

Scheme of Work

Cambridge International AS & A Level Media Studies 9607

For examination from 2021



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Introduction

This scheme of work has been designed to support you in your teaching and lesson planning. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study (**I**) and formative assessment (**F**) are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

Key concepts

This scheme of work is underpinned by the assumption that Media Studies is a distinctive discipline, which requires skills of textual analysis, critical thinking and production. The key concepts are highlighted as a separate item in the new syllabus. Reference to the Key Concepts is made throughout the scheme of work using the key shown below:

Key Concept 1 (KC1) – Language: How the media communicate meanings through their forms, codes, conventions and techniques

Key Concept 2 (KC2) – Representation: How the media construct the social world including the portrayal of ideas, individuals and groups

Key Concept 3 (KC3) – Industry: How and why media texts are produced, distributed and circulated

Key Concept 4 (KC4) – Audience: How audiences are constructed and addressed by media texts and how audiences interpret and respond to media texts.

Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours are recommended for each topic.

Topic	Suggested teaching time (hours / % of the course)	Suggested teaching order
Component 1: Foundation Portfolio	It is recommended that this should take about 90 hours/ 25% of the course.	1
Component 2: Media Texts and Contexts	It is recommended that this should take about 90 hours/ 25% of the course.	2
Component 3: Advanced Portfolio	It is recommended that this should take about 90 hours/ 25% of the course.	3
Component 4: Critical Perspectives	It is recommended that this should take about 90 hours/ 25% of the course.	4

Resources

Suggested resources are listed on the [School Support Hub](#). These have not been through the Cambridge quality process but have been found suitable for use with various parts of the syllabus by teachers. This resource list includes website links providing direct access to internet resources. Cambridge International is not responsible for the accuracy or content of information contained in these websites. In addition to reading the syllabus, teachers should refer to the specimen assessment materials.

[Teaching tools](#) – designed to help you to deliver interactive classroom activities and engage learners.

[Tool to support remote teaching and learning](#) – find out about and explore the various online tools available for teachers and learners.

School Support Hub

The [School Support Hub](#) is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other teaching and learning resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org

Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge International is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

This scheme of work provides some ideas and suggestions of how to cover the content of the syllabus. The following features help guide you through your course.

Learning objectives help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as ‘We are learning to / about...’.

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
Component 2: Media Texts and Contexts Section A: Media texts KC2	AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology	Select a range of examples (you could use ones which have previously featured in examinations – the development of expertise in what to look for and how to articulate it) The key foci are: <ul style="list-style-type: none"> • camera shots, angles, movement and composition • editing • sound • mise-en-scène.
	approaches, supported with relevant textual evidence. Analysing meaning in TV drama.	Start by scaffolding the process – show a five-minute opening and explain that no response it with the sound down and invite comments on visual elements – mise-en-scène first, perhaps the sound off) and elicit observations about camera shots, angles, movement and composition Learners should practise the analytical process - possibly in groups and then present their findings in a short-form essay. (F) Extension activity: Explore Stuart Hall's ideas of encoding and decoding when making sense of a media text (see, for example: www.youtube.com/watch?v=z9H54aG5FMo)

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Extension activities provide your more able learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

Formative assessment (F) is on-going assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learnt, you could try question and answer, tests, quizzes, 'mind maps', or 'concept maps'. These kinds of activities can be found in the scheme of work.

Past and specimen papers

Past papers, specimen papers and mark schemes are available for you to download at: www.cambridgeinternational.org/support

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

Component 1: Foundation Portfolio

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
Component 1: Foundation Portfolio KC1	AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. Introduction to the media and media texts What are the media?	<p>Introduce the idea that the media are technologies which act as conduits between people, which facilitate communication.</p> <p>Media as the plural of ‘medium’ might introduce the analogy with a spiritual medium – a go-between between one world an another. Similarly, mediation as a verb, suggests a means of conveying or connecting.</p> <p>A historical perspective – in the pre-digital age the media were easier to identify: film; TV; print; radio – what about now? What different media can be identified? And between what/whom do they communicate (or <i>mediate</i>)?</p> <p>Exercise: What do you know about the world that <i>isn't</i> mediated?</p> <p>It’s likely that this exercise will highlight what little knowledge has been acquired or produced first hand – the question ‘how do you know [something]?’ will probably elicit an online source, a newspaper, a TV programme etc. This need not lead to an argument about conspiracies, but it should make explicit our dependency upon mediated sources of information in order to form a world view.</p> <p>Note: suggested exercises can be managed in different ways depending on the size and nature of the group, e.g. discussion, questionnaire (online tools such as Mentimeter www.mentimeter.com work well for this), presentation, short written answers – but all will benefit from feedback and discussion. Key points or ‘takeaways’ should be made explicit by teachers in order to build foundations for future work, and revised periodically as necessary.</p>
Component 1: Foundation Portfolio KC1	AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. What is a media text?	<p>The use of the term ‘text’ to refer to a media artefact may be new to some learners. A simple way into this concept is to offer it as something which has been produced and presented to an audience, which can be interpreted or ‘read’. This could include, then, a film, a TV programme, a website, a podcast, a news story, a magazine front page, and so on.</p> <p>Exercise: Identify a ‘media text’; How do you know what it is? How do you know what it is ‘for’?</p> <p>The exercise should generate discussion about differences between media texts and begin to open up notions of genre and style.</p>
Component 1: Foundation Portfolio	AO2 Analyse media products, and evaluate their own	<p>Exercise: Look at the opening of a film. What can you tell about:</p> <ul style="list-style-type: none"> • the type of film it is

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
<p>KC2 KC3 KC4</p>	<p>work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>AO3 Research, plan and construct critically informed media products, including the creative critical reflection, using appropriate technical and creative skills.</p> <p>Codes and conventions (film).</p>	<ul style="list-style-type: none"> • what is likely to happen • who is likely to watch it? Why? <p>This exercise is likely to elicit responses which focus on:</p> <ul style="list-style-type: none"> • the visual elements in the frame – setting, costume, typography, lighting (Mise-en-scène) • auditory elements – music (diegetic and non-diegetic), amplification and foregrounding of particular sounds, the degree to which the sound is ‘realistic’ • character – the nature of people on screen and what their roles are likely to be • representation – how people, places and times are constructed • narrative – the expectations which are created through all of the elements above • genre – the category of film narrative this seems most likely to fit • institution – the companies made and distributed the film. <p>The concept of ‘codes’ can be introduced as ‘shorthand’ – the filmmakers depending on the audience’s prior knowledge of other films in order to provide economical ways of communicating information about character and story.</p> <p>Conventions are, by definition, things which are repeated, which become ‘conventional’. Films may adhere to conventions (we might suggest that this might make something ‘mainstream’) or may subvert them to a greater or lesser extent in order to surprise or disconcert the audience.</p> <p>Learners write a list of their five favourite films. What do you like about them? Do you have a preferred genre? To what extent are they ‘conventional’? (I)</p> <p>Extension activity: learners complete independent research into the difference between ‘mainstream’ and ‘non-mainstream’ films – how might you recognise them?</p> <p>Relevant theory: semiotics – Roland Barthes’ ideas about signs, codes and meaning Mise-en-Scène – the production of visual meaning: www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-media-conference-2017-teaching-language-mise-en-scene-grace-eardley-into-film.pdf</p>
<p>Component 1: Foundation Portfolio</p> <p>KC1 KC2 KC3 KC4</p>	<p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with</p>	<p>Exercise: Look at a magazine cover. What can you tell about the type of magazine it is; what kinds of articles it contains; who is likely to read it? Why?</p> <p>This exercise is likely to elicit responses which focus on:</p> <ul style="list-style-type: none"> • the visual elements, such as figure, costume, colour, pose, typography. Layout • linguistic elements – the title, lexicon, use of ‘teasers’ • lifestyle – what kind of lifestyle is ‘on offer’? How is it offered? • representation – how are people and places constructed and presented through these technical elements?

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>relevant textual evidence.</p> <p>AO3 Research, plan and construct critically informed media products, including the creative critical reflection, using appropriate technical and creative skills.</p> <p>Codes and conventions (magazine).</p>	<ul style="list-style-type: none"> • mode of address – how is a particular audience being addressed by these elements? How is a potential reader encouraged to see her/himself as the addressee? • rhetoric – what is the potential reader being persuaded to buy/accept? How? <p>Relevant theory: semiotics – Roland Barthes’ ideas about signs, codes and meaning Ideology and hegemony – ways in which desire, happiness and satisfaction are inextricably entwined with material consumption http://cw.routledge.com/textbooks/9780415448239/cons-lifestyle.asp</p>
<p>Component 1: Foundation Portfolio Option 1: Film opening task (video)</p> <p>KC2 KC3 KC4</p>	<p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>AO3 Research, plan and construct critically informed media products, including the creative critical reflection, using appropriate</p>	<p>The end goal here is a two-minute opening of a “new fiction film” which should include the titles. To reach this goal a series of short, focused exercises will help, all of which should be recorded in the learner’s individual blog. The key elements here are: research; practice; planning; production; reflection.</p> <p>Research: continue the analytical work on film openings: What are the key characteristics which signify particular genres, narrative expectations, mood, character? Stills from particular films can be used for mise-en-scène analysis and recorded in the blog as evidence of research. The subject content (camera shots, angle, movement, composition; sound; mise-en-scène; editing) should inform the practice and the reflection on practice.</p> <p>Practice: a series of short, self-contained exercises with camera (or even phone) can combine technical elements with story elements, for example: a slow tilt up to reveal character and create suspense; an establishing shot to set the scene; a close-up (CU) to indicate significance (or extreme close-up if particularly significant); a canted angle / Dutch tilt to indicate dissonance; simulation of point of view (POV). Storyboard exercises can be useful here – some frames of an existing, or pre-prepared, storyboard can be provided and learners asked to shoot from it. The results can be presented and critiqued in class.</p> <p>These exercises can be developed into editing short sequences, just two or three shots to begin with: someone looking off-screen followed by the object they are looking at; shot / reverse shot for a conversation between two people (which is also an opportunity to highlight the 180-degree rule); a cut from an exterior establishing shot to an interior, suggesting spatial continuity; cross-cutting between two different actions in order to suggest a connection.</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>technical and creative skills.</p> <p>Film opening conventions and production.</p>	<p>Editing exercises with sound could include foley work – incidental sound effects which are created artificially to enhance the drama, but which are diegetic (that is, they exist within the world of the film), e.g. footsteps, gunshots, punches and kisses. Voices (breathing, gasping, for example) may also be added in post-production.</p> <p>Sound work will also include music – the effects of different kinds of non-diegetic music can be demonstrated if learners present their short, edited sequences and they are discussed in class. The significance of non-diegetic music can also be demonstrated via ‘re-cut trailers’ where the impact on perception of genre is clear (see: https://stephenfollows.com/resource/recut-trailers-changing-the-genre/).</p> <p>Although the maximum length of the final work will be just two minutes, it’s worth doing some basic work on story along with genre – learners should be able to explain what sort of film this is; who the main character is; what the central conflict is likely to be; the questions or enigmas that the opening creates – that is, what information is given? What is withheld? What clues are provided?</p> <p>Planning: planning will include coming up with a scenario, a genre, the beginning of a story; there is likely to be a script (even if it only describes action – and, in fact, work which is dialogue-dependent tends to be less successful), a storyboard and perhaps some location photos. The links with the research should be clear.</p> <p>Production: the production process should be recorded – there will be challenges, both technical and conceptual, which need to be overcome, problems which need to be solved, and plans which need to be changed. An active engagement with all of these will enhance the blog.</p> <p>Reflection: there is often a tendency for learners to provide a blow by blow account of the production process instead of a genuinely critical evaluation of the final work and how it was developed. One way round this is to ensure that there is a focus on critical incidents and turning points: What, for example, were the breakthroughs in developing a story opening? How were particular technical challenges overcome? What new understanding was gained at key points in the process? Is the final product successful? According to what criteria?</p> <p>Learners could exhibit their film openings and present an account of the production process for formative feedback (F) – this is a good opportunity to ensure that the compulsory questions have been covered, or will be covered:</p> <ul style="list-style-type: none"> • How does the film opening use or challenge conventions and how does it represent social groups or issues? • How does the film opening engage with audiences and how would it be distributed as a real media text? • How did learners’ production skills develop throughout the project? • How did learners integrate technologies in the film opening project? <p>For terminology see: www.filmsite.org/filmterms.html For a very brief outline of story principles see: www.futurelearn.com/courses/screenwriting/0/steps/10486 For storyboarding see: www.youtube.com/watch?v=RQsvhq28sOI</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities												
<p>Component 1: Foundation Portfolio Option 2: Magazine task (print)</p> <p>KC1 KC2 KC3 KC4</p>	<p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>AO3 Research, plan and construct critically informed media products, including the creative critical reflection, using appropriate technical and creative skills.</p> <p>Magazine conventions and production.</p>	<p>The end goal here is the front page, contents page and feature article of a new magazine. To reach this goal a series of short, focused exercises will help, all of which should be recorded in the learner's individual blog. The key elements here are: research; practice; planning; production; reflection.</p> <p>Research: continue the analytical work on magazines – there is a huge range available at https://issuu.com/explore focusing particularly on media language, representation and audience. Elements for analysis should include:</p> <table border="1" data-bbox="779 478 2027 1082"> <tbody> <tr> <td data-bbox="779 478 1008 542">title/masthead</td> <td data-bbox="1008 478 2027 542">What does it literally mean? What does it suggest?</td> </tr> <tr> <td data-bbox="779 542 1008 635">typography</td> <td data-bbox="1008 542 2027 635">What mood, tone or attitude is suggested by the shape, size, colour and arrangement of the letters?</td> </tr> <tr> <td data-bbox="779 635 1008 762">image</td> <td data-bbox="1008 635 2027 762">What has been selected for the cover? How has it been lit, framed, shot from a particular angle? If there is a human figure who is it? How has it been posed? How does it address the reader? How is it dressed?</td> </tr> <tr> <td data-bbox="779 762 1008 890">language</td> <td data-bbox="1008 762 2027 890">What is the strapline? What does it suggest about the magazine and the reader? What rhetorical features are evident in the coverlines? What are the most notable linguistic features of the editorial and articles?</td> </tr> <tr> <td data-bbox="779 890 1008 1018">representation</td> <td data-bbox="1008 890 2027 1018">To what extent does the image conform to conventional ways of portraying men, women and celebrities? How are ethnic, cultural and subcultural dimensions emphasised or not?</td> </tr> <tr> <td data-bbox="779 1018 1008 1082">advertising</td> <td data-bbox="1008 1018 2027 1082">What kinds of products and services tend to be featured in the magazine? Why?</td> </tr> </tbody> </table> <p>Whole group, small group and individual work on particular examples will help to reinforce a systematic approach to analysing magazines, and presentations and/or video essays (using voice-over together with still images of key features) can be a nice way of using alternative modes of articulating research and analysis. (F)</p> <p>Practice: a series of short, self-contained exercises with camera (or even phone) can develop skills with technology, aesthetics and understanding. Set, for example, the task of producing a photograph for the cover of a new music magazine; this can then be presented by each group and a rationale given for the image – they should experiment with various angles, poses and post-production treatments. Another task could be to come up with a title for a new women's/men's/lifestyle magazine and, again, the discussion/presentation should focus on the connotations of the title.</p>	title/masthead	What does it literally mean? What does it suggest?	typography	What mood, tone or attitude is suggested by the shape, size, colour and arrangement of the letters?	image	What has been selected for the cover? How has it been lit, framed, shot from a particular angle? If there is a human figure who is it? How has it been posed? How does it address the reader? How is it dressed?	language	What is the strapline ? What does it suggest about the magazine and the reader? What rhetorical features are evident in the coverlines ? What are the most notable linguistic features of the editorial and articles?	representation	To what extent does the image conform to conventional ways of portraying men, women and celebrities? How are ethnic, cultural and subcultural dimensions emphasised or not?	advertising	What kinds of products and services tend to be featured in the magazine? Why?
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Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<p>More extended exercises in language may consist of providing a magazine title and asking learners to come up with a strapline with a follow-up discussion and rationale for this.</p> <p>Further to this, learners could be asked to come up with coverlines for possible articles within, and subsequently, to draft opening paragraphs for these articles.</p> <p>Planning: planning will include coming up with a title, a target audience, an awareness of the existing market, an argument, perhaps, that a niche rather than mass market exists for the publication. A formal pitch session will provide groups with the opportunity to present and defend their vision, including key considerations such as style, tone, look, readership, advertising and marketing: www.creativereview.co.uk/how-to-launch-a-magazine/</p> <p>Production: the production process should be recorded in the blog – there will be challenges, both technical and conceptual, which need to be overcome, problems which need to be solved, and plans which need to be changed. An active engagement with all of these will enhance the blog. The specific aims of photo-shoots, titles and typographical work should all be made explicit, and these aims will inform the evaluation of the work at the end.</p> <p>Reflection: there is often a tendency for learners to provide a blow by blow account of the production process instead of a genuinely critical evaluation of the final work and how it was developed. One way round this is to ensure that there is a focus on critical incidents and turning points: what, for example, were the breakthroughs in developing a title? In devising a cover image?</p> <ul style="list-style-type: none"> • How were particular technical challenges overcome? • What new understanding was gained at key points in the process? • Is the final product successful? According to what criteria? <p>Learners exhibit their magazines and present an account of the production process for formative feedback (F) – this is a good opportunity to ensure that the compulsory questions have been covered, or will be covered:</p> <ul style="list-style-type: none"> • How does the magazine use or challenge conventions and how does it represent social groups or issues? • How does the magazine engage with audiences and how would it be distributed as a real media text? • How did learners' production skills develop throughout the project? • How did learners integrate technologies in the magazine project?
Past and specimen papers		
Past/specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 2: Media Texts and Contexts

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
Component 2: Media Texts and Contexts Section A: Media texts KC2 KC3 KC4	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>Analysing meaning in TV drama.</p>	<p>This work could build on analytical work for the Foundation Portfolio, as the approaches and terminology are the same. The principle here is to break down an extract from a TV drama into its component parts and then reassemble them in order to reach some insights into how it produces particular meanings. Openings of first episodes usually work well, because they establish setting, tone, character, and set up some narrative expectations.</p> <p>Select a range of examples (you could use ones which have previously featured in examinations, such as <i>The Handmaid's Tale</i>) – the development of expertise in what to look for and how to articulate it is an iterative process.</p> <p>The key foci are:</p> <ul style="list-style-type: none"> • camera shots, angles, movement and composition • editing • sound • mise-en-scène. <p>Start by scaffolding the process – show a five-minute opening and explain that no response is required yet. Then show it with the sound down and invite comments on visual elements – mise-en-scène first, perhaps. Then again (still with the sound off) and elicit observations about camera shots, angles, movement and composition.</p> <p>Then focus on sound by covering or blanking the screen</p> <ul style="list-style-type: none"> • What do we hear? • Is it diegetic or non-diegetic? • What mood is created? • How could the music be described? • To whom are the voices addressed? <p>Sound is often neglected, so it is worth doing some targeted work on this, in particularly helping learners to develop a vocabulary of sound terminology, e.g. harmony, dissonance, discordance, sound bed, rhythm, crescendo, pitch, timbre.</p> <p>A focus on editing brings many of these elements together – initially it might be useful for learners to count out loud, or tap whenever there is a visual transition, which is a simple exercise, but it makes something potentially 'invisible' become visible. Particular transitions can then be examined more closely:</p> <ul style="list-style-type: none"> • Is it a cut or a mix/dissolve? • What's the effect of this? • What visual elements are brought together?

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • Does it create continuity? • Contrast? • Does it reveal something about character? • Does it develop the story? <p>Editing, of course, entails sound, so there could be a focus on the use of sound bridges, for example, where the sound from one image precedes, or continues over another.</p> <p>Finally, bring all these elements together:</p> <ul style="list-style-type: none"> • What is the function of this opening? • How does it set up the beginning of a story? • How does it establish character, mood and setting? • What kinds of competence does it require of the audience? • How are particular representations of individuals, groups, events and places constructed through the technical elements identified? <p>Learners should practise the analytical process, possibly in groups and then present their findings, and/or individually in a short-form essay. (F)</p> <p>This work does not need to be densely theoretical, but there is an opportunity to use some of Roland Barthes' narrative codes to provide some explanatory depth, e.g.: https://cla.purdue.edu/academic/english/theory/narratology/modules/barthescodes.html) as well as notions of signification – what is denoted at a descriptive level, and what is suggested, implied or coded at a connotative level: https://literariness.org/2016/03/18/connotation-and-denotation/)</p> <p>Extension activity: explore Stuart Hall's ideas of encoding and decoding when making sense of a media text: www.youtube.com/watch?v=z9H54aG5FMo)</p>
<p>Component 2: Media Texts and Contexts</p> <p>Section B: Media contexts</p> <p>KC1</p> <p>KC2</p> <p>KC3</p> <p>KC4</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying</p>	<p>The examination of this component focuses on understanding practices around media texts illustrated with at least one case study which is known in depth. The case study could include:</p> <ul style="list-style-type: none"> • a specific film studio or production company • a particular music label or company • a particular newspaper, magazine or publishing house • a particular context for radio/audio production, including podcasts • a particular video game, or games company. <p>Whichever is chosen, learners will need to demonstrate an understanding of:</p> <ul style="list-style-type: none"> • the influence and issues of media ownership • convergence and synergy in production, distribution, marketing and consumption • the significance of particular technologies in production, distribution, marketing and consumption

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>Analysing production, distribution, marketing and consumption.</p>	<ul style="list-style-type: none"> • how these technologies have changed and how they might change in future, with particular effects on production, distribution, marketing and consumption • local and global audiences and the differences in media consumption • their own media consumption and production practices. <p>Start with a 'historical scenario, which could be adapted to any of the possible case studies above:</p> <p>Exercise: Imagine in the pre-digital/internet era if you wanted to be a film director how would you go about it?</p> <p>This might be best suited to small group work followed by feedback and collation. It is likely to elicit:</p> <ul style="list-style-type: none"> • The need for production technologies – what was required and available? What would it cost? Who would pay? • If you managed to make it, what would you need to do to make it available? How would copies get made? How would it get into cinemas? Why would cinemas show it? How would people know it was there? • How would people see your film? What would their experience of watching it be? <p>This process highlights key aspects of financial and technological needs in media production and distribution, and also illuminates the experience and conditions of consumption. The advent of home video could be discussed as something which revolutionised the conditions of reception – it was the beginning of 'on demand' viewing.</p> <p>Historical work is useful because it inevitably highlights key differences in the contemporary situation. But it will become clear, nevertheless, that companies such as Sony Pictures, still maintain a significant presence through practices of vertical integration, huge investment in technology and talent, and vast distribution networks. Similarly, see Disney's acquisition of Pixar, Marvel, Lucasfilm and Marvel and consider synergies between films, TV, theme parks, merchandise, games and so on.</p> <p>Explore the notion that the power of traditional media has been reduced because of:</p> <ul style="list-style-type: none"> • affordable and accessible technology • distribution channels open to all (e.g. Vimeo and YouTube) • the widespread adoption of high-speed broadband facilitating the streaming of content in the home. <p>Then ask questions about how genuinely 'democratic' is this: To what extent do the products of 'amateurs' have the status of those of 'professionals'?</p> <p>While, on one level, there is a proliferation of all kinds of media production (perhaps comparable with the explosion of independent music labels in the 70s and 80s) at ground level, how are large companies continuing to grow, to conglomerate and to create synergies between different divisions? Note, for example, Spotify's acquisition of podcast companies.</p> <p>Exercise: Choose a media company. Find out its connections with other media companies – either as a property or an owner. Why do you think these connections exist? Who benefits? How?</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<p>In the world of video games, a company such as Ninja Theory might be an interesting example: its history with, and eventual acquisition by Microsoft can reveal the importance of particular software (games, in this case) to facilitate the sale of particular hardware (Xbox, for example).</p> <p>Media consumption can be uncovered via learners sharing their own experiences.</p> <p>Exercise: Keep a media diary for one day – list everything you watched, listened to, played, interacted with as well as where you did it, using what technology, whether alone or in company, and for what purpose.</p> <p>This simple exercise starts to build the foundations for the Media Ecology element of Component 4 – it starts to reveal the ‘mediascape’ that we all inhabit. For the purposes of this component there will be some relatively simple insights, which might include:</p> <ul style="list-style-type: none"> • Media can be consumed anywhere using mobile digital technology. • Media are ‘on demand’. • The experience of ‘live viewing’ is limited, although it includes ‘event’ TV and sports coverage. • The use of social media alongside ‘traditional media’ can create a new form of live, communal experience. • News is no longer something which can only be accessed in a particular form, place and time, but is experienced as a series of updates. • ‘Old media’ are not dead – cinemas, soap operas and newspapers still sell, but they are competing with, and attempting to integrate, new media. • Almost any music, film, game or TV programme can be found online for free via ‘piracy’. <p>Learners should be encouraged to interrogate the effects of technology on their experience of consumption – there is an opportunity here to go beyond the descriptive level of experience and to consider conceptual positions, such as ‘the attention economy’ (see: www.nngroup.com/articles/attention-economy/).</p> <p>Extension activity: what is the ‘attention economy’ and how does it explain how I use Facebook? (Discussion, short essay, presentation) Consider the actual economy of intellectual and artistic property (which will call forwards to work on regulation in Component 4) and consider their attitudes to this.</p> <p>Exercise: What media are worth paying for? Why?</p>
Past and specimen papers		
Past/specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 3: Advanced Portfolio

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
<p>Component 3: Advanced Portfolio</p> <p>KC1 KC2 KC3 KC4</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>AO3 Research, plan and construct critically informed media products, including the creative critical reflection, using appropriate technical and creative skills.</p> <p>Understanding the requirements of the four portfolio options</p>	<p>Although learners will have developed their skills through the Foundation Portfolio, do not assume that they are now experts and do not need similar scaffolding. Again, discrete practical exercises will help to build skills and understanding and lead to a better final outcome. These exercises could be built into the second year work from the outset and could be effectively linked with previous work for Component 2 on production, distribution, marketing and consumption. (Note also that the work for Component 2 lays the foundations for Component 4 – particularly the Media Ecology element).</p> <p>Depending on the size and nature of the group, the expertise of the teaching team, and resources available, you may decide to offer only one of the Set Briefs outlined in the syllabus, or you may decide to give learners free choice. Consider the amount and nature of the support that learners will require to make this determination.</p> <p>The four options are:</p> <ul style="list-style-type: none"> • Music promotion package • Film promotion package • Documentary package • Short film package <p>In each case there is a video-based major task, in addition to an online minor task and print-based minor task. Do not underestimate how demanding these tasks are – the most successful work will demonstrate an absolute grasp of conventions together with an element of originality.</p> <p>As with the Foundation Portfolio, each learner should have their own blog, in which they record:</p> <ul style="list-style-type: none"> • Research (to include analysis of existing examples, and any preliminary exercises). • Planning and production, to include outlines, scripts, storyboards, 'mood boards', test shots. • Refinement, changes and edits, together with a reflection on the reasons for these. • Their personal, specific contribution to any group work. • The final product. • A critical reflection, which focuses on: <ul style="list-style-type: none"> - how the products represent social groups or issues - how the elements work together coherently to produce a 'brand identity' - how the products address and engage with a particular audience - how the products embody the research process, and the extent to which they conform to or break with conventions. <p>Each one of the four options could constitute a whole scheme of work in its own right, so some key points, questions and suggestions are offered below to provide outline guidance:</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<p>Option 1: music promotion package:</p> <p>Exercise: What is the function of a music video?</p> <p>This should elicit some insights regarding selling music, building an audience, creating and reinforcing a brand identity.</p> <p>Exercise: What are the key features of a music video?</p> <p>This is interesting, because although there are some recognisable conventions regarding length and foregrounding of the music, for every notional ‘rule’ there are exceptions; the ‘rapid cutting’ ‘rule, for example is absent in the continuous shot of Pharrell’s ‘Happy’ (https://fstoppers.com/originals/18-most-creative-music-videos-162211), and although the video for the Beastie Boys’ ‘Sabotage’ features some frantic cutting, it does not include any musical performance elements (www.youtube.com/watch?v=z5rRZdiu1UE). It should be possible to arrive at provisional sets of conventions for particular genres and for particular artists – a shared resource which should be underpinned by an understanding of the significance of terms such as identity, attitude and authenticity (for whom does it matter, for example, if the emoting of the artist is supposedly an expression of who they really are?)</p> <p>Research will provide familiarity with the form and understanding of the conventions – watching as many music videos as possible is essential. You might like to set this as a regular task, so that learners present a music video (which they have examined in their own time) to the group and provide a commentary on it / analysis of it at the beginning of particular sessions.</p> <p>Extension activity: What kinds of artists and videos get to ‘break the rules’?</p> <p>(freely available PhD thesis about the so-called music video auteurs, Chris Cunningham, Michel Gondry and Spike Jonze: https://research-repository.uwa.edu.au/en/publications/music-video-auteurs-the-directors-label-dvds-and-the-music-videos)</p> <p>Practice exercises could include:</p> <ul style="list-style-type: none"> • developing a music video scenario from listening to a piece of music (preferably something unknown/obscure) • shooting a lip-synced sequence of a chorus (creating a playback facility on location, shooting a master shot, directing an actor to emote into camera) • shooting close ups of the lip-synced sequence and editing a short segment cutting between master and close ups whilst maintaining lip-syncing • shooting other performance elements (e.g. guitar solo) – edit sequence with master shot and close ups, maintaining sync • pitching a narrative scenario for the chosen track. <p>Pitches are useful opportunities for learners to present their ideas for a music package and to receive formative feedback from the tutor and group. They are not expected to create original music for the video and, fortunately,</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<p>there has never been a better time to find little-known music online https://soundcloud.com; it would be a courtesy for learners to check with the music's owner/producer that they are happy for them to make a video for it.</p> <p>As with other print work, test shots and typographical experiments will all contribute to a more effective final artefact. For examples of digipacks see: www.discfactory.co.uk/packaging/cd-digipaks/ and it is important that the identity created for the band/artist is consistent across both artefacts.</p> <p>Option 2: film promotion package: the final artefacts here are two film trailers, a social media page and a film poster. The emphasis, then, is on marketing, distribution and exhibition and the work will be determined by questions such as:</p> <ul style="list-style-type: none"> • How will the audience know what kind of film this is? • How will the genre be clear? • Where will it be exhibited? (Which includes thinking about where it might sit on Netflix, Amazon, Hulu etc.) <p>It is not necessary for a full script to be written for this option, but learners will benefit from producing a full outline of the story, from which they can script specific scenes/fragments which will appear in the trailers.</p> <p>Again, research should include watching as many trailers as possible in order to understand the conventions at a basic level, as well as the more sophisticated elements. Basic conventions will include the length (usually in the region of two and a half minutes) and the inclusion of scenes from the full film, not necessarily in chronological order. More sophisticated conventions relate to the swift and economical introduction of a main character and a central conflict, without giving too much away.</p> <p>Work through some of the selection here, for example: www.imdb.com/trailers/ in order to identify how the trailers:</p> <ul style="list-style-type: none"> • create a sense of genre • introduce a central character • introduce the central conflict • tease the audience with suggestions of action • use dialogue from the film over other scenes • use rapid cutting • accelerate in pace to build up to a dramatic crescendo • use music (which may not appear in the final film) for dramatic effect • use direct address, either in the form of voice over, or captions • use quotes from reviews • use statements which relate the film to others. <p>Pitching film ideas will be an ideal opportunity for formative feedback, and will also help to attenuate ideas which may be too ambitious given the resources available.</p> <p>Practical exercises could include:</p>

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • editing a trailer from an existing film (preferably without having seen the existing trailer) • storyboarding the opening of the trailer and presenting it for critique • developing fragments of dialogue which suggest emotion and drama • developing a series of titles and suggesting film genres for them • designing mock-ups for the poster • designing mock-ups for the social media page. <p>Option 3: documentary package: the outcome here is an extract from a TV documentary (the opening might work well, but not inevitably) together with a social media page and a magazine article about it. Given the blurring of the lines between TV and film, and the fact that many documentaries are only available through and exhibited on TV platforms, such as Netflix and Amazon, the category is quite inclusive.</p> <p>Key research activities will include:</p> <ul style="list-style-type: none"> • What kinds of subjects get made into documentaries? • What different kinds of documentaries are there? • What is the purpose of a documentary? • What is the audience for documentary? <p>This site, for example, www.wired.co.uk/article/best-documentaries provides brief summaries of a range of documentaries, and could generate a categorisation exercise:</p> <p>What different categories of documentary are listed here? What stories get told? Whose stories get told?</p> <p>Research must include watching a range of documentaries in order to build up an understanding of the relationships between style and subject matter. As they may be long, it may be necessary for tutors to curate a series of representative extracts and clips. It would also be useful to introduce the notion of documentary modes, using the work of Bill Nichols: https://nofilmschool.com/2015/09/nichols-6-modes-documentary-can-help-expand-your-storytelling</p> <p>Again, pitching ideas for documentary films will provide opportunities for formative feedback and will provide tutors with the opportunity to suggest ways of attenuating ideas which are too ambitious. Questions and feedback should focus on:</p> <ul style="list-style-type: none"> • Why the subject is worthy of interest • What mode would be most appropriate • What the 'shape' of the entire film would be (how it would be structured) • Who or what are the main characters and what their stories are. <p>Practical exercises could include:</p> <ul style="list-style-type: none"> • shooting an activity, such as drawing, birdwatching or mending (master shot) • shooting close ups of the activity – hands, eyes, the material – and editing this into a short sequence with the master shot • designing a mock-up of the magazine article

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		<ul style="list-style-type: none"> • writing and presenting sample copy for the magazine article, specifying the kind of magazine it would be featured in and why this is appropriate. <p>Option 4: short film package: as the syllabus suggests, the likely showcase for a short film is a festival, where such films are often calling cards for emerging talent. Increasingly such short work is also exhibited online (for example, https://vimeo.com/roseglass www.studiobinder.com/blog/best-short-films/#drama-short-films and www.shortoftheweek.com)</p> <p>Unlike the film promotion package or documentary package which entail trailers and extracts, the short film has its own integrity – it is a self-contained work in its own right. Short films often evade easy genre classification and may have an experimental or ‘art house’ quality, so it may be a challenging option for some learners.</p> <p>As with the other options, research should include watching as many short films as possible and identifying their salient features:</p> <ul style="list-style-type: none"> • What kinds of stories get told? • What kinds of protagonists are there? • What kinds of challenges do they encounter? • What kinds of worlds do they inhabit? • How are the stories resolved? <p>It might be useful to suggest that short films are ‘miniatures’ – they communicate a lot through economical means, and they often have oblique or unresolved endings.</p> <p>Practice could involve:</p> <ul style="list-style-type: none"> • Taking an existing scenario, for example, www.bbc.co.uk/pressoffice/pressreleases/stories/2002/05_may/20/tartanshorts_starcast.shtml and developing a full story from it. • Creating a ‘video portrait’ of a character – building up a sense of who they are through a combination of shots, without dialogue. • Creating a relationship between two characters, again without dialogue, but through an interplay of looks and reaction. • Writing a story idea as a short story in order to identify its essence. • Devising a poster for the film and downscaling it to postcard size (not just shrinking it!). <p>Pitching film ideas will be a valuable way of gaining formative feedback from peers and tutors, and will also help to refine and articulate the key story elements.</p> <p>See: www.screenonline.org.uk/tours/shortfilm/tour1.html for tips on writing the short script and developing it into a film.</p>

Component 4: Critical Perspectives

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
<p>Component 4: Critical Perspectives</p> <p>Section A: Media debates</p> <p>Media regulation</p> <p>KC1</p> <p>KC2</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>Understanding and applying knowledge of media regulation to a range of contexts.</p>	<p>Component 4: Critical Perspectives represents a development of work begun for Component 2 and the synthesis of key ideas which have been explored throughout the course. There is a greater need at this stage for learners to be aware of theoretical approaches to these dimensions of the media, and to be able to relate concrete examples to these theoretical perspectives.</p> <p>Media Regulation includes a huge range of possible case studies and examples from regulation of the press (in terms of ownership and accuracy) to regulation of film and TV on the basis of potential harm or offence. Begin by defining Media regulation in the country/region of delivery. Open a discussion by asking:</p> <ul style="list-style-type: none"> • How is Media regulated where you live? • Has Media always been regulated in this way? • What effect does Media regulation have on consumption? • Are there different ways of regulating the Media? • How do other countries/regions regulate their Media? <p>It is preferable to study regulation in your country/region. However, this may not always be possible because of the sensitivity of the subject. If this is the case, and you still wish to explore this topic, it is suggested that you encourage learners to research the UK model. There is plenty of material available on the Internet to facilitate this approach. Alternatively, an approach to regulation could be taken which focuses on intellectual property, ownership, piracy or misinformation – issues of morality are only one dimension.</p> <p>Learners could then take responsibility for different decades of the 20th/21st Centuries and different media (TV, Film, Print, Radio, Online) and could then research, and present, developments in regulation during the period they have been given. Their findings could be used to create a visual timeline of the historical context of regulation. (Once again, this needs to be handled sensitively according to the political situation of the country/region where the material is being delivered.)</p> <p>Learners could then research regulation in different countries, especially the UK and the USA, and compare how it is similar/different to that of their own. Historical contexts could also be compared if appropriate.</p> <p>Other areas of focus as required by the syllabus:</p> <ul style="list-style-type: none"> • <i>the arguments for and against specific forms of media regulation</i> • <i>the effectiveness of regulatory practices, including the ability to impose or recommend sanctions</i> • <i>the wider social issues relating to media regulation</i> • <i>the roles of different regulatory bodies in relation to ownership, morality and accuracy</i> • <i>the legal and ethical frameworks within which media producers and distributors must operate.</i> <p>Learners could be encouraged to independently research case studies focussing on media regulation (or any of the areas of focus above). These could then be shared in preparation for responding to an unseen question</p>

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		<p>about media regulation. The debates about internet regulation are particularly pertinent and action is problematic because of its lack of central organisation and the fact that it is an international medium, so does not fall under a particular jurisdiction.</p> <p>A useful resource from the University of Leicester can be found here: www.le.ac.uk/oerresources/media/ms7501/mod2unit11/page_01.htm</p> <p>Regulation could include:</p> <ul style="list-style-type: none"> • taste and decency • illegality and incitement to crime • ownership and pluralism • intellectual property and piracy • public service and responsibilities to the nation.
<p>Component 4: Critical Perspectives Section A: Media debates Postmodern media KC1 KC2</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence.</p> <p>Understanding and applying knowledge of</p>	<p>Postmodernism is notoriously tricky to pin down, as evidenced here: https://plato.stanford.edu/entries/postmodernism/ – it can refer to a general condition of contemporary life in which representations, reality, surfaces and styles are chaotically intermingled, or it can refer to specific modes of communication which are arch, self-referential and knowing (irony is often referred to as exemplary of the postmodern mode).</p> <p>Fortunately, there are plenty of definitions and discussions online, which will make possible an initial ‘foraging’ exercise for learners.</p> <p>What is postmodernism? As characteristics emerge around pastiche, intertextuality and parody it will be possible to put these ideas to the test in relation to some media texts.</p> <p>Learners should be encouraged to identify what sorts of repertoires of knowledge and experience are necessary in order to make sense of certain media texts, and how they might function ‘dialogically’ – that is, say one thing, but invoke other meanings through referencing or quoting from something else. They should also be encouraged to identify ways in which belief in certain kinds of reality can be less important than belief in media representations of that reality (the spectacle and rhetoric become more significant). Guy Debord’s 1967 work <i>The Society of the Spectacle</i> is a critique of media-saturated capitalist culture is still relevant in diagnosing aspects of the postmodern condition (there is an excellent gloss on it here: https://hyperallergic.com/313435/an-illustrated-guide-to-guy-debords-the-society-of-the-spectacle/).</p> <p>Similarly, and more recently, Fredric Jameson, diagnoses the postmodern condition as characterised by:</p> <ul style="list-style-type: none"> • An ahistorical mode (lacking a sense of the past – history becomes another set of signifiers which can be played with). • A lack of distinction between ‘high’ and ‘low’ culture.

Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>postmodern media to a range of contexts.</p>	<ul style="list-style-type: none"> Surfaces – increasingly there is no time for depth – politics becomes soundbites, protests become slogans, the world is a collection of images. Affectlessness – the predominant mode of irony and ‘knowingness’ leaves little room for real emotion, but short, sharp intense emotional responses are elicited through surface representations of things of which people have no first-hand experience, e.g.: Brexit, the death of Diana, refugees. Technologies of reproduction and recirculation, e.g.: all social media. <p>Another excellent gloss: https://cla.purdue.edu/academic/english/theory/postmodernism/modules/jamesonpostmodernity.html</p> <p>As always, anchoring the arguments in specific texts or phenomena is key to demonstrating a sophisticated understanding of the concept and how it might be useful in making sense of contemporary media. The focus for examination questions will be on:</p> <ul style="list-style-type: none"> the arguments for and against understanding some forms of media as postmodern the ways postmodern media texts can challenge traditional relationships between texts and audiences the relationship between postmodernism and popular culture the ways media audiences and industries operate differently in a postmodern world the relationship between postmodernism and narrative. <p>Exercise: Watch a TV news story. What features does it have of ‘The Society of the Spectacle’?</p> <p>Extension activity: read about the difference between pastiche and parody here: https://cla.purdue.edu/academic/english/theory/postmodernism/modules/jamesonpastiche.html. Now find some examples of each in contemporary media.</p>
<p>Component 4: Critical Perspectives Section A: Media debates Power and the media KC1 KC2</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of</p>	<p>Power and the media are a topic which asks learners to interrogate the nature of power, how it is wielded, by whom and in what ways. This could be the power to represent, to speak for a particular group, or the power to acquire independent companies in order to benefit from their brand and market share. It could also be the growing power of individuals to produce and distribute their own material, to create their own brands and to make an impact on political discourse via social media.</p> <p>As with all the topics in this component, the potential range of case studies and examples is huge, but some exercises might illustrate these different types of power.</p> <p>Exercise: Find two or three news stories about refugees/asylum seekers. How are they represented? What rhetoric is used? How is the reader positioned in relation to the refugees?</p> <p>Exercise: Examine the ‘Brexit’ campaign in the UK and/or Donald Trump’s election campaign in the USA. What kinds of power in the media were evident?</p> <p>Exercise: What does Lennie Henry’s campaign about diversity on television tell us about power in the media? https://rts.org.uk/article/sir-lenny-henry-diversity-makes-tv-better</p>





Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>theoretical and creative approaches, supported with relevant textual evidence.</p> <p>Understanding and applying knowledge of power and the media to a range of media contexts.</p>	<p>Exercise: What kinds of representations of women can you find in advertising? How ‘powerful’ are they?</p> <p>There is also an opportunity here to consider the power of ‘media messages’; although there may now be an enormous quantity of voices in the public sphere, there is still a sense that some voices are more powerful than others, some representations are more potent than others, and that when media messages are aligned with dominant ideologies they are particularly powerful.</p> <p>Media ownership will be one factor to consider, and there are examples of media outlets being directly influenced, or self-censoring, because of their owners, but more significant will be what Slavoj Žižek calls the media’s ‘Standard Operating Procedure’– its reproduction of ideological ‘truths’ about which voices count for more than others, its reduction of complex conflicts to spectacle, and the general reinforcing of ‘common sense’.</p> <p>Learners might also consider, however, how media messages may be rejected or subverted, perhaps using strategies of <i>detournement</i> www.theguardian.com/uk-news/2018/mar/03/young-brixton-activists-recreate-film-posters-with-black-leads, producing their own texts, or mounting social media campaigns.</p> <p>Key areas in the examination are:</p> <ul style="list-style-type: none"> • the mediation of national, regional, individual and group identities • the dynamic nature of power relationships within and between audiences and the media • the power of rhetoric in the media • the construction and reception of campaigning and marketing messages • the way access to the media may be limited or controlled, including the democratic distribution of voices.
<p>Component 4: Critical Perspectives Section B: Media ecology</p> <p>KC1 KC2 KC3 KC4</p>	<p>AO1 Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately.</p> <p>AO2 Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and</p>	<p>As the concept of Media Ecology draws upon all Media forms and ideas it is by its very nature synoptic in relation to this course. Learners can draw on case studies they have previously explored, relate them to each other and illuminate them with theoretical perspectives.</p> <p>The notion of media ecology can be traced back to Neil Postman and Marshall McLuhan, but its contemporary relevance is clearly driven by the saturation of all aspects of contemporary existence with media and media technologies. Work on this component is inevitably historical – contrasting the present with the past, and analysing the present in order to develop ideas about the future.</p> <p>Learners could conduct a piece of group-based historical research in order to kick start this work: “What did the media landscape look like before 1990?” This should elicit insights into pre world-wide-web media – the limitations of distribution and access to media, the limited range of media forms, the physicality of media, the clear demarcations between media, the distinction between ‘mass media’ and personal communications. This could be contrasted with learners’ descriptions/diaries of their own media habits, the range of texts, interactions and technologies that they use routinely and how they, consequently, perceive their place in, and understand, the world.</p>





Syllabus ref. and Key Concepts (KC)	Assessment and learning objectives	Suggested teaching activities
	<p>creative approaches, supported with relevant textual evidence.</p> <p>Synthesising knowledge and understanding of the key concepts.</p> <p>Adapting and applying knowledge of key concepts to a variety of media environments.</p>	<p>Examples from other components can and should, be drawn upon – particularly those that illustrate changes in power, technology and audience engagement – and learners should be encouraged to develop a broad perspective in order to understand how contemporary life is ‘mediatised’, that is, that we are always thinking and acting through and with mediated information and media technologies. Learners might look, for example, at the ways in which their own language, thought and identity are already influenced and inflected by the media.</p> <p>Dystopian and utopian fictions will be useful as ‘thought experiments’ in order to develop discussions about possible technological futures, and these may inform debate sessions in which provocative proposals are offered by one side and contested by the other. The use of contemporary evidence of technological development, ownership patterns, marketing, social media and media production trends, for example, will all equip candidates to engage with the informed, imaginative analysis needed for this component.</p> <p>Learners could produce blog entries, presentations, handouts or vlogs to explore their ideas, and could make use of a range of creative presentation applications, such as those used for formative pitching and presenting in previous components, to address questions focussing on:</p> <ul style="list-style-type: none"> • audience engagement with evolving media environments • convergence of personal communication technology and mass communication technology • impact on society of technological change including the collection and sharing of information and data protection • the nature of globalisation and the responses of audiences and institutions • the changing nature of media ownership and distribution models including net neutrality • the representation of public and private personae • the relationships between software, hardware and audiences • the impact of developing technologies on media language • changing modes of reception and their impact on audiences. <p>The materials can be shared and used in preparation for responding to an unseen question about Media Ecology.</p> <p>Conclude this unit of work with exam style questions. It is often useful to instigate exam responses using a pairs system in which learners sit with one other person to mind map responses to a question before moving to a different question with a different partner. By approaching exam questions in this way learners feel supported and gain skills at responding quickly to previously unseen tasks.</p>
<p>Past and specimen papers</p>		
<p>Past/specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)</p>		





Appendix 1: Introductory media language


Media forms	Different types of media products, such as films, TV programmes, magazines, radio programmes.
Media platforms	A term which has arisen to account for the various convergent combinations of old and new media, for example, Amazon, Netflix and iPlayer are internet platforms for distributing and exhibiting TV and film. A platform is a technological space in which media can be consumed.
Synergy	The process through which a series of media products derived from the same text is promoted in and through each other.
Representation	The processes (and end results) by which reality is subject to selection, exaggeration and repetition, so that certain representations (often of subordinated groups and associated places) become typical and taken for granted. Also used, more neutrally, to refer to aesthetic representation.
Mise-en-scène	The visual information in a scene or shot, such as, setting, lighting, colour, shape, costume, make-up, expression, movement, symmetry. Mise-en-scène tends to refer to the <i>content</i> of a shot, but this will be inflected by the shot-type.
Media franchise	The capacity to extend the life of characters, settings or trademarks by producing further products, usually in popular genres such as super-hero or action.
Iconography	Icons are particular signs that are powerfully associated with something else, such as religious icons. By extension, in media, icons are signs we associate with particular genres (e.g. technology for sci-fi, saloon doors for westerns).
Intertextuality	Within a text, visual or audio references are made to other texts. It is expected that audiences will recognise such references, although more obscure references will require different repertoires of experience in the audience
Genre	A term of classification which groups media texts of a particular kind together – usually particular kinds of film or TV narrative, but styles, stars and production companies may all be used to make generic distinctions between texts
Convergence	The coming together of media technologies so that the boundaries blur. Usually this refers to technologies of distribution and reception (e.g. TV and the internet).

Appendix 2: Camera shots and angles

Shot type	Description	Example
Extreme long / Establishing	Used to set the scene or as an establishing shot, often outside. This shot can be taken from as far away as a quarter of a mile.	
Master	This shot, like the Establishing Shot also sets up the scene through showing <i>key signifiers</i> , however, whilst the Establishing Shot leans towards showing the setting and location, the Master Shot contains the main characters for the length of the shot.	
Long	This shot shows images in 'life size' in the context of the distance between the cinema screen and the image: for example, the height of a child might appear to be 3-4 feet. Usually this contains a full body shot.	
Medium / mid	A shot that shows a character from the waist up. An alternative to this shot is a two shot (includes two people) and a three shot (includes three people).	

Shot type	Description	Example
<p>Over the shoulder</p>	<p>This shot is taken from 'over the shoulder' of a character and is often used to make the audience feel as though they are actually included in the conversation/action. It is a form of point of view (POV) shot.</p>	
<p>Point of view (POV)</p>	<p>This shot is taken from the view of the person looking/speaking. POV may be literal (as in this image) or it may be implied when, for example, a character looks off-screen and we then see what they are looking at.</p>	
<p>Close up</p>	<p>This shot shows a part of something, for example, someone's face and is used to draw attention to the thing / person or emotions.</p>	
<p>Extreme close up</p>	<p>This shot is even closer than the last one, and creates an image larger than the eye would usually see.</p>	

Shot type	Description	Example
<p>Wide</p>	<p>A shot in which an actor might appear very small against the landscape as the image as a whole gives a much wider view than the individual.</p>	
<p>Aerial</p>	<p>A shot taken from a high viewpoint, as though it is taken from a drone showing a bird's eye view.</p>	
<p>High angle</p>	<p>A shot that is taken from above a character / setting to create a sense of empowerment for the character with Point of View, as it diminishes the figure in the frame.</p>	
<p>Low angle</p>	<p>A shot taken from a low angle, this helps to reinforce intimidation or disempowerment for the character with Point of View, as it creates an overwhelming perspective.</p>	

Shot type	Description	Example
Canted angle / Dutch angle	This is a shot taken with a tilted horizon, often used to signify imbalance or uncertainty, but sometimes for aesthetic effect.	

Appendix 3: Camera movements

Movement	Description
Pan	A camera movement along a horizontal axis, with the camera body turning to the left or right on a stationary tripod.
Tilt	A camera movement along a vertical axis, with the camera body turning up or down on a stationary tripod.
Track	Any shot in which the camera body moves forwards, backwards or laterally. This may be on a wheeled support ('dolly'), or hand-held, possibly with a stabilisation device such as Steadicam.
Dolly	A camera support with wheels to facilitate tracking shots. The dolly may move on tracks, or freely on a smooth surface – hence 'dolly shot'.
Crane	A crane shot involves the camera being mounted on a crane or jib. It enables a wide, high perspective to be achieved, and large-scale tracking shots to be accomplished.
Steadicam	Steadicam is the brand name for a particular kind of camera stabilisation device, which has become a generic term for any similar device. It enables smooth hand-held tracking shots, which would otherwise be shaky.
Hand-held	Hand-held camera work, without the use of Steadicam, is characteristically 'unpolished'; it may involve slight movement, usually used to signify an immediacy and realism, or very erratic movement to communicate peril and excitement.
Zoom	Unlike a tracking shot, where the camera body moves in or out, a zoom shot is achieved by increasing (zoom in) or decreasing (zoom out) the magnification of the object with the camera's lens.
Reverse zoom	The reverse zoom is a combination of a tracking shot and a zoom shot: the camera tracks towards the subject while zooming out at the same rate. The subject (usually a character) maintains the same position and size in the frame, while the background shifts around them – often used to signify a turning point in the character's story. A similar effect is achieved by tracking backwards while zooming in.

Appendix 4: Sound vocabulary

Term	Meaning
Diegetic sound	Sound which has its source in the scene, or 'world of the film' (even if it is applied in post-production). A test for diegetic sound is: would the characters be able to hear this?
Non-diegetic sound	Sound which does not have its source within the world of the film, for example, mood music, voice-over addressed to the audience.
Foley	Sound effects produced to enhance the realism of actions in the scene, for example, footsteps, the clink of ice in a glass, the sound of a kiss. Foley effects are always produced in post-production and are always diegetic.
Harmony	A term which refers to simultaneous or consecutive musical notes which (according to convention) sound pleasant. In film and TV harmonious music may suggest that all is well in the world.
Dissonance	The opposite of harmony: simultaneous or consecutive musical notes which (according to convention) sound harsh or unpleasant. In film and TV dissonant music is likely to suggest that something is wrong, or about to go wrong in the world.
Pitch	The frequency of a sound. High pitched dissonant strings will magnify the effect of aggression (as in <i>Psycho</i> , for example). Low pitches may sound ominous.
Rhythm	A recurring beat forming a pattern. Rhythms may be rapid or slow, regular or irregular, producing different emotional effects in the viewer/listener.
Room tone	A recording of the sound at the location of a shoot – may be used as part of the soundscape to provide depth and atmosphere.
Soundscape	A collection of background sounds which reinforce the realism of a scene – these may be augmented in post-production with, for example, library sound effects, such as crowd murmur. This might also be described as 'atmosphere'.
Soundbed	In film and TV this may be used interchangeably with 'soundscape', but in audio work it usually refers to music played low in the mix in order to create mood or atmosphere.

Appendix 5: Website terminology

Term	Meaning
Web banner	This is the title or header on a webpage and is the equivalent to a masthead in a newspaper, or a magazine title. It is used to attract the audience and can be used to indicate the genre of the music through the font selection.
Navigational features	These are the buttons that help you move around the website. They are clearly displayed on a web page and often change appearance when you hover over them.
Multimedia features	This term refers to the use of images, video, text and audio on a website. These features add variation, information and entertainment.
Advertisements	Many websites advertise products closely linked or connected to the main focus, this is often a good way of increasing revenue from hits on the interconnected websites.
Web links	When links connect you to elsewhere on the website this is referred to as 'internal links' whereas links to another website are called 'external links'
Interactive elements	These enable users to take part and contribute to the website and could be in the form of quizzes, games, surveys, discussion forums or an opportunity to give feedback or comments about something.

Appendix 6: Magazine terminology

Term	Meaning
Masthead	The name of the magazine, in its typical font, on the cover.
Selling line	The short description of the 'identity' of the magazine under the masthead,
Main image	The image which fills the cover – a model, celebrity, animal, artefact.
Coverlines	'Teasers' for the contents of the magazine on the cover.
Typography/font	The shape, style, size and colour of the letters used.
Drop cap	The enlarged initial letter of the first word of an article – an aesthetic feature which is designed to engage the reader.
Pull quotes	Enlarged quotes from an article – these may be included in coverlines, but are also used in the body of the article to break up the page and to attract the attention of the reader.
Byline	The name of the writer of the article, usually found at the beginning. Simply, it is the 'line' which tells you who the article is by.

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