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| **Media Contexts - Historical** | R | A | G |
| I can identify how genre conventions link to historical context |  |  |  |
| I can analyse the effect of historical context on representations |  |  |  |
| I can identify the relationship of recent technological change and media production, distribution and circulation |  |  |  |
| I can spot the way different audience interpretations reflect historical circumstances |  |  |  |
| **Media Contexts – Social and Cultural** |  |  |  |
| I can explain how genre conventions are socially relative  |  |  |  |
| I can explain the effect of social and cultural contexts on representations  |  |  |  |
| I can explain how and why particular social groups, in a national and global context, may be under-represented or misrepresented |  |  |  |
| I can explain how audience responses to and interpretations of media products reflect social and cultural circumstances |  |  |  |
| **Media Contexts – Economic** |  |  |  |
| I can analyse how media products relate to their economic contexts in terms of production, distribution and circulation in a global context |  |  |  |
| I can analyse how media products relate to their economic contexts in terms of the significance of patterns of ownership and control |  |  |  |
| I can analyse how media products relate to their economic contexts in terms of the significance of economic factors, including funding |  |  |  |
| **Media Contexts – Political** |  |  |  |
| I can analyse how media products reflect the political contexts in which they are made through their representations, themes, values, messages and ideologies |  |  |  |
| I can identify how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption |  |  |  |
| I can explain and evaluate the relevant institutional aspects of a film's production |  |  |  |
| I can explain and evaluate the key features of the production process including financial and technological opportunities and constraints. |  |  |  |

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| **Media Language** | R | A | G |
| I can identify how different modes and language associated with different media forms communicate meaning |  |  |  |
| I can analyse how the combination of elements of media language influence meaning |  |  |  |
| I can identify how developing technologies affect media language |  |  |  |
| I can analyse the codes and conventions of media forms and products, including the processes through which media language develops as genre |  |  |  |
| I can identify the processes through which meanings are established through intertextuality |  |  |  |
| I can identify how audiences respond to and interpret the above aspects of media language  |  |  |  |
| I understand the significance of the varieties of ways intertextuality can be used in the media  |  |  |  |
| I can explain the way media language incorporates viewpoints and ideologies |  |  |  |
| I can apply Barthes’ theory of semiotics to the text |  |  |  |
| I can apply Levi-Strauss’ structuralism theory to the text |  |  |  |
| **Representation** | R | A | G |
| I can identify the way events, issues, individuals and social groups are represented through the process of selection and combination |  |  |  |
| I can analyse the way in which media constructs **versions of reality** through re-presentation |  |  |  |
| I can identify the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups |  |  |  |
| I can analyse the effect of social and cultural context on representation |  |  |  |
| I can identify how and why stereotypes can be used positively and negatively |  |  |  |
| I can explain how and why particular social groups, in a national and global context may be under-represented or misrepresented |  |  |  |
| I can identify how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations |  |  |  |
| I can explain how audiences respond to and interpret media representations |  |  |  |
| I can analyse the effect of historical context on representations  |  |  |  |
| I can explain how representations invoke discourses and ideologies and position audiences |  |  |  |
| I can identify how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances |  |  |  |
| I can apply Hall’s theory of representation to the text |  |  |  |
| I can apply Gauntlett’s theory of representation to the text |  |  |  |
| I can apply Van Zoonen’s feminist theory of representation to the text |  |  |  |
| I can apply Van Bell-Hook’s feminist theory of representation to the text |  |  |  |
| **Audiences** | R | A | G |
| I can identify how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste  |  |  |  |
| I can analyse how media producers target, attract, reach, address and potentially construct audiences  |  |  |  |
| I can explain how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated  |  |  |  |
| I can explain how audiences interpret the media, including how and why audiences may interpret the same media in different ways  |  |  |  |
| I can identify how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital |  |  |  |
| I can explain the way in which different audience interpretations reflect social, cultural and historical circumstances  |  |  |  |
| I can apply Gerber’s Cultivation theory  |  |  |  |
| I can apply Hall’s reception theory  |  |  |  |

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| **Industries** | R | A | G |
| I can identify the processes of production, distribution and circulation by organisations, groups and individuals in a global context  |  |  |  |
| I can explain the specialised and institutionalised nature of media production, distribution and circulation  |  |  |  |
| I can discuss the relationship of recent **technological change** and media production, distribution and circulation  |  |  |  |
| I can identify the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification |  |  |  |
| I can explain the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products |  |  |  |
| I can explain how media organisations maintain, including through marketing, varieties of audiences nationally and globally |  |  |  |
| I can describe and apply the regulatory framework of contemporary media in the UK |  |  |  |
| I can explain the impact of 'new' **digital technologies** on media **regulation**, including the role of individual producers  |  |  |  |
| I can explain how processes of production, distribution and circulation shape media products |  |  |  |
| I understand the impact of **digitally convergent** media **platforms** on media production, distribution and circulation, including **individual producers**  |  |  |  |
| I understand the role of regulation in global production, distribution and circulation |  |  |  |
| I understand the effect of **individual producers** on media industries  |  |  |  |
| I can explain the effect of individual producers on media industries  |  |  |  |
| I can apply Regulation theory (including Livingstone and Lunt)  |  |  |  |
| I can apply Cultural industries theory (including Hesmondhalgh)  |  |  |  |
| I can apply Power and media industries theory (including Curran and Seaton) |  |  |  |