



MALTBY ACADEMY

# Media Studies Curriculum

# Media Studies at Maltby Academy

## Introduction

The Maltby Academy curriculum is designed to deliver exceptional learning experiences that enable all young people to thrive academically, personally, and socially. Each subject curriculum is ambitious, coherently planned, and carefully sequenced to ensure that all students develop the knowledge, skills, and character required to succeed in a competitive world. Our key drivers: Teaching & Learning, Personal Development, Careers & CEIAG, Enrichment, and Behaviour & Attitudes underpin every aspect of our curriculum design.

## Media Studies - intent statement

The Media Studies curriculum at Maltby Academy develops students' understanding of the media's powerful role in shaping modern society. Through analysis, production, and evaluation, students learn how meaning is constructed across print, broadcast, and digital platforms. The curriculum builds critical awareness of representation, audience, and industry, while enabling students to create their own media products with creativity and technical skill. Media Studies supports our key drivers through outstanding Teaching & Learning, Enrichment via production projects and competitions, and Careers preparation in journalism, marketing, and digital industries. Personal Development is enhanced through collaboration, creativity, and media literacy. Media Studies at Maltby Academy empowers students to become discerning consumers and confident creators in a rapidly evolving digital world.

## Why do we study Media Studies?

Media Studies encourages students to critically engage with the media landscape. It builds analytical, technical, and creative skills, enabling students to interpret and produce media content while understanding its influence on society and culture.

## Qualification

Our Key Stage 4 exam board for Media Studies is Eduqas. The Key Stage 5 exam board for Media Studies is Eduqas.

## Key Tier 2 Vocabulary

Representation, audience, context, genre, narrative, ideology, connotation, construct, stereotype, influence, interpretation, institution, purpose, encode, decode, evaluate

## Disciplinary Requirements

- Students must analyse how media products communicate meanings through technical, symbolic, and narrative elements.
- Apply theoretical frameworks (representation, audience, industry, and language) to a range of media forms.
- Evaluate the relationship between media texts and their cultural, historical, and institutional contexts.
- Produce media texts that demonstrate understanding of conventions, purpose, and audience impact.



## Vocabulary and Substantive Knowledge Summary

The Media Studies curriculum at Maltby Academy develops analytical, creative, and evaluative skills through the study of a wide range of media forms, industries, and audiences. Students learn to deconstruct how meaning is created and communicated, exploring the impact of media in shaping identity, culture, and society. Creativity, interpretation, and production are at the heart of the curriculum, fostering both critical understanding and technical expertise.

### Key Stage 4 – Media Studies

Vocabulary focus:

Students are introduced to core media terminology including representation, audience, ideology, stereotype, connotation, denotation, genre, narrative, convention, media language, institution, and regulation. Analytical vocabulary such as signifier, code, anchorage, and polysemy supports interpretation of meaning and textual analysis.

Substantive knowledge themes:

- Understanding the key theoretical framework of media: media language, representation, industries, and audiences.
- Exploring how meaning is constructed through camera work, editing, sound, and mise-en-scène.
- Analysing representations of gender, ethnicity, class, and identity across media forms.
- Examining the relationship between producers and audiences, including audience targeting, engagement, and response.
- Developing practical production skills through creating print, audio-visual, and digital media products.
- Exploring media industries and regulation within a cultural, political, and economic context.
- Analysing key set texts, applying media theory and terminology with precision.

Progression goal:

By the end of Key Stage 4, students can confidently use media terminology to deconstruct and evaluate texts. They analyse representations, audiences, and industry contexts with accuracy, and apply theoretical understanding to their own media productions, demonstrating both creative and analytical control.

### Key Stage 5 – Media Studies

Vocabulary focus:

Students extend their academic and technical vocabulary to include postmodernism, intertextuality, remediation, hegemony, ideology, semiotics, polysemy, pluralism, globalisation, convergence, and cultural capital. Analytical language such as discourse, encoding/decoding, preferred reading, and dominant ideology is used to evaluate how meaning is produced and received.

Substantive knowledge themes:

- Applying advanced theoretical perspectives including Barthes, Hall, Van Zoonen, hooks, and Gauntlett.
- Analysing contemporary, historical, and global media products across film, television, radio, magazines, advertising, and online platforms.
- Exploring how power, ideology, and representation shape audience understanding and response.

- Evaluating the evolution of media industries, ownership, and technology, including digital convergence and participatory culture.
- Conducting independent research and analysis to compare media products across time, culture, and genre.
- Producing original cross-media work that demonstrates creative application of theory and technical skill.
- Engaging critically with debates around ethics, bias, and media influence in society.

Progression goal:

By the end of Key Stage 5, students can apply theoretical perspectives independently and critically, demonstrating mastery of media language and analytical frameworks. They evaluate the relationship between media, culture, and ideology with sophistication, and create original products that reflect technical skill, aesthetic awareness, and conceptual depth.

Across Key Stages 4 and 5

The Media Studies curriculum builds from foundational analysis to advanced theoretical and practical expertise. Through progressive development of vocabulary, conceptual understanding, and creative skill, students become critical and reflective media consumers and producers. They leave Maltby Academy able to analyse the world around them with confidence, creativity, and cultural awareness, prepared for study or careers within the creative industries.




# Appendix


39-week plans


Tier 3 vocabulary




 <b>Media Studies</b> Year 10							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Component One- Exploration and analysis of the front cover of Vogue Magazine.	Component One-Analysing the media language and representations of GQ Magazine.	Component One-Discussing media language, representations and contexts in reference to The Man with The Golden Gun film poster.	Component One-Critical analysis of the No Time to Die film poster.	Related to Component One- exploration of a wide range of newspaper front-pages.	Related to Component One- exploration of a wide range of newspaper front-pages.	Component One-Exploring how media language and representations create meaning in The Sun.	Component One-Exploring how media language and representations create meaning in The Guardian.
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Related to Component One- exploration of a wide range of unseen film posters.	Related to Component One- exploration of a wide range of magazine front covers.	Component One exam style questions.	Related to Component One- comparisons of newspaper front pages.	Related to Component One- comparisons of film posters.	Related to Component One- comparisons of magazine front covers.	Component One Section A exam style questions.	Component One-discussing media language, representations and contexts in reference to The NHS 111 advert.
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Related to Component One- comparisons of other charity posters.	Component One-Discussing media language, representations and contexts in reference to the Quality Street print advertisement.	Related to Component One- comparisons of print adverts.	Component One-Section A- Consolidation-Question 1	Component One-Section A- Consolidation-Question 2	Component One-Exploring Media Industries and Audiences-Section B-The Sun	Component One-Exploring Media Industries and Audiences-Section B-The Sun	Component One-Exam Style questions on Section B- Newspapers.
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Component One-Exploring Media Industries and Audiences-Section B-Desert Island Discs	Component One-Exploring Media Industries and Audiences-Section B-Desert Island Discs	Component One-Exploring Media Industries and Audiences-Section B-No Time to Die	Component One-Exploring Media Industries and Audiences-Section B-No Time to Die	Component One-Exploring Media Industries and Audiences-Section B-Fortnite	Component One-Exploring Media Industries and Audiences-Section B-Fortnite	Consolidation of Component One-Section B- Exploring Media Industries and Audiences.	Consolidation of Component One-Section B- Exploring Media Industries and Audiences.
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Component Three- Production-Research	Component Three- Production-Planning	Component Three- Production-Planning	Component Three- Production-Start coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	



 <b>Media Studies</b> Year 11							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework	Component Three- Production-Coursework
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Component Two-Section A- Introduction to sitcom	Component Two-Section A- Related sitcom examples.	Component Two-Section A- Intro to Man Like Mobeen	Component Two-Section A- Man Like Mobeen	Component Two-Section A- Man Like Mobeen-The BBC	Component Two-Section A- Introduction to Friends	Component Two-Section A- Friends	Component Two-Section A- Exam-style questions
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Component Two-Section A- Exam-style questions	Component Two-Section A- Exam-style questions	Component Two-Section B- Music Videos	Component Two-Section B- Justin Bieber	Component Two-Section B- Lizzo	Component Two-Section B- TLC	Component Two-Section B- Artist websites and Social Media.	Component Two-Section B- Artist websites and Social Media.
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Component Two-Section B- Exam style questions.	Component Two-Section B- Exam style questions.	Consolidation and deliberate practice of Component One-Section A- set-texts.	Consolidation and deliberate practice of Component One-Section B- set-texts.	Comparing C1 set texts to unseen texts.	C1 Trial Exam Paper	Consolidation and deliberate practice of Component Two-Section A- set-texts.	Consolidation and deliberate practice of Component Two-Section B- set-texts.
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Focus on Component Two- Section B-Artist Websites and Social-Media.	C2 Trial Exam Paper	Range of C1 and C2 exam- style questions.					

 <b>Media Studies</b> Year 12							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Component One-Section A-Introduction	Component One-Section A-Introduction to theory	Component One-Section A-Tide-Print Advertisement	Linked to Component One-Section A-Analysis of unseen audio-visual and print advertisements.	Component One-Section A-Tokyo Paralympic Advert	Component One-Section A-Kiss of The Vampire film poster.	Linked to Component One-Section A-Analysis of unseen film posters.	Linked to Component One-Section A-Analysis of unseen music videos.
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Component One-Section A-Alicia Keys-Underdog music video.	Component One-Section A-Sam Fender-Seventeen Going Under music video.	Linked to Component One-Section A-Analysis of unseen newspaper front pages.	Component One-Section A-Front page of The Times.	Component One-Section A-Front page and double-page spread of The Daily Mirror.	Component One-Section A-Exam-style questions.	Component One-Section A-Exam-style questions.	Component One-Section B-Tide
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Component One-Section B-Tokyo 2020 Paralympics advert	Linked to Component One-Section B-Mainstream film marketing.	Component One-Section B-Black Panther	Linked to Component One-Section B-Marketing on independent films	Component One-Section B-I, Daniel Blake	Linked to Component One-Section B-Issues facing the newspaper industry.	Component One-Section B-The Daily Mirror	Component One-Section B-The Times
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Linked to Component One-Section B-Issues facing the radio industry.	Component One-Section B-Woman's Hour	Linked to Component One-Section B-Issues facing the gaming industry.	Component One-Section B-Assassin's Creed franchise.	Component One-Consolidation and Deliberate Practice.	Component One-Consolidation and Deliberate Practice.	Component One-Consolidation and Deliberate Practice.	Component One-Consolidation and Deliberate Practice.
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Component Three-Production-Research	Component Three-Production-Planning	Component Three-Production-Planning	Component Three-Production-Start coursework	Component Three-Production-Coursework	Component Three-Production-Coursework	Component Three-Production-Coursework	

 <b>Media Studies</b> Year 13							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Component Two-Section A-Peaky Blinders and Component Three-Cross-Media Production	Component Two-Section A-Peaky Blinders and Component Three-Cross-Media Production	Component Two-Section A-Peaky Blinders and Component Three-Cross-Media Production	Component Two-Section A-Peaky Blinders and Component Three-Cross-Media Production	Component Two-Section A-The Bridge and Component Three-Cross-Media Production	Component Two-Section A-The Bridge and Component Three-Cross-Media Production	Component Two-Section A-The Bridge and Component Three-Cross-Media Production	Component Two-Section A-The Bridge and Component Three-Cross-Media Production
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Component Two-Section B-Woman's Realm and Component Three-Cross-Media Production.	Component Two-Section B-Woman's Realm and Component Three-Cross-Media Production.	Component Two-Section B-Woman's Realm and Component Three-Cross-Media Production.	Component Two-Section B-Woman's Realm and Component Three-Cross-Media Production.	Component Two-Section B-Huck magazine and Component Three-Cross-Media Production.	Component Two-Section B-Huck magazine and Component Three-Cross-Media Production.	Component Two-Section B-Huck magazine and Component Three-Cross-Media Production.	Component Two-Section B-Huck magazine and Component Three-Cross-Media Production.
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Component Two-Section A and B-Consolidation	Component Two-Section A and B-Consolidation	Component Two-Section C-Zoella	Component Two-Section C-Zoella	Component Two-Section C-Zoella	Component Two-Section C-Zoella	Component Two-Section C-Attitude	Component Two-Section C-Attitude
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Component Two-Section C-Attitude	Component Two-Section C-Attitude	Consolidation and deliberate practice of Component One.	Consolidation and deliberate practice of Component One.	Consolidation and deliberate practice of Component One.	Consolidation and deliberate practice of Component One.	Consolidation and deliberate practice of Component One.	Consolidation and deliberate practice of Component Two.
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Consolidation and deliberate practice of Component Two.	Consolidation and deliberate practice of Component Two.	Consolidation and deliberate practice of Component Two.					



## Key Stage 4 – Tier 3 Vocabulary and Definitions

### Media Studies – Year 10

Week	Curriculum Component	Tier 3 Vocabulary	Definition
1	Component One – Exploration and analysis of the front cover of <i>Vogue</i> magazine	<b>Media Language</b>	The way meaning is constructed through signs, symbols and conventions.
1	Component One – Exploration and analysis of the front cover of <i>Vogue</i> magazine	<b>Representation</b>	The portrayal of people, places and events within media texts.
2	Component One – Analysing the media language and representations of GQ magazine	<b>Masthead</b>	The title of a magazine or newspaper at the top of the front page.
2	Component One – Analysing the media language and representations of GQ magazine	<b>Coverline</b>	A line of text on a front cover promoting content inside.
3	Component One – Media language, representations and contexts of <i>The Man with the Golden Gun</i> poster	<b>Context</b>	The circumstances or background influencing a media product.
3	Component One – Media language, representations and contexts of <i>The Man with the Golden Gun</i> poster	<b>Gender Stereotypes</b>	Generalised assumptions about gender roles.
4	Component One – Critical analysis of the <i>No Time To Die</i> film poster	<b>Composition</b>	How visual elements are arranged within a frame.
4	Component One – Critical analysis of the <i>No Time To Die</i> film poster	<b>Protagonist</b>	The leading character in a narrative.
5	Component One – Exploration of newspaper front pages	<b>Convention</b>	A repeated and recognised way of presenting media content.
5	Component One – Exploration of newspaper front pages	<b>Anchorage</b>	Text accompanying an image to influence meaning.
6	Component One – Exploration of newspaper front pages	<b>Standfirst</b>	Introductory text summarising an article.
6	Component One – Exploration of newspaper front pages	<b>Pull Quote</b>	A short quotation highlighted from an article.
7	Component One – Media language and meaning in <i>The Sun</i>	<b>Tabloid</b>	A smaller, more sensational newspaper format.
7	Component One – Media language and meaning in <i>The Sun</i>	<b>News Values</b>	Criteria determining the importance of a news story.
8	Component One – Media language and meaning in <i>The Guardian</i>	<b>Broadsheet</b>	A large-format newspaper associated with serious journalism.
8	Component One – Media language and meaning in <i>The Guardian</i>	<b>Political Allegiance</b>	Support for a political ideology or party.
9	Component One – Exploration of unseen film posters	<b>Intertextuality</b>	References from one media text to another.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
9	Component One – Exploration of unseen film posters	<b>Enigma Code</b>	Narrative device creating mystery to engage audiences.
10	Component One – Exploration of magazine front covers	<b>Brand Identity</b>	Visual and conceptual elements defining a brand.
10	Component One – Exploration of magazine front covers	<b>Tagline</b>	A memorable phrase used for branding or promotion.
11	Component One – Exam style questions	<b>Narrative</b>	The structured sequence of events that form a story.
11	Component One – Exam style questions	<b>Binary Opposition</b>	Contrast between opposing ideas in a narrative.
12	Component One – Comparisons of newspaper front pages	<b>Ideology</b>	A set of beliefs influencing perception and representation.
12	Component One – Comparisons of newspaper front pages	<b>Dominant Ideology</b>	The ruling beliefs reinforcing existing power structures.
13	Component One – Comparisons of film posters	<b>Franchise</b>	A collection of related media products sharing characters or worlds.
13	Component One – Comparisons of film posters	<b>Marketing</b>	Strategies used to promote a media product.
14	Component One – Comparisons of magazine front covers	<b>Consumerism</b>	Promotion of buying and consuming goods.
14	Component One – Comparisons of magazine front covers	<b>Aspirational</b>	Aimed at inspiring ambition or success.
15	Component One – Section A exam style questions	<b>Todorov's Narrative Theory</b>	Theory that narratives move from equilibrium to disruption and resolution.
15	Component One – Section A exam style questions	<b>Uses and Gratifications Theory</b>	Theory suggesting audiences choose media to meet personal needs.
16	Component One – NHS '111' advertisement analysis	<b>Campaign</b>	A coordinated series of messages to achieve a goal.
16	Component One – NHS '111' advertisement analysis	<b>Celebrity Endorsement</b>	Using famous individuals to promote a product or message.
17	Component One – Charity poster comparisons	<b>Subvert</b>	To challenge or overturn established norms.
17	Component One – Charity poster comparisons	<b>Patriotism</b>	Pride and loyalty towards one's country.
18	Component One – Quality Street print advert	<b>Capitalism</b>	Economic system based on private ownership and profit.
18	Component One – Quality Street print advert	<b>Ethnicity</b>	Shared cultural or national identity of a group.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
19	Component One – Print advertisement comparisons	<b>Stereotype Theory (Dyer)</b>	Suggests stereotypes reinforce power imbalances.
19	Component One – Print advertisement comparisons	<b>Cultivation Theory (Gerbner)</b>	Suggests media exposure shapes perceptions of reality.
20	Component One – Section A consolidation	<b>Identity Theory (Gauntlett)</b>	Suggests media reflects identities rather than creating them.
20	Component One – Section A consolidation	<b>Reinforcement Theory (Klapper)</b>	Suggests audiences prefer media aligning with existing beliefs.
21	Component One – Section A consolidation	<b>Adorno's Theory</b>	Suggests mass media reinforces conformity and ideology.
21	Component One – Section A consolidation	<b>Patriarchy</b>	Social system where men hold primary power.
22	Component One – Media Industries and Audiences ( <i>The Sun</i> )	<b>Circulation</b>	Number of distributed copies of a publication.
22	Component One – Media Industries and Audiences ( <i>The Sun</i> )	<b>Monopoly</b>	Exclusive control over an industry or service.
23	Component One – Media Industries and Audiences ( <i>The Sun</i> )	<b>Media Conglomerate</b>	Large corporation owning multiple media companies.
23	Component One – Media Industries and Audiences ( <i>The Sun</i> )	<b>Horizontal Integration</b>	Company expanding within its industry to increase market share.
24	Component One – Section B exam questions	<b>Active Audience</b>	Audience who engages critically with media.
24	Component One – Section B exam questions	<b>Consumption</b>	How audiences use or experience media products.
25	Component One – Media Industries ( <i>Desert Island Discs</i> )	<b>Public Service Broadcasting (PSB)</b>	Broadcasting intended to serve the public interest.
25	Component One – Media Industries ( <i>Desert Island Discs</i> )	<b>Commercial Radio</b>	Privately owned radio funded by advertising.
26	Component One – Media Industries ( <i>Desert Island Discs</i> )	<b>Ofcom</b>	UK communications regulator.
26	Component One – Media Industries ( <i>Desert Island Discs</i> )	<b>BBFC</b>	UK body classifying films by age suitability.
27	Component One – Media Industries ( <i>No Time To Die</i> )	<b>High Production Values</b>	High level of investment and quality in production.
27	Component One – Media Industries ( <i>No Time To Die</i> )	<b>Cross-media Convergence</b>	Collaboration between different media platforms.
28	Component One – Media Industries ( <i>No Time To Die</i> )	<b>Merchandise</b>	Branded products linked to media texts.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
28	Component One – Media Industries ( <i>No Time To Die</i> )	<b>Synergy</b>	Cross-promotion between media products.
29	Component One – Media Industries ( <i>Fortnite</i> )	<b>Battle Royale</b>	Competitive survival game format.
29	Component One – Media Industries ( <i>Fortnite</i> )	<b>Epic Games</b>	Developer and publisher of Fortnite.
30	Component One – Media Industries ( <i>Fortnite</i> )	<b>Battle Pass</b>	Game reward system unlocked through progression.
30	Component One – Media Industries ( <i>Fortnite</i> )	<b>PEGI</b>	European age rating system for video games.
31	Component One – Consolidation	<b>Media Convergence</b>	Merging of media technologies and platforms.
31	Component One – Consolidation	<b>Subscription</b>	Paid access to media content.
32	Component One – Consolidation	<b>Paywall</b>	Online content blocked behind payment.
32	Component One – Consolidation	<b>High Culture</b>	Cultural products valued for artistic significance.
33	Component Three – Production Research	<b>Research Plan</b>	Structured outline for investigative project work.
33	Component Three – Production Research	<b>Contents Page</b>	Page listing sections or articles within a publication.
34	Component Three – Production Planning		

## Year 11

### Media Studies – Year 11

Week	Curriculum Component	Tier 3 Vocabulary	Definition
1	Component Three – Production Coursework	<b>Genre</b>	A category of media defined by common conventions and style.
1	Component Three – Production Coursework	<b>Subgenre</b>	A more specific form within a broader genre.
2	Component Three – Production Coursework	<b>Brand Identity</b>	The visible characteristics that distinguish a brand.
2	Component Three – Production Coursework	<b>Aesthetic</b>	The visual style or appeal of a media product.
3	Component Three – Production Coursework	<b>Colour Palette</b>	A selected set of colours used for visual consistency.
3	Component Three – Production Coursework	<b>Composition</b>	The arrangement of elements within a frame.
4	Component Three – Production Coursework	<b>Rule of Thirds</b>	A visual technique dividing an image into thirds for balance.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
4	Component Three – Production Coursework	<b>Camera Shots</b>	The framing and positioning of subjects in film.
5	Component Three – Production Coursework	<b>Establishing Shot</b>	A wide shot used to establish a scene or location.
5	Component Three – Production Coursework	<b>Camera Pan</b>	Horizontal camera movement from a fixed position.
6	Component Three – Production Coursework	<b>Mise-en-Scène</b>	All visual elements within a scene's frame.
6	Component Three – Production Coursework	<b>Cinematography</b>	The art of capturing moving images.
7	Component Three – Production Coursework	<b>Montage</b>	Editing technique combining multiple shots to convey meaning.
7	Component Three – Production Coursework	<b>Narrative Arc</b>	The structural pattern of events in a story.
8	Component Three – Production Coursework	<b>Semiotics</b>	The study of signs and their meanings.
8	Component Three – Production Coursework	<b>Connotation</b>	The associated or implied meaning of a word or image.
9	Component Two – Section A Sitcom	<b>Denotation</b>	The literal meaning of a sign or symbol.
9	Component Two – Section A Sitcom	<b>Sitcom</b>	A situational comedy based around recurring characters and settings.
10	Component Two – Section A Sitcom	<b>Cyclical Structure</b>	A narrative structure that returns to its starting point.
10	Component Two – Section A Sitcom	<b>Realism</b>	A style attempting to represent everyday life authentically.
11	Component Two – Section A Man Like Mobeen	<b>Social Context</b>	Cultural and societal influences surrounding a text.
11	Component Two – Section A Man Like Mobeen	<b>Historical Context</b>	The time and conditions in which a media product was produced.
12	Component Two – Section A Man Like Mobeen	<b>Propp's Character Theory</b>	Theory identifying recurring narrative character roles.
12	Component Two – Section A Man Like Mobeen	<b>Stereotypes</b>	Simplified and exaggerated representations of groups.
13	Component Two – Section A Man Like Mobeen	<b>Dominant Reading</b>	The preferred interpretation intended by producers.
13	Component Two – Section A Man Like Mobeen	<b>Cultivation Theory (Gerbner)</b>	Theory suggesting long-term media exposure shapes perceptions of reality.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
14	Component Two – Section A Friends	<b>Star Theory (Dyer)</b>	Suggests celebrities are constructed by media industries for profit.
14	Component Two – Section A Friends	<b>Star Power</b>	The commercial appeal and influence of a celebrity.
15	Component Two – Section A Exam Questions	<b>Identity Theory (Gauntlett)</b>	Media allows audiences to construct their identities.
15	Component Two – Section A Exam Questions	<b>Uses and Gratifications Theory</b>	Suggests audiences choose media to satisfy personal needs.
16	Component Two – Section A Exam Questions	<b>Demographics</b>	Statistical data describing audience characteristics.
16	Component Two – Section A Exam Questions	<b>Body Positivity</b>	Acceptance and celebration of diverse body types.
17	Component Two – Section A Exam Questions	<b>Media Convergence</b>	The merging of traditional and digital media technologies.
17	Component Two – Section A Exam Questions	<b>Streaming Service</b>	A platform delivering media content via the internet.
18	Component Two – Section A Exam Questions	<b>Public Service Broadcasting (PSB)</b>	Broadcasting designed to serve the public interest rather than profit.
18	Component Two – Section A Exam Questions	<b>Interactivity</b>	Two-way communication between audiences and media.
19	Component Two – Section B Music Videos	<b>Media Synergy</b>	Cross-promotion across multiple media platforms.
19	Component Two – Section B Music Videos	<b>Cross-Media Campaigns</b>	Promotional activity spanning several media platforms.
20	Component Two – Section B Justin Bieber	<b>Brand Identity</b>	The visual and conceptual elements that define a brand.
20	Component Two – Section B Justin Bieber	<b>Demographics</b>	Statistical characteristics of an audience group.
21	Component Two – Section B Lizzo	<b>Body Positivity</b>	Promotion of acceptance of all body types.
21	Component Two – Section B Lizzo	<b>Representation</b>	The portrayal of people, groups, or ideas in media texts.
22	Component Two – Section B TLC	<b>Stereotypes</b>	Simplified portrayals of groups often reinforcing assumptions.
22	Component Two – Section B TLC	<b>Semiotics</b>	Study of signs and meaning in media texts.
23	Component Two – Section B Artist Websites	<b>Media Convergence</b>	Integration of digital and traditional media platforms.
23	Component Two – Section B Artist Websites	<b>Interactivity</b>	Audience engagement with media through participation.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
24	Component Two – Section B Artist Websites	<b>Cross-Media Campaigns</b>	Marketing campaigns across multiple media formats.
24	Component Two – Section B Artist Websites	<b>Media Synergy</b>	Strategic linking of related media products.
25	Component Two – Section B Exam Questions	<b>Dominant Reading</b>	The intended meaning of a media text.
26	Component Two – Section B Exam Questions	<b>Revision and Consolidation</b>	Reviewing key knowledge and exam techniques.

## Key Stage 5 – Tier 3 Vocabulary and Definitions

### Media Studies – Year 12

Week	Curriculum Component	Tier 3 Vocabulary	Definition
1	Component One – Section A Introduction	<b>Media Language</b>	The different aspects of media that communicate meaning to an audience.
1	Component One – Section A Introduction	<b>Representation</b>	The portrayal or description of people, places, or events in media.
1	Component One – Section A Introduction	<b>Audience</b>	The people who consume or interpret media products.
1	Component One – Section A Introduction	<b>Media Industries</b>	Organisations involved in producing and distributing media.
2	Component One – Section A Introduction to Theory	<b>Semiotic Theory (Roland Barthes)</b>	The study of signs and how meaning is constructed through them.
2	Component One – Section A Introduction to Theory	<b>Narrative Theory (Todorov)</b>	Suggests narratives move through equilibrium, disruption, and resolution.
2	Component One – Section A Introduction to Theory	<b>Genre Theory (Steve Neale)</b>	Genres rely on repetition and difference to stay recognisable.
2	Component One – Section A Introduction to Theory	<b>Identity Theory (David Gauntlett)</b>	Audiences use media to construct their identities.
3	Component One – Section A Tide Print Advertisement	<b>Codes</b>	Technical, visual, or symbolic tools used to communicate meaning.
3	Component One – Section A Tide Print Advertisement	<b>Conventions</b>	Established ways of constructing meaning in media texts.
3	Component One – Section A Tide Print Advertisement	<b>Ideology</b>	A system of ideas or beliefs shaping representation.
3	Component One – Section A Tide Print Advertisement	<b>Intertextuality</b>	A reference from one media text to another.
4	Component One – Section A Analysis of Unseen Advertising	<b>Binary Opposition</b>	Contrasting concepts that create meaning.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
4	Component One – Section A Analysis of Unseen Advertising	<b>Structuralism</b>	Analysing how structures within texts produce meaning.
4	Component One – Section A Analysis of Unseen Advertising	<b>Social Context</b>	Cultural and political influences on media production.
5	Component One – Section A Tokyo Paralympics Advert	<b>Feminist Theory (Van Zoonen)</b>	Suggests media reflects and reinforces patriarchal values.
5	Component One – Section A Tokyo Paralympics Advert	<b>Performativity Theory (Judith Butler)</b>	Suggests gender is socially constructed through repeated behaviour.
5	Component One – Section A Tokyo Paralympics Advert	<b>Social Group</b>	A collection of individuals sharing similar traits or identities.
6	Component One – Section A Kiss of the Vampire Film Poster	<b>Postmodernism</b>	A cultural movement rejecting universal truths and embracing multiple perspectives.
6	Component One – Section A Kiss of the Vampire Film Poster	<b>Enigma Code</b>	A mystery used to engage audiences within narratives.
7	Component One – Section A Unseen Film Posters	<b>Typography</b>	The design and arrangement of text in media.
7	Component One – Section A Unseen Film Posters	<b>Serif Font</b>	A typeface with decorative strokes on letter ends.
7	Component One – Section A Unseen Film Posters	<b>Sans-serif Font</b>	A typeface without decorative strokes.
8	Component One – Section A Unseen Music Videos	<b>Editing</b>	The selection and arrangement of media footage.
8	Component One – Section A Unseen Music Videos	<b>Audio-Visual Advertisement</b>	Advertising combining visual and sound elements.
9	Component One – Section A Alicia Keys – Underdog	<b>Feminism (bell hooks)</b>	Advocates inclusive representation and equality.
9	Component One – Section A Alicia Keys – Underdog	<b>Ethnicity Theory (Paul Gilroy)</b>	Argues identity and ethnicity are dynamic and historically shaped.
10	Component One – Section A Sam Fender – Seventeen Going Under	<b>Social Class</b>	A division of society based on economic status.
10	Component One – Section A Sam Fender – Seventeen Going Under	<b>Historical Context</b>	The cultural and political conditions shaping media texts.
11	Component One – Section A Unseen Newspaper Front Pages	<b>Tabloid</b>	A newspaper style focused on entertainment and sensationalism.
11	Component One – Section A Unseen Newspaper Front Pages	<b>Broadsheet</b>	A large-format newspaper associated with serious journalism.
12	Component One – Section A The Times	<b>Masthead</b>	The title design of a newspaper or magazine.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
12	Component One – Section A The Times	<b>News Values</b>	Criteria determining which stories become news.
13	Component One – Section A Daily Mirror	<b>Circulation</b>	The number of copies of a publication distributed.
13	Component One – Section A Daily Mirror	<b>Political Allegiance</b>	Support for a political party or ideology.
13	Component One – Section A Daily Mirror	<b>Partygate</b>	A UK political scandal involving lockdown rule breaches.
14	Component One – Section A Exam Questions	<b>Encoding/Decoding Theory (Stuart Hall)</b>	Producers encode meaning while audiences interpret it differently.
15	Component One – Section A Exam Questions	<b>Ideology</b>	The system of beliefs shaping media meaning and representation.
16	Component One – Section B Tide	<b>Media Consumption</b>	How audiences interact with media products.
17	Component One – Section B Tokyo Paralympics	<b>Media Power Theory (Curran and Seaton)</b>	Media ownership concentration reduces diversity.
18	Component One – Section B Mainstream Film Marketing	<b>Mainstream Film</b>	A high-budget film targeting mass audiences.
18	Component One – Section B Mainstream Film Marketing	<b>Film Marketing</b>	Strategies used to promote a film to audiences.
19	Component One – Section B Black Panther	<b>Convergent Media</b>	The merging of media technologies and platforms.
20	Component One – Section B Independent Film Marketing	<b>Independent Film</b>	Film produced outside major studio systems.
20	Component One – Section B Independent Film Marketing	<b>Cultural Industries Theory (Hesmondhalgh)</b>	Media industries reuse successful formats to minimise risk.
21	Component One – Section B Daniel Blake	<b>Regulation Theory (Livingstone and Lunt)</b>	Explores tensions between protection and media freedom.
22	Component One – Section B Newspaper Industry Issues	<b>Ownership</b>	Who controls and influences media organisations.
22	Component One – Section B Newspaper Industry Issues	<b>Leveson Inquiry</b>	Investigation into press ethics and regulation.
23	Component One – Section B Daily Mirror	<b>Regulation</b>	Official rules controlling media content.
24	Component One – Section B The Times	<b>Ideology</b>	Systems of belief shaping media representation.
25	Component One – Section B Radio Industry Issues	<b>Public Service Broadcasting (PSB)</b>	Broadcasting designed to serve the public interest.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
25	Component One – Section B Radio Industry Issues	<b>Commercial Radio</b>	Privately owned radio funded through advertising.
26	Component One – Section B Woman's Hour	<b>Digital Audio Broadcasting (DAB)</b>	Digital radio format with clearer sound.
26	Component One – Section B Woman's Hour	<b>Scheduling</b>	The timing and organisation of broadcast programmes.
27	Component One – Section B Gaming Industry	<b>Gaming Franchise</b>	A series of related video games sharing characters or worlds.
27	Component One – Section B Gaming Industry	<b>Gaming Distribution</b>	Methods used to deliver games to audiences.
28	Component One – Section B Assassin's Creed	<b>Consumption (Gaming)</b>	How players access and interact with games.
28	Component One – Section B Assassin's Creed	<b>End of Audience Theory (Clay Shirky)</b>	Digital media blurs the roles of producers and audiences.
33	Component Three – Production Research	<b>Research Plan</b>	A structured plan for investigative coursework.
34	Component Three – Production Planning	<b>Magazine</b>	A periodical publication for a specific audience.
34	Component Three – Production Planning	<b>Contents Page</b>	A list showing sections within a publication.
35	Component Three – Production Planning	<b>Strapline</b>	A short phrase summarising a brand or publication.
35	Component Three – Production Planning	<b>Pugs and Puffs</b>	Small promotional graphics on magazine covers.
36	Component Three – Production Coursework	<b>Byline</b>	Attribution identifying the author of an article.
36	Component Three – Production Coursework	<b>Stand-first</b>	Introductory text designed to attract readers.
37	Component Three – Production Coursework	<b>Statement of Aims and Intentions</b>	Coursework explanation outlining production goals.
38	Component Three – Production Coursework	<b>Star Theory (Richard Dyer)</b>	Suggests celebrities are constructed for commercial appeal.

### Media Studies – Year 13

Week	Curriculum Component	Tier 3 Vocabulary	Definition
1	Component Two – Section A Peaky Blinders	<b>Codes and Conventions</b>	The tools and practices used to construct meaning in media texts.
1	Component Two – Section A Peaky Blinders	<b>Genre</b>	A category of media defined by shared conventions and characteristics.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
1	Component Two – Section A Peaky Blinders	<b>Iconography</b>	Visual symbols associated with a particular genre.
2	Component Two – Section A Peaky Blinders	<b>Narrative Theory (Todorov)</b>	Theory suggesting narratives move from equilibrium through disruption to resolution.
2	Component Two – Section A Peaky Blinders	<b>Flexi-Narrative</b>	A complex narrative structure with multiple interconnected storylines.
3	Component Two – Section A Peaky Blinders	<b>Structuralism</b>	A theoretical approach examining how structures create meaning.
3	Component Two – Section A Peaky Blinders	<b>Binary Opposition</b>	Contrasting ideas used to structure narratives.
4	Component Two – Section A Peaky Blinders	<b>Realism</b>	A style that represents life in a believable or authentic way.
4	Component Two – Section A Peaky Blinders	<b>Mise-en-Scène</b>	The arrangement of visual elements within a scene.
5	Component Two – Section A The Bridge	<b>Postmodernism</b>	A perspective questioning truth and blending reality with representation.
5	Component Two – Section A The Bridge	<b>Hyperreality</b>	The blurring of distinctions between reality and simulated experiences.
5	Component Two – Section A The Bridge	<b>Simulacrum</b>	A representation that no longer refers to an original reality.
6	Component Two – Section A The Bridge	<b>Bricolage</b>	Combining existing cultural elements to produce new meaning.
6	Component Two – Section A The Bridge	<b>Intertextuality</b>	References to other texts that add meaning.
7	Component Two – Section A The Bridge	<b>Representation Theory (Stuart Hall)</b>	Suggests media constructs meanings about people and events.
7	Component Two – Section A The Bridge	<b>Ideology</b>	A system of ideas or beliefs shaping representation.
8	Component Two – Section A The Bridge	<b>Social Context</b>	Cultural and societal influences shaping media texts.
9	Component Two – Section B Woman's Realm	<b>Print Circulation</b>	The number of physical copies of a publication distributed.
9	Component Two – Section B Woman's Realm	<b>Digital Edition</b>	An online version of a print publication.
10	Component Two – Section B Woman's Realm	<b>Reception Theory (Stuart Hall)</b>	Audiences interpret media texts differently depending on context.
10	Component Two – Section B Woman's Realm	<b>Identity Theory (David Gauntlett)</b>	Media helps audiences shape and explore identities.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
11	Component Two – Section B Woman's Realm	<b>Feminism</b>	Advocacy for gender equality and critique of patriarchal systems.
11	Component Two – Section B Woman's Realm	<b>Patriarchal Society</b>	A social system where men hold primary power.
12	Component Two – Section B Woman's Realm	<b>Gender Performativity</b>	The idea that gender identity is constructed through repeated actions.
12	Component Two – Section B Woman's Realm	<b>Performativity Theory (Judith Butler)</b>	Suggests gender identity is performed through behaviour.
13	Component Two – Section B Huck Magazine	<b>Prosumer</b>	Someone who both produces and consumes media content.
13	Component Two – Section B Huck Magazine	<b>Vlogging</b>	Creating and sharing personal video content online.
14	Component Two – Section B Huck Magazine	<b>Multimodality</b>	Using different communication forms such as text, images, and sound.
14	Component Two – Section B Huck Magazine	<b>Semiotics</b>	The study of signs and meanings.
15	Component Two – Section B Huck Magazine	<b>Cultural Industries Theory (Hesmondhalgh)</b>	Suggests industries repeat successful formats to minimise risk.
15	Component Two – Section B Huck Magazine	<b>Power and Media Theory (Curran and Seaton)</b>	Media concentration limits diversity and innovation.
16	Component Two – Section B Huck Magazine	<b>Conglomerate Ownership</b>	When one company owns multiple media organisations.
16	Component Two – Section B Huck Magazine	<b>Diversification</b>	Expanding into different media markets to reduce risk.
19	Component Two – Section C Zoella	<b>Marketing</b>	Strategies used to promote and sell media products.
19	Component Two – Section C Zoella	<b>Monetisation</b>	Turning media content into revenue.
20	Component Two – Section C Zoella	<b>E-Commerce</b>	Buying and selling goods or services online.
20	Component Two – Section C Zoella	<b>Above the Fold</b>	Content visible on a webpage without scrolling.
21	Component Two – Section C Zoella	<b>End of Audience Theory (Clay Shirky)</b>	Digital media enables audiences to create and distribute content.
22	Component Two – Section C Zoella	<b>Regulation</b>	Official rules controlling media content.
22	Component Two – Section C Zoella	<b>ASA</b>	The Advertising Standards Authority regulating UK advertising.

Week	Curriculum Component	Tier 3 Vocabulary	Definition
23	Component Two – Section C Attitude	<b>Ofcom</b>	The UK regulator for broadcasting and communications.
24	Component Two – Section C Attitude	<b>Public Service Broadcasting (PSB)</b>	Broadcasting serving public interest rather than profit.
25	Component Two – Section C Attitude	<b>Historical Context</b>	The conditions and values influencing media production.
26	Component Two – Section C Attitude	<b>Cultivation Theory (Gerbner)</b>	Suggests long-term exposure to media shapes perceptions of reality.
27	Consolidation and Deliberate Practice	<b>Hybrid</b>	A media text combining multiple genres.
28	Consolidation and Deliberate Practice	<b>Cinematography</b>	The craft of capturing moving images through camera work.
29	Consolidation and Deliberate Practice	<b>Leitmotif</b>	A recurring element reinforcing meaning or theme.
30	Consolidation and Deliberate Practice	<b>Self-Regulation</b>	Media organisations regulating their own conduct.
31	Consolidation and Deliberate Practice	<b>Reductionism</b>	Explaining complex ideas through simpler components.
32	Consolidation and Deliberate Practice	<b>Postcolonial Theory (Paul Gilroy)</b>	Examines how colonial histories shape identity and representation.

