Watch rough edits, feedback. 2 week improvement period ASSESSMENT: graded rough draft with targets for improvement (half the group working on the evaluation while the other edit)</p> <p>PRODUCTION DEADLINE 15<sup>th</sup> MARCH</p> <p>FINAL WHOLE COURSEWORK DEADLINE 22<sup>nd</sup> March</p> <p>Screening in last week before half term</p>
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## A2 in Media Studies

The A2 is made up of four units – the two units from AS (G321 and G322) – and two additional units.

- **G324: Advanced Portfolio in Media**
  - Video Brief:
    - Main Task: Music Video
    - Auxilliary task – either artist website or digipak AND magazine advert
    - Evaluation (digital format)
- **G325: Critical Perspectives in Media**
  - **Section A: Theoretical Evaluation of Production (students analyse their own work over both years)**
  - **Section B: Contemporary Media Issues**
    - Media and Collective Identity

*Please refer to the most recent specification (which can be found via [www.ocr.org.uk](http://www.ocr.org.uk)) for more detailed guidance.*

*All work should be submitted in digital format – students are to be encouraged to experiment with different forms of new media in creating their evaluations.*