

## A LEVEL

*Delivery Guide*

# ***MEDIA STUDIES***

**H409**

For first teaching in 2017

## **Component 2: Long Form Television Drama**

Version 1

# A LEVEL MEDIA STUDIES

This guide outlines approaches and ideas, including learner activities for Component 2 Long Form Television Drama.

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

<b>Introduction</b>	<b>3</b>			
<b>Sub Topic 1 – Media Industries</b>	<b>4</b>			
Curriculum Content	4			
Thinking Conceptually	5			
Thinking Contextually	6			
<b>Sub Topic 2 – Media Audiences</b>	<b>8</b>			
Curriculum Content	8			
Thinking Conceptually	9			
Thinking Contextually	10			
<b>Sub Topic 3 – Media Language</b>	<b>13</b>			
Curriculum Content	13			
Thinking Conceptually	14			
Thinking Contextually	15			
<b>Sub Topic 4 – Representation</b>	<b>19</b>			
Curriculum Content	19			
Thinking Conceptually	20			
Thinking Contextually	21			
<b>Sub Topic 5 – Theories</b>	<b>23</b>			
Curriculum Content	23			
Thinking Conceptually	24			
Thinking Contextually	26			
<b>Sub Topic 6 – Contexts</b>	<b>29</b>			
Curriculum Content	29			
Thinking Conceptually	30			
Thinking Contextually	31			
<b>Appendix 1</b>	<b>34</b>			
<b>Appendix 2</b>	<b>49</b>			

## DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

# Introduction

This delivery guide intends to provide an overview of the specification requirements and offers some possible routes and activities through teaching the Long Form Television Drama unit. The Long Form Television Drama unit is both an in-depth study and a synoptic unit.

## An in-depth study

This unit requires learners to have knowledge and understanding of the long form television drama form through the study of two set products in relation to:

- Four theoretical frameworks – Industries, Audiences, Media Language and Representation
- Five contexts – Historical, Economic, Social, Cultural, Political
- Theory – Specified academic ideas and arguments.

As an in-depth study, learners must demonstrate both breadth and depth in their knowledge and understanding of these frameworks, contexts and theories in relation to their chosen set products.

## A synoptic unit

As a synoptic unit, learners are provided with the opportunity to draw together elements from their full course of study, including different areas of the media theoretical framework and contexts, and to demonstrate this understanding and knowledge in their examination responses.

Learners must refer to different frameworks, contexts and theoretical ideas in their response for Question 3. Centres should study all four frameworks and five contexts in relation to the set products to provide learners with as many opportunities as possible to fully respond to the exam question and address the synoptic requirement and assessment criteria of the paper.

## The set products for this unit

- Learners are required to complete a comparative study of two contemporary long form television dramas.
- One must be from the set US long form television drama list and one from the set European (non-English language) list. These set products can be found on p21 of the specification.
- Assessment will always focus on the set episodes, which will be Episode 1, Season 1 for both dramas studied.

- Teachers can choose age appropriate extracts from other episodes across season 1 to gain wider understanding of their chosen set drama and how multiple narrative strands arc and converge across the series. The viewing of this additional material is, however, entirely optional.

For the purposes of this delivery guide, the two set products referred to where relevant in these materials are:

- US set product: *Stranger Things* (Season 1, Episode 1, July 2016)
- European set product: *Deutschland 83* (Season 1, Episode 1, October 2015).

## General approaches to teaching this unit

For the purposes of this delivery guide, the guide is split in to six separate sub-topics in order to separately consider the theoretical frameworks, the academic ideas/theories and contexts that need to be studied for this unit.

However, the delivery of this unit could take a more holistic approach and may be more accessible for both teachers and learners if these frameworks, contexts and academic ideas are learned through the analysis and study of the two chosen set products. In other words, the study and analysis of frameworks and contexts are likely to occur simultaneously to and through analysis of products rather than in separate, stand-alone lessons. For example, a lesson might focus on the use of technical codes (media language) to construct specific representations (representation) that help illustrate ideas and viewpoints about historical, cultural and political events reflected in the episode (historical, cultural and political contexts) and how these constructed representations may appeal to and be interpreted by a contemporary audience (audience). However, this is just one approach and there is no reason why the relevant frameworks, contexts and theories couldn't be delivered as separate stand-alone sessions, with examples analysed from the set products, to support this.

An example scheme of work included as [Appendix 2](#) intends to offer a suggestion of how this unit might be structured if organising the study of the set products around each of the frameworks separately. The scheme also suggests how some of the materials offered in this guide could be used alongside the scheme. This is only one suggestion however and is not the definitive way to deliver this unit. Where the unit is being studied in the year plan, number of lessons available for the unit, length of lessons and academic ability of the cohort will all need to be considered when planning a suitable scheme of work.

As a synoptic unit, and therefore likely to be studied after some of the other units for H409, it can be assumed that learners already have some knowledge and understanding of the key theoretical frameworks, contexts and theories covered in the delivery of previous units. Learners may therefore benefit from some recapping or revision of previous learning prior to or during the application of knowledge for this unit.

## SUB TOPIC 1

**MEDIA INDUSTRIES**

## Curriculum content

Learners' study of Industries requires knowledge and understanding of how the media industries' processes of production, distribution and circulation affect media forms and platforms.

In their study of the chosen set episodes, learners must consider ownership and the significance of economic factors, processes of production, distribution and circulation, the impact of technology on the ways in which the drama is made, distributed and consumed and regulatory issues.

In their study of media industries for this unit, learners must have explored:

- The significance of patterns of ownership and control including conglomerate ownership, vertical integration and diversification.
- The specialised and institutionalised nature of media production, distribution and circulation.
- The significance of economic factors including commercial and not for profit public funding, to media industries and their products.
- How media organisations maintain, including through marketing, varieties of audiences.
- The relationship of recent technological change and media production, distribution and circulation nationally and globally.
- How processes of production, distribution and circulation shape media products.
- Processes of production, distribution and circulation by organisations, groups and individuals in a global context.
- The impact of digitally convergent media platforms on production, distribution and circulation, including individual producers.
- The effect of individual producers on media industries.

- The role of regulation in global production, distribution and circulation.
- The regulatory framework of contemporary media in the UK.
- The impact of 'new' digital technologies on media regulation, including the role of individual producers.



# Approaches to teaching the content

## General approaches

In order to ensure learners understand Media Industries and the relevant concepts associated with this framework, it is necessary to provide a range of opportunities to develop contextual understanding for learners to make judgments and draw conclusions about:

- ownership
- processes of production, distribution and circulation by owners and individuals
- the impact of evolving digital technology on these processes
- the role of regulation globally and in the UK.

Learners will need to understand what these concepts mean and be able to use the terminology confidently. A glossary or similar resource would be a useful tool.

Through their study and analysis of the set products, learners should be able to demonstrate their understanding and knowledge of media industries with specific examples from the set products. Learner's understanding of the concepts associated with Industries should cover the points relating to each concept for this framework, identified in [Appendix 1](#).

## Common misconceptions or difficulties learners may have

1. Learners may find the terms used for this framework difficult. They should be provided with opportunities to practise and revise these terms frequently and should be able to confidently use terms such as conglomerate, media convergence, technological convergence, synergy, platforms, formats, digital technology, streaming, time-shifting, immersive viewing, VOD, PPV, global, international and so on.
2. Learners may find it difficult to understand the chain of production, distribution and circulation. They may find it hard to remember what happens at each stage and how this can affect the ownership and the structure of ownership in relation to the set products. Learners tend to find distribution and circulation processes difficult to grasp and consider as separate processes. Time should be given to ensure learners have a clear understanding how the set products are produced, distributed, marketed and circulated. They should also be encouraged to see the impact of digitally converged technology as blurring the stages of distribution, marketing and circulation and how acts of presumption have changed the roles and linear relationship between the producer/distributor and consumer.

3. Learners may find issues around regulation, globally and in the UK, confusing and there is a lot of content to remember. They should be provided with opportunities to clearly research and document the examples they find to do with regulation for the ownership and content of their set products and, importantly, be given opportunities to debate the need for the regulation of online content in a digital age, both generally and using the set products as examples to explore these ideas.
4. The study of regulation in relation to media industries and long form TV drama can be quite general, depending on the set products chosen and whether there are specific regulatory issues to do with the products themselves. Learners may therefore find it difficult to demonstrate understanding of media industries with specific examples from the production rather than a more generalised knowledge of industries. Learners should be encouraged to find links and make connections between their general knowledge and any regulatory issues that could be applied to ownership and content within the set products.

## Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Learners are required to develop knowledge and understanding, and skills in analysis, of Media Industries in the following areas of the specification:

- CO1 – Section A – News and Social, Online and Participatory Media
- CO2 – Section A – Media Industries and Audiences: Radio, Video Games and Film

# Approaches to teaching the content

The most straightforward way to study Media Industries and concepts associated with this framework is through a range of focused research and/or comprehension activities that enable the gathering, presentation and interpretation of information. Learners need to develop an understanding of ownership, the processes of production, distribution and circulation, the impact of evolving digital media on ownership and production processes and regulation. Research activities can enable general research about industries, and learners could be invited to make connections to their set products. Or, the research can be specifically focused on just the set products so that the learner may not have a wider, general understanding of industries but would be confident in applying their knowledge and understanding of the concepts associated with industries to their set products. Either approach is equally valid but may be dependent on the academic ability of the learners to make connections and the time available to deliver the unit.

There is a lot of information to cover for the media industries framework and teachers may feel they need to present this to learners with a teacher-led approach. This can be done and the points identified in the [Appendix 1 \(Subject content\)](#) are indicative of what could be covered by teachers. However, teacher-led delivery of content isn't necessarily the best way for learners to learn. The research and comprehension activities suggested here provide an opportunity for learners to develop their knowledge and understanding of the key concepts for this framework through learner-centred learning allowing learners to take ownership of and share their learning with their peers, both during and after the unit.

The concept of technologies and the impact of evolving digital technologies, on ownership, processes of production, distribution and circulation and regulation are significant when discussing media industries. The impact of technology could be addressed separately but learners may find this repetitive. Therefore, the impact of digital technologies could be studied simultaneously to ownership, processes and regulation with a revision or recapping activity to enable learners to make connections and evaluate the impact of new media technologies to draw the issues together.

The following offers some suggestions of the ways in which the key concepts for this framework can be delivered to encourage knowledge and understanding of the framework in relation to long form TV drama and the set products. The activities for this sub-topic provide resources to support the contextual thinking laid out here.

## Ownership

There is a lot of content to cover when considering ownership of the set products. Learners will need to be familiar with some key terms and what ownership actually means and involves – so who finances and legally owns the product. Depending on when in the year plan the Long Form Drama unit is studied, it may be that learners are familiar with the concept of ownership and are able to quickly develop their existing understanding and apply it to the ownership of long form TV drama.

### **Activity: Independent research activity into ownership - Construction of a website**

See **Learner resource 1** in the Industry Activities zip folder.

This is an in-depth research activity that requires structured research and the construction of a website to record and present the research findings. This could be set as an out of class independent study project at the start of the unit with a submission date later in the unit, so that learners are given time to complete and submit the research and website. Or, this activity can take place in lesson or be presented as a flipped learning activity with the research stage completed out of lesson and the construction and population of the research website to be completed in lesson. Alternatively, if learners will struggle to complete the research activities out of lesson, they could complete the research in class and the website construction as homework.

- Learners complete structured research tasks into the ownership, production, distribution and circulation of the set products and produce a Wix or Google Site website for each set product, to document and present their findings.
- Learners will need access to the internet to complete their research and to a device that will allow them to use a Wix or Google Sites template to construct their website.
- Learners should submit the URL for their completed websites to the teacher to document so that they can be accessed for marking and revision at a later stage. Additionally, the live links to each learner's website could be posted as class blog, intranet or similar to encourage peer viewing and revision.



### The impact of digital technologies on the processes of production, distribution and circulation

Learners are likely to have a good understanding of what digital technologies are and how they have impacted on the ways in which we consume and interact with media products, especially if they have completed the News and Media Industries and Audiences units before their study of long form TV dramas. It is also likely that many learners are consumers of Netflix, Amazon Prime and online streaming services and are more likely to use online streaming platforms to consume media than linear TV. A good place to start a discussion around the impact of technologies would be with their own experiences – how do they watch TV now? Why do they choose to watch it this way? What has made it possible?

It is likely that most learners will have watched at least one long form TV drama and are likely to adopt an 'immersive viewing' mode of consumption. This will provide a good contextual start from which to develop their learning of the impact of digital technologies on long form TV dramas. There is a wealth of resources online to help explore the impact of digital technologies on the ways in which long form TV dramas are distributed, consumed and the ways in which they have changed how we watch TV. Learners can complete structured research but given the wealth of accessible materials and the need to address a range of different learning styles, reading and viewing comprehension activities that can be completed individually, in groups and as a whole class would provide a good way to cover a range of content and ideas within a lesson quite comfortably.

**Activity: Impact of digital technologies comprehension activities: The impact of digital technologies on the ways in which long form TV dramas are distributed and consumed: Has Netflix Changed TV?**

See **Learner resource 2** in the Industry Activities zip folder. Note there is a document for teachers with answers and one for learners.

- These activities can be completed in a number of ways depending on the number of learners in the class and the time available for its delivery.
- Individually, learners can watch and read through the sources answering the questions. This would work better as a homework rather than a class based activity but there would need to be opportunity for the assessment of their answers and space to draw conclusions and make judgments about the impact of digital technologies and Netflix on traditional viewing patterns and linear TV.
- A more engaging way to deliver the resources in a classroom context would be through a combination of class and group activities, the delivery of which is set out in the resource for this activity.

- As with the individual approach, an opportunity to assess understanding and to make judgments and conclusions about the impact of digital technologies and Netflix on traditional viewing patterns and linear TV must be provided. A Socrative or Kahoot quiz can be used to assess individual understanding.

### Regulation

The focus of learning about regulation needs to cover how owners are regulated in terms of competition in the market, how content is regulated globally and in the UK and how digital technologies have impacted on the ways in which media is regulated online and on mobile devices. Similarly to a study of ownership, there is a lot of content to cover here but the issues around regulation may be more general than specific to the set products chosen for study. Either individual, small group or whole class directed research activities is one way in which the study of the regulation of long form TV drama and media industries can be completed and this will help cover a range of content.

**Activity: Long form TV drama and regulation – individual or small group research and whole class debate**

See **Learner resource 3** in the Industry Activities zip folder. There is a document for learners and a separate one with teacher guidance.

- Learners complete directed but unstructured research tasks in response to three topic areas to do with regulation.
- This research can be completed either individually or in small groups, using the suggested sources for each topic as a starting point for their research.
- Learners are encouraged to develop their research into regulation by also finding their own sources for at least one of the three regulation topics, or an aspect of regulation they are particularly interested in, to further their understanding and knowledge of regulatory issues.
- Learners should also be encouraged to find out any regulatory issues concerning their set products.
- The research activity can then be followed by a structured class debate on regulation and the pros and cons of the regulation of online streaming and long form TV drama content for owners and consumers. The delivery for this is set out in the resource for this activity.
- Individual understanding of regulatory issues could then be assessed with a short piece of writing on regulation.

## SUB TOPIC 2

**MEDIA AUDIENCES**

## Curriculum content

Learners' study of media audiences requires knowledge and understanding of how audiences consume and interpret long form TV dramas in different ways, including a consideration of demographic and technological factors related to consumption.

In their study of the chosen set episodes, learners must consider how media forms target, reach and address audiences; how audiences interpret and respond to the dramas and how members of audiences become producers themselves.

In their study of audience for this unit, learners must have explored:

- how audiences are grouped and categorized by media industries, including by age, gender and social class as well as by lifestyle and taste
- how media producers target, attract, reach, address and potentially construct audiences
- 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
- how media organisations reflect the different needs of mass and specialised audiences, including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms
- the role and significance of specialised audiences, including niche and fan, to the media
- the inter-relationship between technologies and patterns of consumption and response
- how audiences interact with the media and can be actively involved in media production

- how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital
- how audiences interpret the media, including how they may interpret the same media in different ways
- the ways in which different audience interpretations reflect social, cultural and historical circumstances.





# Approaches to teaching the content

## General approaches

In order to ensure learners understand Audience and the relevant key concepts associated with the framework, it is necessary to provide opportunities to develop contextual understanding and a range of activities for learners to make judgments and draw conclusions about the ways in which audiences can be categorized, targeted and reached; how producers cater to and respond to the needs of their target audience seen through the way in which content is made to appeal to audiences; how technology is used by audiences to consume and respond to television drama; the role of specialised audiences and fans and how different interpretations of the same media in different ways by different audiences may reflect socio-cultural and historical contexts. The key concepts to cover for this framework can therefore be seen to include:

- audience types and categories
- the targeting of audiences
- the use of technology to consume and respond to long form TV drama
- audience interaction with LFTV drama
- how audiences interpret LTFV drama.

As a starting point, learners will need to know about different audience types and categories at a more general level so that they are confident in understanding the relationship between owner and audience and understand target audiences, audience demographics and psychographics. Learners also need to identify the differences between mass, niche and specialist audience types for this unit. An introduction to audience types and categorization could occur at the very beginning of Year 12, or during the delivery of the exam units that require a study of audience. This could then be developed specifically in relation to the set products in the synoptic long form TV drama unit. The following YouTube videos provide brief but very clear and accessible introductions to the concept of audience, demographics and psychographics.

- <https://www.youtube.com/watch?v=dwa7Y4T28bU>
- <https://www.youtube.com/watch?v=qZUUjq4ZefY>
- <https://www.youtube.com/watch?v=xhby7s9OJv0>

Through their study and analysis of the set products, learners should be able to demonstrate their understanding and knowledge of audiences with relevant examples from the set products in response to the general points, set out as questions that can be found in [Appendix 1 \(Subject Content\)](#).

## Common misconceptions or difficulties learners may have

1. Learners may find the terms associated with categorizing audiences such as mass, niche, specialised, demographics and psychographics difficult. These should be introduced well in advance of the Long Form Drama unit, ideally during an induction session at the beginning of Year 12, so that learners can develop their understanding of audience types and categories over the full term of the course.
2. Learners may find it difficult to remember the facts, figures and statistics to do with audience types, categories and the ways in which owners target and reach audiences. Similarly, learners may also find it difficult to remember facts, statistics and examples to illustrate their knowledge of how audiences use technology and different platforms to consume and respond to TV dramas. Learners should be encouraged to take notes, ideally using structured research grids or frames, and to present their work in a visual way using ICT and digital apps such as Padlet, Visme, Emaze, which can be saved and referred back to at later stages in the unit and for revision.
3. Learners may find the conceptual links between audiences and media language (appeal), representation (interpretation of meaning) and targeting of audiences (Industries) confusing. These concepts could be studied simultaneously so that the subtle relationships and connections between the frameworks are easier for learners to grasp and discuss with relevant examples to demonstrate their understanding.

## Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Learners are required to develop knowledge and understanding, and skills in analysis, of representation in the following areas of the specification:

- CO1 – Section A – News and Social, Online and Participatory Media
- CO2 – Section A – Media Industries and Audiences: Radio and Video Games\*

*\*not Film as this has a focus solely on the Industries framework*

# Approaches to teaching the content

As previously suggested, the audience framework, in particular how dramas appeal to audiences, how audiences interpret meaning and ideology and how owners target and reach audiences can be studied alongside the media language, representation and industries framework rather than on its own. However, it is also possible to develop a coherent, confident understanding and knowledge of audiences in relation to the set products by focusing on the key concepts for the audience framework as stand-alone activities separately. Included here are activities that can be delivered on their own or could also be adapted or incorporated into a more holistic study of audience alongside the other frameworks.

The most straightforward way to study audience and the associated key concepts is through a range of research activities that enable the gathering of primary and secondary research. These activities are intended to enable learners to develop an understanding of who the audiences for long form TV drama are, what the appeal of long form TV drama is, how they consume and respond to content, how they interact with the dramas and differences in types of audiences.

There is a lot of information to cover for the audience framework and teachers may feel they need to present this to learners with a teacher-led approach. However, the research activities suggested here provide an opportunity for learners to develop their knowledge and understanding of the key concepts for this framework through learner-centred research that learners can take ownership of and share with their peers. Importantly, it also provides transferrable skills for other subjects and life beyond school.

The concepts for audience can be seen to overlap and it is difficult to address each of them separately. For example, it is difficult to consider fandom or how audiences respond to the set product without considering how audiences use technology and online platforms also. Therefore, the research activities suggested here take a more holistic approach in their delivery than those in other areas of this guide and can, broadly, be categorized under the following two headings:

1. Activities that focus on **who** the audiences for long form dramas are.
2. Activities that focus on **the appeal** of long form dramas for audiences.

For both, learners will be required to cover most, if not all, of the key concepts associated with the audience framework to some extent so that they will have explored all aspects of audiences required for this unit as documented on p27 of the specification. Activities suggested here from both categories can be combined to help extend learner understanding and knowledge of audience categories and the appeal of dramas. They can also be used more generally or adapted to have a specific focus on audiences for the set products.

## Activities that focus on who the audiences for long form dramas are

### Independent research task 1: *Who are the audiences for long form dramas?*

See **Learner resource 4** in the Audience Activities zip folder.

This activity helps to develop strong independent study and presentation skills. It is also a good way to encourage learners to be responsible for finding and presenting their work. The production of learner sourced and produced factsheets also comprise very useful, and often very relevant and interesting, information gathering for time-poor teachers too!

1. Learners begin by working either in small groups or pairs and complete some guided research, using their own and the suggested sources on the worksheet, to research into and find relevant information about audiences for long form TV dramas in general and for the set products.
2. Learners record their findings onto the handout as they progress and they may want to take screenshots and make a record of useful sources where relevant.
3. If learners have been working in small groups, they can compare or share their findings in order to expand on their knowledge.
4. Learners then individually create a detailed factsheet, using the guided areas on the research handout for the same headings on their factsheet. The factsheet is intended to document research that covers most of the concepts to do with the audience framework.
5. After the factsheets have been marked to assess understanding, learners keep the sheets and use them as guides for their study of audiences during the unit and as revision tools prior to the exam. Any factsheets that are particularly strong can be used as learning resources and copied to other learners at the consent of the learner who produced them.

**Independent research task 2: Audience research - profiling**

See **Learner resource 5** in the Audience Activities zip folder.

- This is a simple activity to help learners understand how media producers break down audience research into demographics, psychographics and lifestyle choices. It encourages learners to see how detailed target audience 'profiles' are created by market researchers to provide an archetype of their ideal target audience member and an overview of their media tastes and preferences, making it much easier for producers to cater and appeal to their audience through the content in the drama, marketing techniques and distribution platforms.
- This activity requires learners to research and replicate the idea of audience profiling by looking at research conducted by YouGov and subsequent audience profiles available at <https://yougov.co.uk/profileslite#/>. To view the profiles fully, learners will need access to a device that enables flash based content. The site should set to the UK mode by default, but you may want to develop the activity so that learners should look at the same audiences but on the US site, as the results can sometimes differ. This can be done by clicking on the flag to the top left of the website. A comparison of UK and US audiences can open up discussion about different audience types in different places for the same products.
  1. This activity can be completed in pairs but would work best as an individual task.
  2. Learners go onto <https://yougov.co.uk/profiler#/>
  3. In the search bar, they type in the name of the chosen set product for long form TV drama.
  4. Once the results are collated on screen, learners click through, read and take notes of the different statistics and information supplied on the profile, along with the image of the typical audience member.
  5. Learners make notes on the grid on the handout provided to record the profiles.
  6. Once finished, encourage learners to make judgments and come to conclusions about:
    - \* The similarities and differences between the target audiences for the two dramas.
    - \* Which information in the profile is most useful in suggesting why the set products may appeal to this type of audience?
    - \* Which information on the profile may be most useful in helping producers target and reach audiences?

Please note: An audience profile for Stranger Things isn't on this website at the time of writing this guide. If you are studying Stranger Things, you will need to adapt the activity so that learners use YouGov to identify the breakdown of the target audience for the first set product and then, using that as a guide, create their own target audience profile, using the same categories as those on YouGov, for Stranger Things.

**Activities that focus on the appeal of long form TV dramas for audiences****Statement activity – Appeal of long form TV dramas for audiences**

See **Learner resource 6** in the Audience Activities zip folder.

- This activity can be a whole class or group activity that encourages discussion about long form TV dramas and why they appeal to audiences. It can be used as an introductory activity to the unit, a way to introduce the concept of audience or, it could be adapted slightly to form a prompt activity to identify specific reasons why the set products appeal to their target audience.
- The statements will need to be cut up into one set of statements per group or, one statement per learner or pair in the class – there are 16 statements in the resource provided.
- Two activities are suggested on the resource handout. They can be completed as separate activities or activities that follow one another. They encourage discussion and understanding of the different ways in which long form dramas appeal to audiences and the categorization activity (activity 2) leads learners to make some conclusions about which aspects of long form dramas are the most appealing for audiences.
- Learners should be encouraged to draw on their own viewing and consumption preferences to contribute to this activity and could be given the opportunity to make their own statements about why long form TV dramas and the set products appeal to audiences, as suggested in activity C in the resource.

**Research activity 1 – Primary audience research**

See **Learner resource 7** in the Audience Activities zip folder.

This activity works as a primary research activity looking into audiences for long form dramas generally. The objective of the activity is to find out who the audiences for long form TV drama are in terms of demographic, the appeal of dramas, how they decide which dramas to watch, how they consume and respond to their preferred dramas and patterns of behaviour in their viewing.

- This is to be completed individually and works best as a flipped learning activity.
- Learners use Survey Monkey, or Google Forms, to construct and distribute a survey to as many people as possible using social media or email.
- A list of questions for learners to use is provided on the resource or they can come up with their own but they should be guided to use questions that will help them address the concepts associated with the audience framework. For a free account in Survey Monkey, users can only ask 10 questions.
- Learners must produce and analyse the survey results prior to their lesson, these can be created in the programme with graphs, pie-charts, statistics and percentages. Learners can present these by importing them into Word and printing them or having them available on their devices to bring to the lesson to evidence their findings.
- Learners must then be given an opportunity to compare, contrast, make judgments and reach conclusions with their research findings in order to identify who the audiences for long form TV dramas are, their appeal, how audiences select the dramas they want to watch, the platforms they use to watch these dramas, how frequently they watch and how they respond to the dramas.

### **Research activity 2 – Vox Pops**

See **Learner resource 8** in the Audience Activities zip folder.

This activity works as a primary research activity looking into the appeal of long form dramas more generally, or it can be used to research specifically into the appeal of the set products for audiences. The objective of the activity is to find out who enjoys watching long form dramas and what the appeal of the shows is for them.

- It can be completed directly after the 'statement' activity or as an activity on its own.
- The activity works best, and is most fun, when small groups of learners (twos or threes) go out on to the local streets, stop and ask people questions. However, it can also be adapted to create a flipped learning activity for learners to complete out of lesson time and to be edited in the following lesson if leaving the school campus isn't an option.
- For the activity to work, learners will need to:
  - o work in groups of two or more depending on the facilities available
  - o use a device or camera that will let learners film and record feedback
  - o access editing or screen casting software such as Premiere Pro, iMovie or Camtasia

- o be able to leave the class room and interview people from different demographics (age, gender, profession etc.). If this isn't possible, the actual interviewing can take place for homework where learners could interview friends and family members.
- At the end of the activity, learners should be encouraged to make judgments and reach conclusions. If they have completed the YouGov profiler activity or the Survey Monkey activity, learners could make comparisons between their Vox Pops research and that found in the YouGov profiles and Survey Monkey.

### **Research activity 3 – Long form TV drama and fandom**

See **Learner resource 9** in the Audience Activities zip folder.

The objective of the activity is to find out about fans for the chosen set dramas and the range of fan-made materials available. Research into fan-made products enables learners to address how technology promotes consumption and circulation of prosumer created activity; how the drama can be seen to appeal to audiences through the ways in which fans interpret content and meaning, how they create fan based communities and how they are targeted by the programme's creators to develop, construct and maintain audiences.

- This activity can be completed individually.
- Learners will need access to the internet and will be required to search for a range of fan-made materials on websites and social media platforms.
- Learners select three different products made by fans and complete the worksheet to record their findings.
- Learners could present their findings using a visual media app such as Padlet. Learners need to post or upload their visual documents to use during the unit and as revision guides before the exams.
  - o This could also extend into a group activity where learners complete research individually and then create a group Padlet to record their findings to provide access to a greater number of research findings for each learner.
- Learners should be given the opportunity to make judgments and reach conclusions about the significance and role of fans for success of the set products.



## SUB TOPIC 3

**MEDIA LANGUAGE**

## Curriculum content

Learners' study of media language requires understanding and knowledge of how the media, through forms of codes, conventions and techniques, communicates meaning.

Learners are required to develop knowledge and understanding of the use of media language in their study of the first episode of each of the two long form television drama set products chosen from the prescribed list in the specification on p21.

In their study of media language for this unit, learners must have studied:

- How different modes and media language associated with audio-visual forms and long form TV drama communicate multiple meanings.
- How the combination of elements of media language influence meaning.
- The way media language incorporates viewpoints and ideologies.
- The codes and conventions of long form TV dramas, including the processes through which media language develops genre.
- The dynamic and historically relative nature of genre.
- How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way.
- The significance of challenging and/or subverting genre conventions.
- The processes through which meanings are established through intertextuality.
- The significance of the varieties of ways in which intertextuality is used in the chosen set products for the unit.
- How audiences respond to and interpret aspects of media language.





# Approaches to teaching the content

## General approaches

Media language requires the study and analysis of the concepts of genre, narratology and the technical audio-visual codes of long form drama in order to provide a coherent understanding of the ways in which long form dramas are constructed, how the genre has developed and how meanings within the set products are established, communicated and interpreted by different audiences.

In order to ensure that learners understand media language and the relevant concepts of genre, narratology and the use of technical audio-visual codes within it, it is necessary to provide enough opportunities for learners to develop their understanding through some research into the expected conventions of long form dramas and the genres that their chosen set products fall into, with lots of close micro-analysis of the relevant episode of the set products themselves to support this research.

Through their study and analysis of the set products, learners should be able to demonstrate their understanding and knowledge of media language, with relevant examples from the set products, in response to the general points relating to each of the key concepts for this framework, which are set out as questions in [Appendix 1 \(Subject Content\)](#). Learner understanding in relation to these concepts can then be further developed in line with the academic ability of the cohort.

## Common misconceptions or difficulties learners may have

1. Learners can find the term 'media language' difficult to understand, often confusing it with spoken or written language or media specific terminology.
2. Learners may find the idea that genre is something that can change and develop over time rather than being a set construct difficult to grasp. Some time should be spent on developing understanding of the ways in which genre conventions can be fluid and dependent on developments in technology, audience taste or preferences.
3. The analysis of narrative and narratology as the structure and function of storytelling with conventions, themes and symbols can be difficult to grasp. Learners can find it difficult to see how narratives are constructed to tell a version of a story. They may just see a 'story' and take this for granted rather than understand that the narrative is the chosen structure of the story and the order in which it is told for specific effect rather than the story itself. This may also be difficult given that long form dramas have multiple narrative threads that can converge over a season (or longer) and so identifying this in the set episode could be difficult.

4. Uses of intertextual references in the set products may be difficult for learners who are too young or don't yet have the cultural capital to recognise these references may make the study of some of the set products difficult, such as Deutschland 83 or Stranger Things, which rely heavily on intertextual references to the 1980s. If you feel this may be the case for your learners, then some basic contextual knowledge can be acquired through short research activities or stimulus material either prior to or post viewing the set episode with learners.

## Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Learners are required to develop knowledge and understanding, and skills in analysis, of media language in the following areas of the specification:

- CO1 – Section A – News and Social, Online and Participatory Media
- CO1 – Section B – Media Language and Representation: Advertising and Marketing, Music Videos and Magazines



# Approaches to teaching the content

The most straightforward way to study the concepts for media language, both the macro (genre and conventional function of narrative) and micro aspects (narrative structure and use of camera, editing, sound and mise-en-scène elements), is through textual analysis of the set products.

The following offers some suggestions of how genre, narratology (narrative) and technical codes may be delivered to learners and the activities in this sub-topic provide some specific resources in relation to some of these activities.

## Genre

A simple way to develop understanding of formal or genre codes and conventions is through a comparative analysis of products of the same form or genre. This can be achieved through class, paired or group analysis using a variety of different but related activities that help learners to understand genre, identify the codes and conventions of the form, to make some judgments and come to conclusions about the extent to which the selected set products either support or challenge these formal conventions. This approach could be delivered as set out below. Although this approach focuses on a formal analysis, the same activities can be completed to provide an analysis of genre:

### 1. Initial analysis: Codes and conventions of long form TV drama

See **Learner resource 10** in the Media Language Activities zip folder.

Using a structured handout learners analyse the opening 5-10 minutes of the first episode of the first season from four different long form drama examples (they could be from the selected list in the specification, but not your chosen dramas). Learners take structured notes to identify some key conventions. After the analysis, learners reflect on their notes and come to some conclusion regarding what they think the conventions of the long form drama are in terms of themes introduced, character types and visual style as seen through the use of camera, editing, sound and mise-en-scène elements.

### 2. Research: Codes and conventions of long form TV drama

See **Learner resource 11** in the Media Language Activities zip folder.

These initial conclusions from the analysis activity can be developed by or compared with a small scale research activity. Alternatively a small scale research activity could be used as a flipped learning activity or before initial textual analysis. Learners use the internet or relevant resources to look up the conventions of long form drama in terms of themes introduced, character types and visual style as seen through the use of camera, editing, sound and mise-en-scène elements and compare it to their own findings from the previous analysis activity. Learners then document their learning with the production of a PowerPoint presentation, Padlet, Google Doc or similar. They could visually support their findings with screenshots from the dramas they analysed in their initial analysis.

### 3. Applying understanding to set products.

See **Learner resource 12** in the Media Language Activities zip folder.

Applying understanding of long form drama conventions could then either follow the previous two activities or the conclusions learners came to about the conventions can form a recap or starting point for the activity in a separate lesson. Using a structured handout with the same focus points as the first initial analysis activity, learners complete a short analysis of the opening of each set product, make notes and then feedback their responses. In their feedback, learners identify how similar or different the conventions used are to our expectations of long form drama. This discussion can then be developed to discuss the following:

- how codes and conventions are used to help audiences recognise their genre
- how the set products contribute to changes or developments within the genre in their current form
- any similarities and/or differences in the conventions used by the set products and why this might be
- how these products help to popularize the form.

## Narratology

Narratology can be defined as a *'branch of knowledge or criticism that deals with the structure and function of narrative and its themes, conventions, and symbols'*.

Narratology is a theoretical approach to the analysis of narrative structure and function. The majority of the activities suggested below are concerned with developing understanding of narrative within the first episode of each chosen set product in relation to narrative function, structure, themes and symbols prior to learning about narrative theory. However, there are some activities included here that offer an introduction to academic ideas about narrative. This can provide the opportunity to include and extend a study of Narratology within most of the activities included here if required and some extension activities are suggested to account for this.

This analysis of narrative can be broken down into a number of activities, that can be delivered in a variety of ways, to enable understanding of the following:

- o narrative structures
- o narrative endings
- o story beats
- o character arcs.

After each activity, learners should be encouraged to make conclusions about the function, structure, themes and symbols used within the narrative. Learners should also be encouraged to consider how the narrative structure appeals to the audience through the presentation of multiple storylines and meanings.

For the timeline activities suggested below, learners or teachers may want to take photos of the completed timelines and upload to an intranet, blog or similar learning resource for access to the resources during the unit or for revision.

The timeline activities suggested below can also be completed using ICT apps such as Timetoast or Padlet instead of paper based resources.

#### **Activity: Initial introduction to some key ideas about narrative**

This activity can be completed in three different ways using the same resources: See **Learner resources 13 and 14** in the Media Language Activities zip folder.

**a. An independent flipped learning homework activity prior to a lesson analysing narrative.**

Learners complete the structured handout, finding out as much as they can about narrative types, structures, endings and codes. Learners can use either the internet as a research tool or teachers can give learners the PowerPoint slides as a handout and they read through and note down the relevant information.

**b. A pre-analysis class group activity.**

Put learners into groups of five; give each learner a different research focus to do with narrative. Learners have a set time to find out what they can about their focus and then feedback to the rest of their group. The objective is to have a completed handout with notes for the different aspects of narrative.

**c. Whole class activity.**

The teacher delivers the PowerPoint slides (Learner resource 14) and learners complete the structured handout.

#### **Activity: Introduction to narrative structure – Group activity**

Prior to the lesson, cut up frame by frame a short story from a comic book such as Beano or Marvel.

- (i) Put learners into groups of threes or fours.
- (ii) In their groups, learners order the frames into the structure they think the story is best told in and feed back their version.
- (iii) As a class, learners should discuss and make some conclusions about why the stories might be different and from this, introduce the idea of narrative as a structure and a device that provides different ways of telling the same story.

#### **Activity: Analysis of the narrative structure of the set product – group and whole class timeline activity**

See **Learner resource 15** in the Media Language Activities zip folder.

Learners can complete this activity from memory after watching the episode in full or each group can be given a 10 minute sequence to analyse. This activity can also be done using cut up visual frames of the episode and given out to groups in sequences, which the learners have to put into the correct order and add timings. This latter suggestion will require significant preparation from the teacher.

- Put learners into four or five groups (depending on the length of the episode).
- Delegate a 10 minute sequence (or equal lengths) from the episode to each group.
- Give each group either sugar paper, whiteboards or laminated plain white A3 sheets of paper that they can write down their analysis on.
- Each group analyses their 10 minute sequence and notes down the timings and order in which events in the sequence unfold.
- When finished, the class creates a timeline to show how the episode is structured and the order in which the story unfolds.

To make the activity harder, prevent each group knowing which sequences other groups have so when they are making the class timeline, they need to present back and discuss different aspects of the narrative structure as a class to help develop their understanding and knowledge of the narrative structure and when specific events unfold within it.

Once the class have created the timeline, make some conclusions about:

- the narrative structure (linear or fragmented)
- the narrative ending of the sequence (open or closed)
- the number of different storylines introduced
- whether the narrative techniques used in the episode is conventional for long form dramas or not.

# Approaches to teaching the content

## **Activity: Analysis of story beats – Carding/Sticky note group activity**

See **Learner resource 16** in the Media Language Activities zip folder.

This activity can be used to follow on from the timeline activity to provide greater detail in the analysis of the narrative structure of the sequence or, it can be delivered instead of the previous activity. The objective is to enable detailed micro-analysis of the episode's narrative structure so that narrative can be understood to be made up of a variety of behaviours, actions, reactions and events to help develop each scene and the overall development of the story in the first episode. Learners will firstly need to be introduced to what a story beat is, and what the different types of story beats are, so that they can recognise them in their analysis.

- o Put learners into small groups – if they are following on from the previous activity they could stay in the same groups but you may consider giving the group a different sequence to analyse to develop their knowledge of the episode.
- o Give each group a beat sheet and as they watch the sequence they note down exchanges of behaviour, actions or reactions and the sequential order they happen in with a time code.
- o Within each group, each learner is delegated a number of beats and, using sticky notes or flash cards, each learner writes down what the behaviour, action, reaction or emotion was, which characters were involved and how it helped to develop the story. One card or sticky note per beat.
- o As a group, they then put the cards or sticky notes into sequential order (vertically) so that they can see how the narrative structure is developed and paced.
- o If following on from the timeline activity, these cards/sticky notes could be placed underneath the timeline horizontally to show exactly where they come in the sequence.
- o At the end of the activity, encourage learners to consider the idea of pace and rhythm by looking at the frequency with which beats occur and how this can build up tension and the storyline as a result of the narrative structure.

## **Extension activity 1: identifying character and/or reversal beats**

This is a labelling activity that further develops learner understanding of narrative storytelling using beats. Learners look at the timeline they have just created with the story beats and identify which beats are character beats or reversal beats. Learners write either character beat or reversal beat on different coloured sticky notes and place them onto the relevant beats they identified in the main card/stick note activity.

## **Extension activity 2: Individual timed writing**

Learners' understanding of narrative in and detailed knowledge of the episode can be assessed through a piece of timed writing. Learners use the cards from the story beats analysis activity, and extension activities where relevant, to help support their response to the question.

## **Character analysis and timelines – Group and whole class activity**

See **Learner resource 17** in the Media Language Activities zip folder.

This activity can be delivered directly after the previous narrative structure activity but the focus is specifically on the role of characters within the narrative structure. Learners can potentially work in the same groups and with the same sequence as the previous activity if following on from this otherwise it will need to be set up with a recapping activity of the episode's narrative structure and the order in which events unfold. The number of groups and learners within each group will depend on the number of main characters within the episode of the set product chosen.

- Put learners into small groups.
- Give each learner in the group a character.
- Each learner analyses the role of the character in the sequence and notes down important actions, reactions and emotions, with the timings of when these happen, as they occur in the sequence.
- Mix up the groups so that each group is now made up of the same character and they construct a timeline to show the character's story, what happens and when, within the episode for their character.
- Each group presents their character's 'story' back to the rest of the class, sequence by sequence.
- Individually, learners then write an overview of each character's story within the episode, recording it onto a timeline handout.
- As a class make some conclusions about the different characters, their journeys within the narrative structure and how their roles help to develop the story. This could be extended to introduce or discuss:
  - \* central characters, their roles in developing narrative structure and how their stories overlap
  - \* omnipresent or restrictive narrative types and how the story is made to appeal to audiences as a result

- \* open ended narratives with predictions of what may happen for each of the characters in following episodes and the appeal of this for audiences of long form dramas.

### Technical codes

Close textual analysis of the set products is necessary if learners are to understand how the technical codes or elements of camera, editing, sound and mise-en-scène are used to construct the form and create meaning in the set products. There are a number of ways in which this kind of activity can be delivered. This analysis could be completed as a class, group or paired activity.

#### Activity: Recap of technical terms

See **Learner resource 18** in the Media Language Activities zip folder. There is a version for teachers with answers and a version for learners.

Close textual analysis requires learners to have an existing knowledge and understanding of the technical terms and devices used in camera, editing, sound and mise-en-scène. So, for example, learners should be able to recognise a close up, a jump cut, a sound bridge, a key prop etc. and their intended use or possible meanings before completing the analysis. Learners may need a recap or some support in this kind of analysis prior to completing textual analysis activities successfully. This can be done through a quick terms and definitions matching activity for example, where learners work in small groups or pairs, are given a pack with cut up terms and definitions and they work their way through pairing the correct definitions. Learners can then self-correct by comparing their version with a correct hard copy version and learning could be further assessed through identifying four elements each in a short screening.

#### Activity: Jigsaw group analysis

See **Learner resource 19** in the Media Language Activities zip folder.

The most straightforward approach to analysis is a 'jigsaw' group activity, which can be delivered in a number of ways. Learners work in groups of fours. Each group or learner picks a 'card' to identify which technical term (camera, editing, mise-en-scène or sound) will be their focus of the analysis. This is followed by analysis of that element in a specific sequence, note-taking and then either individually or in groups feeding back their analysis. At the end of the activity, all learners will have analysed a separate technical area, made notes for that area, fed back their analysis and then taken notes of the other three technical areas.

### Activity: Annotated screencast of a key sequence

See **Learner resource 20** in the Media Language Activities zip folder.

A further activity to develop micro-analysis skills and identification of meaning is through the construction of an annotated screencast of a specific sequence or sequences from the set product. This can follow the jigsaw group analysis activity above or be a stand-alone activity. To complete this activity, learners will need access to a computer or device. Screen casting software will need to be available, such as Screencast-O-Matic, which is free and available on a PC and Mac. Alternatively Camtasia works well but requires an educational subscription. Learners screencast the selected sequence(s) and then annotate different uses of the technical elements, with their intended meaning at that point, as they are seen on screen. Learners could use their notes from the previous jigsaw analysis activity (if applicable), enabling them to extend their analysis of the sequence and ensuring that every learner has analysed each of the four technical elements in some way.

- o <https://screencast-o-matic.com>
- o [http://shop.techsmith.com/store/techsm/en\\_GB/pd/productID.289738300](http://shop.techsmith.com/store/techsm/en_GB/pd/productID.289738300)

### Writing extension activity

As an extension activity to one or both of the above tasks, learners could be set timed writing responding to a question asking how the use of media language constructs meaning in their set product. Learners can plan answers in groups and then write a response to the question individually.



## SUB TOPIC 4

# REPRESENTATION

## Curriculum content

Learners' study of Representation requires knowledge and understanding of how the media portray events, issues, individuals and social groups.

Learners are required to develop their knowledge and understanding of representation in their study of the first episode of each of the two long form TV drama set products chosen from the prescribed list in the specification on p21. In their study of these episodes, learners must consider the values, attitudes and beliefs conveyed and the social and cultural context of these representations. Learners must also consider how these representations may generate a range of ideological viewpoints and position audiences to respond to these representations.

In their study of representation for this unit, learners must have explored:

- The way events, issues, individuals and social groups, including social identity, are represented through processes of selection and combination.
- How and why particular social groups, in a national and global context, may be under-represented or misrepresented.
- How and why stereotypes can be used positively and negatively.
- The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups.
- The impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups.
- The way the media constructs versions of reality and makes claims about realism through representation.
- How media representations convey values, attitudes and ideological beliefs about the world and how these may be systematically reinforced across a wide range of media representations.
- How representations may invoke discourses and ideologies and position audiences.
- The effect of social and cultural context on representations.
- The effect of historical context on representations.

- How audiences respond to and interpret media representations.
- How audiences response to and interpretations of media representations reflect social, cultural and historical circumstances.



# Approaches to teaching the content

## General approaches

In order to ensure learners understand representation and the relevant key concepts associated with the representation framework, it is necessary to provide a range of opportunities to develop contextual understanding and close textual analysis for learners to make judgments and draw conclusions about the different ways in which individuals, groups and events are represented, how these representations communicate wider ideological values which can be interpreted in different ways by different audiences.

Through their study and analysis of the set products, learners should be able to demonstrate their understanding and knowledge of representation with relevant examples from the set products, in relation to each of the key concepts for this framework, which are:

- representation and stereotypes
- realism
- semiotics, signs and signifiers
- ideology and dominant ideology including the expression of viewpoints and values.

By the end of the unit, learners should be able to demonstrate their knowledge and understanding of these concepts and should be able to answer the general points relating to each of the key concepts for this framework, which are set out as questions in the [Appendix 1 \(Subject content\)](#).

As a starting point, learners will need to know what the key concepts mean and be able to use the terminology confidently. A glossary or similar resource would be a useful tool.

## Common misconceptions or difficulties learners may have

1. Learners may find the term 'realism' difficult to understand, and may struggle to understand how realism is a construct achieved through the selective use of media language elements to achieve the aim of appearing 'real' and therefore 'true'. Prior to analysing representations in the set products, learners may benefit from some introduction to realism, constructed realism, how certain technical elements of media language are particularly helpful in constructing realism and why it is used in the media.
2. Learners may find the concept of semiotics, signs and signifiers difficult and prior to the analysis of signs, signifiers and connotations in the chosen set products, they may benefit from an introduction or recap of these terms.

3. Learners may find it difficult to understand the impact of social, cultural and political contexts on the representations offered in the set products, especially if these contexts differ in the original countries in which the set products are set and produced. In order to understand the impact of industry contexts on choices made about representations, learners will also need an understanding of economic contexts. Learners should be provided with opportunities to develop an understanding of representation in relation to contexts in terms of:

- a. what the five contexts actually mean and include
- b. the contexts in which the drama is set
- c. the contexts in which the drama is produced.

Please see the chapter on Contexts for suggestions on how to deliver Contexts.

## Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

Learners are required to develop knowledge and understanding, and skills in analysis, of representation in the following areas of the specification:

- CO1 – Section A – News and Social, Online and Participatory Media
- CO1 – Section B – Media Language and Representation: Advertising and Marketing, Music Videos and Magazines

# Approaches to teaching the content

The most straightforward way to study Representation and the associated key concepts is through a detailed textual analysis of the set products. Textual analysis allows for the study of the representation of individuals, social groups, events and issues; the analysis of realism and how it is constructed to create 'natural' representations; the analysis of key signs and signifiers within the set products and how ideology is subsequently communicated and interpreted by audiences.

These concepts could, potentially, be studied simultaneously or as separate topics on their own. Regardless of which way a study of representation is delivered, learners would benefit from the opportunity to develop their knowledge and understanding of the key concepts for this framework before applying it to and identifying examples from the set products to illustrate their understanding. For example, if the analysis of the concepts is to take place simultaneously through detailed textual analysis, then some time must be provided to cover the key concepts for the framework so that learners are clear what realism in media is, how it is constructed, what stereotypes are, what signs and signifiers are and so on.

The following offers some suggestions of the ways in which the key concepts for this framework can be set up prior to the detailed textual analysis of representation, stereotypes, realism, semiotics and ideology in the chosen set products with consideration of how these representations are constructed by producers and interpreted by audiences.

The activities in the final section of this sub-topic provide resources to support the contextual thinking are laid out here.

## Introducing the key concepts to be studied for this framework

Depending on when learners access this unit in the year plan and given that the Long Form TV Drama unit is synoptic, learners are likely to have some existing knowledge of representation given the conceptual links to other areas in the specification. The following suggestions for delivery may therefore need adapting depending on the existing knowledge learners have of these concepts.

### *Activity: A general overview of the concepts*

See **Learner resource 21** in the Representation Activities zip folder.

Learners can be provided with a factsheet or handout that covers the key concepts and provides a definition and simplified overview of the concept. This could be used in a flipped learning context whereby the learner reads and makes notes, which is completed as homework. Learners should be provided with some form of assessment at the start of a lesson if it has formed homework, in order to assess understanding of each of the issues. This can be achieved with a quick Socrative quiz, <https://www.socrative.com>, which learners can access and complete on their devices, whilst teachers can view statistics on learner responses and make a judgment about how well learners have actually understood the concepts in the handout.

### *Activity: Specific introduction to key concepts*

See **Learner resource 22** in the Representation Activities zip folder. Note there is a learner worksheet and a PowerPoint presentation.

Learners may benefit from a quick but more detailed delivery of the key concepts that allows for a mix of teacher-led and peer learning in class. For example, learners may find the concept of signs, signifiers, denotation and connotation difficult to understand. A structured delivery of these concepts with quick but accessible activities to apply and assess understanding are useful if learners are to identify key signs, signifiers and interpret associated connotations and therefore messages and values in their chosen set products successfully.

## Textual analysis of representations in the chosen set product

Focused textual analysis is a good way to develop detailed knowledge and understanding of representation in the set products. Textual analysis could be delivered using a variety of methods that would allow for whole class, group, paired or individual learning. Analysis of short, key sequences in detail, rather than a more general analysis of the whole episode, would enable learners to demonstrate depth in their knowledge and understanding of how representations, and associated meanings, are constructed. A structured approach could be adopted whereby learners are delegated specified key sequences from the set product that are selected by the teacher or, learners could be invited to select their own sequences for detailed analysis. Alternatively, both approaches could be adopted with the latter enabling learners to further demonstrate their learning. Any focus of the textual analysis would need to provide opportunities for learners to simultaneously analyse the following in the chosen sequence:

- representation and stereotypes of individuals, social groups, social identities, events and issues
- realism and how it's constructed
- the use of key signs, signifiers and associated connotations
- how ideology and dominant values are communicated either positively or negatively through the representations offered
- how view points and values consequential to these representations are interpreted by audiences.



**Activity: Detailed textual analysis 1 - Textual analysis and feedback**

See **Learner resource 23** in the Representation Activities zip folder.

There are a number of ways in which this activity can be completed depending on whether or not opportunities for whole class discussion or smaller group activities meet the learning needs of your learners.

- i. This activity could be completed as group work within a whole class analysis. Learners are divided up into small groups and each group is given an analysis focus. All learners watch the same sequence. After their analysis, the groups are given an opportunity to compare their observations for the focus and note down their analysis onto a work sheet. Each group then feeds back to the rest of the class who take notes and could be encouraged to draw conclusions and make judgments about representations in the sequence.
- ii. Learners work in small groups and each group can either be given the same sequence or a different sequence to analyse. The group complete the analysis through discussion as they work their way through the sequence, stopping and starting where relevant, and complete all aspects of focus on the worksheet. This could be followed with a presentation of the sequence to the rest of the class or a short writing activity that discusses how messages and values are communicated through the representations constructed in the sequence they analysed in class. This approach would require access to computers or devices where the sequence could be played simultaneously in class.

**Activity: Detailed textual analysis 2 - Creating a group Padlet**

See **Learner resource 24** in the Representation Activities zip folder.

This activity requires some preparation by the teacher beforehand and learners will need access to a device that enables flash based apps and content in order to complete the activity. Working in groups of three, each group is given a specific sequence to analyse. Each learner in the group is given a different representation focus: key characters; events and issues; social groups. For their focus, they analyse the representation in response to the same criteria and take notes on a handout. Then, each learner in the group accesses the same Padlet and simultaneously present their analysis findings. This is a visual activity that will require learners to screenshot examples from the sequence and annotate them to show how the representations are constructed. The completed Padlets are then posted to a class blog, intranet etc. that all learners access. A follow-up activity can be for all learners in the class to read through the class Padlets and take notes about the representation in each sequence. This could then be followed by a writing activity where learners are required to use the examples provide in the Padlets to help structure and illustrate their answer.

**Activity: Detailed textual analysis 3 - Character presentations**

See **Learner resource 25** in the Representation Activities zip folder.

This activity requires learners to work individually, in groups and as a whole class.

- Learners are delegated a key character and a sequence in which to analyse the character's representation, completing a worksheet to document their analysis of the representation.
- Once the analysis is completed, learners form character 'groups' and compare the character's representation across the sequences analysed, making some judgments and coming to some conclusions about their representation in the first episode of the set product.
- The groups create a synopsis of the character as if it were for a press pack advertising the characters for the Drama. The character summary would need to provide a short, snappy overview of the character, which incorporates references to their representations, behaviour and values in the drama and aims to sell their representation to the audience.
- Alternatively, the groups could make a number of different social media accounts, 1 per learner in the group, which constructs the character using the representational tools used in the drama.
- Each group presents back their character to the rest of the class. At the end of the activity, learners should be invited to make judgments and draw conclusions about the representations of characters in the set product.



## SUB TOPIC 5

# THEORIES

## Curriculum content

Learners' study of theory requires knowledge and understanding of 19 prescribed academic ideas in relation to each of the four frameworks. They may be asked to write about theory in the exam to show *understanding and knowledge* of the academic framework through their understanding of academic ideas (AO1); to '*analyse* media products...through the use of academic theories' (AO2.1) and to '*evaluate* academic ideas and arguments' (AO2.2).

The Long Form TV Drama unit is an 'in-depth' study and as such learners must study all 19 specified theories in their study of this unit and in relation to their analysis and knowledge of the set products they have chosen.

As Question 3 is a synoptic question, learners should aim to refer to theoretical ideas from at least two different areas of the theoretical framework in their response. They should also be prepared to evaluate the relevance of theoretical ideas to long form television drama in Question 4.

In their exploration of theories for this unit learners must have studied the following:

### Industries

- Power and Media Industries (Curran and Seaton)
- Regulation (Livingstone and Lunt)
- Cultural Industries (Hesmondhalgh)

### Audiences

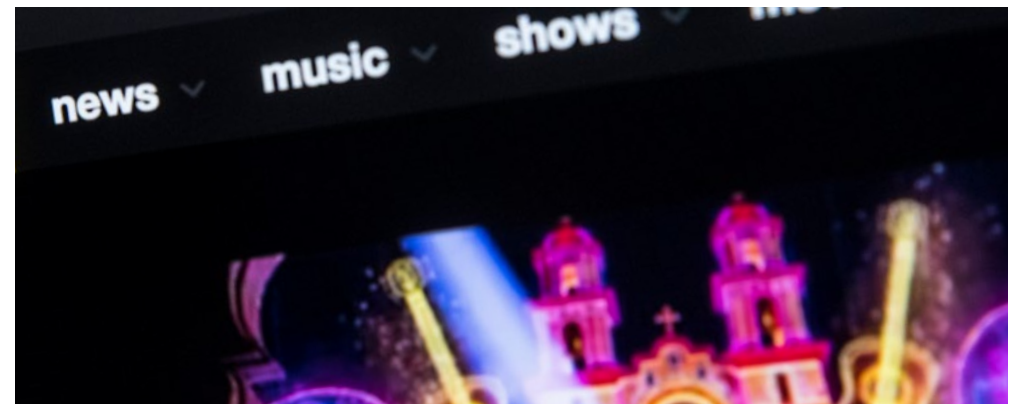
- Media effects (Bandura)
- Cultivation theory (Gerbner)
- Reception theory (Hall)
- Fandom (Jenkins)
- The 'end of audience' (Shirky)

### Media language

- Semiotics (Barthes)
- Narratology (Todorov)
- Genre theory (Neale)
- Structuralism (Strauss)
- Postmodernism (Baudrillard)

### Representation

- Representation (Hall)
- Identity (Gauntlett)
- Feminist theories (hooks, Van Zoonen)
- Gender performativity (Butler)
- Ethnicity and postcolonial theory (Gilroy)





# Approaches to teaching the content

## General approaches

The requirement to learn, understand and apply 19 different theories to two set products is best approached with a 'bite sized' method that enables learners to feel confident in their understanding of the theories and provide opportunities to then develop this understanding and knowledge of how they apply it to the set products.

An overview of the academic ideas that learners should know for each theory and theorist is set out on pp 54-59 of the specification under the heading *Academic ideas and arguments to be studied*. This guidance is a clear starting point from which to deliver the prescribed academic ideas from each theoretical framework. It is then up to each Centre if they want to develop these ideas further depending on the academic ability of their cohort.

In terms of learning the theoretical ideas, by the end of the unit learners must be able to:

Understand the theories in relation to each framework:

- Know which framework each theorist and theory relates to
- Understand what each of the academic ideas mean

Understand the theory in relation to the set products

- Apply their understanding of the theories to the two set products
- Identify relevant examples from each of the set products to support or challenge the theory

Evaluate the theory

- Evaluate the usefulness and limitations of each theory in helping to understand the set products and long form TV drama in relation to the different frameworks.

## Common misconceptions or difficulties learners may have

1. Remembering the names of theorists – learners may find remembering the names of theorists difficult. There are 18 theorists (19 ideas) and learners may confuse them. It is important that learners are given opportunities to use the names of theorists and their associated theories. This can be achieved through very simple repetition activities, such as a register theme whereby learners have to say the name of a theorist when their name is called in the register. This can then be developed by asking, what their idea is or which framework do they fit into. Quick learner-led recaps such as visual activities, also work well to help memorise names. For example, images of the theorists can be laminated and cut up. Working in pairs, learner A shows nine images to learner B who has to guess who each theorist is and vice versa. For this to work, images of the theorists would have to be used at some point in their learning of the theory however, but visual aids and register themes can help memory recall.

2. Understanding the theory – learners may have difficulty not only remembering the names of theorists but also what their theory is and what it means. To help address this, the academic ideas for each theorist should be presented in a bite size way to learners in simple quotations or summaries of what the theory means. The guidance on pp54-59 on the specification can be used to create theory cards that offer a summary of what each theory is and what it means. These can be used to present theories, apply theories to the set products and also revise the theory. They could also be used in conjunction with the images suggested above to 'match' the theory with the theorist. Learners will feel more engaged, and confident, if they can take a simple (or simplified) idea, understand it in detail and develop it rather than being initially presented with difficult and extended theories that will demotivate them. This will also provide opportunities to develop confidence so that learners can extend their understanding of the theories presented to them and take ownership of this. If presenting learners with excerpts from the theoretical ideas of Butler or Baudrillard for example, some thought into the academic ability of the cohort and how they will respond to this kind of material needs to be considered. A further way in which their understanding of the theory can be developed, and assessed, is through peer led testing activities. The name of a theorist or an aspect of their theory is typed up by the teacher into a grid on a Word document and each is separately cut out to make testing cards. Staple two random cards together and put into an envelope. Working in pairs, each learner takes a pair of cards and tests their partner by asking them questions about the theory or theorist. They mustn't use the words on the card in their questioning but the aim is to get their partner to say the name of the theorist or the idea that is written on the card. This a great way of developing and practising understanding; it is easy to set up and very accessible for learners as an activity so helps to really develop confidence in thinking about and understanding the theory.
3. Learners may also find knowing which framework each theory relates to difficult. It is important that learners understand which theorist relates to which framework. This understanding can be developed with simple matching activities, register themes and giving learners a handout with each framework and theorist that they can use for reference.
4. Learners can find applying the theory to the set products and identifying examples to support the theory difficult and can find making connections between the theory and the content of the product, which at first might not seem connected, challenging. Learners should be given opportunities to develop their skills in applying theory to the set products in group activities whereby they may begin by applying one or two theories from a specified framework – for example, group 1 would try to apply Neale and Barthes for examples of media language in a sequence from the first episode. Learners would benefit from working in differentiated groups of ability

during these activities so that they can learn from their peers, and opportunities to feedback the analysis and examples found in the episodes in whole class discussion to help illustrate the theoretical ideas should be provided.

5. Learners may want to 'prove' the theory or think that the theory is written specifically about the products, or can see that it isn't, so instantly dismiss the theory. Developing skills in evaluating, critiquing or challenging theory can be difficult for some learners and this can be addressed by modelling how to apply theory in whole class situations before learners work in differentiated ability groups to develop their own critique. It is important that learners are able to see connections between the theories – so how each theory may be similar and/or different to each other so that they can use these as starting points to infer connections and evaluate. The OCR website resource on academic ideas and arguments, and the grid on the usefulness and limitations of each theory in relation to the four frameworks in this resource, is very helpful in encouraging the critical evaluation of theory and the kinds of conclusions that learners can make. <http://www.ocr.org.uk/Images/421658-academic-ideas-and-arguments-factsheet.pdf>

**Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course**

Learners are required to develop knowledge and understanding of the prescribed theories in the following unit:

- CO1– Section A – News and Social, Online and Participatory Media



## Approaches to teaching the content

In their study of the prescribed academic theories, learners must develop knowledge and understanding of the theory in relation to each of the four frameworks; in relation to their analysis of the set products and the ability to evaluate the theory to identify its usefulness or limitations in helping learners understand long form TV drama. In terms of when to teach the theoretical component of the unit, there are two approaches:

1. Incorporate the delivery of the theory into the analysis of the set products and related frameworks.
2. Deliver and apply the theory after the 'main' learning of the frameworks and analysis of the products have taken place in the scheme of work.

The approach adopted is likely to depend on the academic ability of the cohort, the amount of time there is to deliver the unit and the structure of the year plan for Years 12 and 13. Depending on where in the year plan the Long Form TV Drama unit is taught, it may be that learners have already come across the theoretical ideas in their study of News and Online, Social and Participatory Media, in which case they will have some existing understanding to build upon.

Learners' understanding of the theory must be comparative across the two set products and learners should be encouraged to make connections across the theories and their application in both products. So, for example, learners could apply their understanding of Hall's reception theory to *Stranger Things* and *Deutschland 83* in order to help identify how English language and non-English language audiences may respond to and interpret messages and values differently from the same products to present a dominant, negotiated or preferred reading of the episodes. This could then lead into a discussion about contexts with connections being made to social and cultural contexts and their impact on the way different cultures or social experiences can affect our position to the product and the way we decode meaning.

As suggested, learners' knowledge and understanding of theory and academic ideas can be studied simultaneously in relation to the study of the two set products or after both products have been studied. If taking the latter approach, the study and application of theory would take place towards the end of a scheme of work. If adopting this approach, it helps learners to compare the theories in relation to the two products more clearly and, it also acts as revision of the products as learners will be required to look back at their study of the unit to find examples. To apply theoretical ideas just before end of unit revision could therefore work well in this context.

Developing understanding and knowledge of theory can prove challenging for learners so opportunities for learners to participate in group activities would be beneficial as some learners may grasp theoretical ideas more quickly than others.

Peer to peer learning is therefore crucial to the development of understanding but it is likely that the teacher may need to help explain some of the harder theories with targeted and leading questions that encourage understanding. A similar approach for applying the theory to find examples from the set products is also likely and so the incorporation of modelling activities during instruction (where the teacher and class complete an example of applying theory to the set product together) and before group activities take place would be useful. The simplification of theoretical ideas, matching and organisation activities and group activities that rely on discussion and role-play to develop understanding all work well in encouraging an understanding, knowledge and application of theory. These activities all require some time to prepare materials but, once prepared, they can be used repeatedly for a range of different activities. Some suggestions of how theory can be delivered in relation to developing understanding of frameworks, application of theory to the long form TV drama set products and evaluating their usefulness is set out below, along with some more general activities that can be used to revise and recap understanding. Some suggested activities are suggested below.

### **Activity: Understanding the theories in relation to each framework - Theory, frameworks and definitions matching activity**

See **Learner resource 26** in the Academic theory activities zip folder. Note there is worksheet and a PowerPoint presentation.

This activity relies on learner group work to introduce, interpret, develop and share understanding of how each theorist and theory fits into the theoretical frameworks, what their theory is and could mean. Learners work in groups of four and are given a pack of cut up names of each theorist, a framework card and a handout with the names of all the theorists and a focus of study. Working through the names, and by process of elimination, learners put each theorist's name onto the framework they think they belong. When finished, learners are given a handout with the correct answers on and they self-correct. This is followed by delegating a framework to each group; so group 1 would be Industries etc... Give each group a theory card – one theory on one piece of card. If this is the first time the theories are introduced, give each group one or two theories only for that framework. If this is a recap activity, give the groups all of the theories for their framework – note that Industries only has three theories. In groups, learners have to read through the theory and come up with a definition or interpretation of the theory in their own words, which they write down onto the handout. They then present this back to the other groups either through a jigsaw activity or to the class and learners complete the definitions grid for every theorist across the framework. Learners should be instructed to keep this and use it when analysing their set products.

If learners have already been introduced to the theories in their learning of the News unit, this would function as a quick recap activity and the level of difficulty could be adapted or a competitive element could be brought in such as a specific time frame within which they need to complete the activity. To make this activity harder, and to recap on what the theories mean, learners could be provided with the quotes during the matching stage and they have to match the theory with the theorist and the framework. This would help develop confidence in knowing which theorist said what and which framework they relate to.

**Activity: Understanding and applying academic ideas theory in relation to the set products**

See **Learner resource 27** in the Academic theory activities zip folder.

This activity can be completed individually, in pairs, groups or as a class. It can be used to follow on the theory, frameworks and definitions activity outlined above using the theory cards to delegate a focus for different groups of learners or it can be used as a separate, stand-alone activity. Learners may need to access sequences from the set products and so the availability of devices on which they could do this would be useful. Learners can either work through each theory or find examples from the products or in groups; different groups can be delegated a framework with associated theorists. Alternatively, working in five groups, each group could be given four theories (one from each framework so group 5 would only have three). The aim of the activity is to find at least one example from each set product to illustrate or challenge the theory in some way. If working in groups, learner will need an opportunity to share or present back their application of theory so that by the end of the activity every learner has examples from the set products for each theory.

**Activity: Revision and Trump Cards**

See **Learner resource 29** in the Academic theory activities zip folder.

This activity is completed by learners in pairs or individually and then develops into a paired or group activity. Learners are each delegated a theorist and idea (this will need to be adapted depending on how many learners are in a class) and they complete a Word template to provide an overview of the theory (Learner resource 29), what it means and at least two examples from each set product with some analysis of how the theory can be applied to these examples. Once these are completed, learners print them out and the teacher photocopies them. The photocopies provide a revision pack for learners to keep.

They can also be photocopied onto card and reduced down to A5 or less in size. These are then given to groups of learners as a pack of cards (so you may need a number of packs depending on class size). Learners work in groups of four and take a roughly equal

number of cards. The content on the cards are then used by each learner to test the others in their group by asking questions so they have to guess who the theorist they have is. Learners take it in turns until all the cards have been used.

They can also be used as trump cards. If being used as trump cards, the class decide on a scoring system of value for the theories – what they think is the hardest theory to understand and apply to the set products is given 19 marks and what they feel is the most straightforward, 1 mark. The teacher boards these values. The learners then play top trumps in groups or pairs and whoever has the most points at the end of the activity is the winner. This activity helps learners reflect on and assign value. They could also be used to help evaluate the usefulness of the theories in relation to long form dramas by scoring the theories in terms of the most useful in understanding long form TV drama is given a 19 and the most limited a 1. This kind of rank order activity can also help memory recall for the exam.

**Evaluating the theory in relation to the media form**

Learners need to be able to evaluate each theory in terms of its usefulness or limitations in helping us understand long form TV drama generally. The activities suggested here are therefore very general and can occur after the introduction, definitions of meaning and application of the theories to the set products. They would also make useful revision tools.

**Activity: Usefulness and limitations of the theory**

This activity uses the resources on pages 15-19 from the OCR Academic ideas and theory factsheet <http://www.ocr.org.uk/Images/421658-academic-ideas-and-arguments-factsheet.pdf> to help learners evaluate the usefulness and limitations of the theoretical ideas on the course in relation to long form dramas. The usefulness and limitations are provided in the factsheet and these can be learned by learners through a simple matching activity or learner-led bingo. For each activity, the resources on the factsheet need to be copied and cut up so that they are all mixed up.

For the matching activity, learners work in groups of three or four and have to match up the theorist with the correct usefulness and limitation description of their theory. Provide a handout with the correct answers on for learners to self-correct when finished.



**Activity: Theory bingo**

See **Learner resource 28 – Theory Bingo** in the Academic theory zip folder.

A slightly harder, but more interactive game, would be learner-led bingo.. Divide the class into two and give each side of the class a letter, A or B. The A learners are listening out for usefulness of theory and the B learners are listening out for the limitations of the theory. Each learner has a 'bingo card' with the 19 theorists' names on (Hall twice). A learner or the teacher is the question master and they read out the descriptions of usefulness and limitations of the theory from the cut up cards, in no particular order. The aim is for each learner to correctly identify which evaluative comment (usefulness or limitation depending on which side of the class they're on) belongs to which theorist. The winner is the learner who correctly identifies all 19 theories.

**Activity: Speed theory**

See **Learner resource 30** in the Academic theory zip folder.

This is a role-play activity that will require a handout and possibly either a name card or visual images of the 19 theorists. It involves the whole class and can be used to help learners revise and demonstrate their understanding of the different theories, what they mean, how they can be applied to the set products and to evaluate the usefulness and limitations of the theories.

Each learner is delegated a theorist either by taking a name card or photo of the theorist out of a 'hat' (duplicate if there are more than 19 learners in your class so you may have three Halls and two Baudrillards for example). Learners are to keep to themselves which theorist they are until the end of the activity.

- Allow approximately 5 minutes for learners to individually recap the theory and the key ideas regarding their usefulness and limitations for that theorist before the whole class activity starts.
- The aim of the activity is to pretend they are at a theorist convention and they need to 'speed-mingle' around the room meeting the other theorists! They have a timed 2 minute discussion in pairs sharing their ideas, how useful they are to long form TV drama and how they can be applied to the set products. A timer with an alarm can be used to signal when the 2 minutes are up. After each discussion, each learner has to guess which theorist the other learner is and note it down. They then move onto the next 'theorist' and repeat.
- At the end of the activity, the class feed back which theorist they think each learner was based on the information they gave them about their idea, how it applies to the set products and its usefulness in understanding long form TV drama. This is a fun game, learners really enjoy it and the repetition helps to solidify understanding of theory.



## SUB TOPIC 6

# CONTEXTS

## Curriculum content

Learners' study of Contexts requires knowledge and understanding of social, cultural, political, economic and historical contexts. The Long Form TV Drama unit is an in-depth study and therefore requires that learners address all five contexts in their study of the unit. Learners should discuss at least two different contexts in their response to Question 3 on the exam paper, and demonstrate their knowledge and understanding of the influence of media contexts, in order for it to be a synoptic response. For AO1 on the mark scheme, learners must demonstrate a 'comprehensive and accurate knowledge and understanding of the influence of media contexts'. They must also 'draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts' to attain a Level 3 mark of 16 and above for AO2 in Question 3 of the exam.

Learners must have studied how the media products differ in institutional backgrounds and use of media language to create meaning and construct representations for different audiences to reflect social, cultural and political attitudes towards wider issues and beliefs. When considering the emboldened words from the specification (p23) in relation to the study of contexts, learners must identify how the set products are *reflecting*, *constructing* and *facilitating* contexts through their production and meanings they offer and also how they are *influenced* by contexts through references in the content.

In their exploration of contexts for this unit, learners must have studied:

- How the media products studied differ in institutional backgrounds and use of media language to create meaning and *construct* representations to reach different audiences.
- How the media products *reflect* social, cultural and political attitudes towards wider issues and beliefs.
- How they contribute to constructing social, cultural and political attitudes towards wider issues and beliefs.
- How the products can act as a means of *reflecting* historical issues and events.
- How the products can be an agent in *facilitating* social, cultural and political developments through the use of media language or construct meaning through viewpoints, messages and values and representations of events and issues.

- How the products are *influenced* by social, cultural, political and historical contexts through intertextual references.
- How the products *reflect* their economic contexts through production, financial and technological opportunities and constraints.



# Approaches to teaching the content

## General approaches

Contexts can be seen as a range of different circumstances that shape or influence a setting, event, era, social thinking, politics, behaviour, how companies are organised and regulated, cultural preferences and tastes and the way cultural products are made or constructed. They help us to understand why a media product may have been produced in a certain way, how audiences consume the product and why it may communicate certain messages and values through its representations in favour of other viewpoints.

In their study of the chosen set episodes, learners must consider how contexts have influenced and shaped the production. They must also consider how the meanings found in the products are influenced by contextual factors and how the products themselves can be seen to be reflective of the time in which they were made.

Given their importance for the specification and the unit as an in-depth study, contexts must be taught. This can be achieved either through the study of contexts as they arise in the analysis of the products or by introducing the contexts, and what they mean before introducing the set products, and then identifying contexts after the analysis of the products to encourage learners to make connections. Applying contexts within revision will also provide a useful opportunity to organise knowledge and understanding of the set products. Given the synoptic requirement of Question 3 and the need to discuss different contexts and frameworks in their response, it may also be useful to encourage learners to understand how the examples they find from the set products in relation to contexts, can also be identified in terms of the frameworks they fit in to.

Through their study and analysis of the set products, learners should be able to demonstrate their understanding and knowledge of contexts with relevant examples from the set products in response to:

- *what the five contexts mean and include*
- *the contexts in which the drama is set*
- *the contexts in which the drama is produced.*

In terms of what each of the five contexts mean and what learners should know about the contexts and their set products, some general points in relation to three factors given above, are set out in [Appendix 1 \(Subject content\)](#).

## Common misconceptions or difficulties learners may have

1. Learners may find the different contexts difficult to understand, especially the differences between social and cultural contexts. To enable learners to develop their understanding, they should be provided with opportunities to learn and revise what the different contexts are and what they mean. Context factsheets, produced either by the learners or the teacher, and glossaries will further help learners develop their understanding. The subtle differences between social and cultural contexts are indicated, in rather basic terms, below:
  - Society is a community within which people live and interact with one another.
  - Social refers to the people who live in a specific place and interact with one another within the social environment. Social context refers to these people and the structure and function of institutions that operate within a society such as family, education, religion, communications, government etc... It also helps us to understand social conflicts that may arise as a result of the structure, functions and interactions of the people who live within it. We all live our day to day lives in the same society following the same structures and functions. Social context focuses on the relationship between media products and the society within which they are made in relation to social groups, attitudes, changes, conflicts and inequalities.
  - Culture is the way the different people who live in that society behave - you can have one society or social structure (American, British, Swedish, German) but many cultures or sub-cultures within that society.
  - Cultural refers to what creates the identity of the people who live in any given society. Culture refers to the beliefs, meanings and practices that guide the shared behaviour of individuals within a group in any given society. This includes the attitudes, values, habits, customs and traditions of the shared culture. Culture can be seen to include all aspects of 'life' including language, the products we make, the things we do and how we do them. There can be lots of different cultures and sub-cultures within a society, which is why we might all behave, think and act a little bit differently even though we are all living our day to day lives in a similar way.

2. Learners may find it difficult to understand how to apply contexts to the set products and how to spot different contextual references in the products themselves. For example, learners may find the intertextual references to '80s film and popular culture in *Stranger Things* difficult to spot, or may find the political context of the House of Cards difficult to understand without some knowledge of the American constitution and political structure. As previously suggested, a context booklet or factsheet is a way in which these potential difficulties can be addressed. Learners should also be encouraged to complete independent study and research around these issues if they would like to develop their understanding of contexts further.

**Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course**

Learners are required to develop knowledge and understanding of different contexts in the following units:

- CO1– Section A – News and Social, Online and Participatory Media
- CO2 – Section B – Media Language and Representation: Advertising, Magazines and Music Video
- CO2 – Section A – Media Industries and Audiences: Radio, Video Games and Film



# Approaches to teaching the content

To ensure learners understand contexts and what each one means and includes, it is necessary to provide opportunities to develop contextual understanding and a range of activities for learners to make judgments and draw conclusions about the ways in which the set products can be discussed in relation to the five different contexts.

A general understanding of context could be established at any point during the study of the H409 specification, such as during an induction session at the start of Year 12, with understanding developed and recapped at different points across the delivery of all the exam units, as they all require the study of at least one context. However, a recap of what the five contexts mean and what they include prior to the analysis of the set products for this unit would be useful for learners if they are to fully apply their understanding of the ways in which the products can be seen to influence and are influenced by different contexts.

The actual contexts themselves do not need to be studied in great detail. So, for example, an in-depth, detailed study of 1980's Hollywood film as a cultural context for *Stranger Things* or the political divide between East and West in 1980s Germany as a political context for *Deutschland 83* may not be needed. However, it may be useful, and is recommended, that centres provide learners with a context factsheet or booklet to offer further information about the contextual issues arising at the time in which the products are made and set. A good starting point for an overview of the contexts for each long form TV drama set product is on pages 11-18 on the mark scheme for the SAM paper 2 Question 3, which is available on the OCR website: <http://www.ocr.org.uk/Images/316675-unit-h409-02-evolving-media-sample-assessment-material.pdf>.

The influence of the context on the product and the media form, or how the context is reflected in the product itself, does need to be considered. For example, *Stranger Things* is a product that is shaped by the economic context of production in the 21st Century with streaming services and immersive viewing replacing linear TV for audiences. The creation of innovative content addresses Netflix's 'millennials' as the target audience, who enjoy intertextual cultural references to the 1980s and 1990s and who are politically aware, would like the historical setting and references to the political context of the cold war and conspiracy theories. They also like to binge-watch entire seasons quickly in response to cultural trends in audience behaviour that have developed in recent years as a result of evolving digital technology. *Stranger Things* is a product that, when considered in relation to the five contexts, helps learners to understand that it is used to reinforce and maintain Netflix's dominance in the market whilst catering to their audience's very specific needs, tastes and preferences whilst constructing a range of messages and values that, through the representations it offers, can be seen to either support or challenge social and political thinking in the 1980s and today.

Learners would benefit from completing activities focused on developing knowledge and understanding of context in pairs or small groups, to encourage peer learning, and should be given opportunities to find examples from the set products that help them to apply their understanding. These aims can be achieved through more straightforward definition and matching activities whereby learners are given pre-determined definitions and meanings which they then have to match up. Or, if there are suitable resources, understanding of contexts and how contexts influence can be seen in the products can be achieved through the construction of visual documents. Some suggestions of how these can be delivered are noted below, with resources for these activities supplied.

## What the contexts mean

As suggested previously, learners may struggle to come up with definitions of the five contexts on their own. Historical and political contexts are perhaps more straightforward to understand, but social and cultural contexts are likely to be more problematic and may need discussion in order for learners to fully grasp how they are different and how they can be identified in TV drama. In order to encourage learner-centred learning and develop understanding, simple group and paired activities that help learners learn what the contexts are and what they mean would be more effective than simply giving out a handout with the contexts and definitions on them. To do this is still relevant, but there need to be opportunities for assessing understanding.

## Activity: Definitions, matching and examples finding activity

See **Learner resource 31** in the Contexts Activities zip folder. There are separate teacher learner documents.

This activity comprises a context definitions handout but requires active learning to complete. The teacher cuts up the handouts so that the contexts and meanings are separated and given to learners as a pack. Learners work in pairs to match the definitions/ meanings with the correct context. This activity could be made harder by including the third column, *examples you must find in your product*, from the handout.

Although initially it appears a simple activity, the simplicity of the method enables learners to read each meaning and really think about the definitions and, if the third column is added in, it challenges learners to develop their understanding by making links between the context and what we might expect to see in the drama. Once learners think they have completed the matching activity, give each learner a handout with the correct answers. They have to check and self-correct their work and then keep the handout for future reference. This could be followed with a Socratic test, either after the activity or at a later stage, to recap and assess understanding.



The examples finding activity, included in the resource, is an extension of the definitions matching activity but can only be completed once learners have studied the four frameworks and have analysed the set episodes for each product. The activity requires learners, working in pairs, to think of, find and note down examples from the two set products in relation to each of the five contexts. The activity can then be developed by adding learner pairs together to create groups and sharing the examples they come up with to build up a bank of relevant examples to show how contexts have influenced the products and how an analysis of contexts can help us understand the messages and values communicated by the products.

### **The contexts of when and where the dramas are set**

#### **Activity – Research and mood board**

See **Learner resource 32** in the Contexts Activities zip folder

In order for this activity to work learners will need an understanding of what the contexts mean, so the activity could follow the matching activity previously described or, there would need to be some recap of what the contexts mean prior to learners completing an analysis of the contexts of where and when the dramas are set. There are two stages to the activity, one before and one after analysis of the set product, with the possibility of two mood boards being produced at the end of the activity; one to show the context of where and when the dramas are set and another to provide examples from the first episodes that illustrate this. However, they could be used as individual activities without reference to the other.

*Stage 1:* This is an individual and group activity although it could be adapted to complete in pairs. Learners are put into groups of five and the aim is for each learner in the group to research a context 'focus' in relation to where and when the drama is set. So, if the set product is Deutschland 83, each learner in the group would research into either the historical, economic, political, social or cultural contexts of Germany in the early 1980s and find visual materials that help to illustrate what Germany would have been like in the 1980s. Learners then create a mood board that visually documents this research, using an app such as PicCollage, Pinterest, Padlet, PowerPoint or similar. By the end of the activity, each group should have a visual document for the historical, economic, political, social and cultural contexts of when and where the product is set. When finished, they present their focus back to the rest of their group to share findings and develop understanding of context.

*Stage 2:* Learners watch the first episode of the set product and identify at least one example from the episode that supports or references a contextual example they found in the earlier activity.

So, at the end of the analysis they should have identified at least five examples from the episode, one for each context. There should be opportunity after analysis for learners to compare their analysis and build up a bank of examples. Working in their groups, learners repeat the mood board activity, this time with examples and screenshots from the first episode of the set product itself.

This activity could then be followed up with a written activity or piece of timed writing about contexts in the set products.

### **The contexts in which the product is produced**

#### **Activity – Mind Map**

See **Learner resource 33** in the Contexts Activities zip folder.

The aim of the activity is for learners to organise their knowledge and understanding of the set products into the contexts in which the products were produced. This activity would work best towards the end of the unit as it would form both application of learning in relation to the contexts and act as revision of the set products and frameworks. Learners use the prompts in the grid on the front of the handout to help structure their examples and identify which context each example should relate to. So, for example, under the prompt, who owns and distributes the product? For Stranger Things, the answer would be Netflix. This could then be written down on the mind map next to the Economic context because that refers to ownership and funding but, it could also be written down next to Social context, because Netflix are a leading company in the Online streaming Communications industry and is transforming the way TV is created and distributed (the structure and function of communications). It could also be written next to Cultural context because it is creating and responding to changes in the ways in which we like to view and consume cultural products (behaviour).

The activity could also be made more challenging by asking learners to identify which framework the examples they provide also relate to. So, using the earlier example of Netflix, by Economic context they could write down Industries. If they wrote Netflix next to Cultural, they could write down Audiences, for example. This may help learners make connections between examples from the set products, contexts and frameworks. They are required to 'draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts' to attain a Level 3 mark for AO2 in Question 3 of the exam.

Learners can work in small groups to complete this activity as they may find it challenging, the teacher may need to model an example to illustrate how to approach the activity and should monitor groups whilst the activity is in progress. Opportunities to assess learning, make judgments and draw conclusions should be provided after the activity in the form of timed writing, a Socrative or Kahoot quiz or class feedback and discussion.

# Appendix 1 – Subject content for the Long Form Television Drama component

Framework	Key concepts to consider for the framework	Focus of study regarding the concept and Long Form Television Drama
		<i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>INDUSTRIES</b>	<b>Ownership</b>	<ul style="list-style-type: none"> <li>• Who is the owner of the product?               <ul style="list-style-type: none"> <li>o Who are they? How are they structured as a company? Do they own any other companies or are they owned by another company or conglomerate?</li> <li>o Are they a specialised company? What other similar products do they/have they produced? How successful are they?</li> </ul> </li> <li>• How are they funded?               <ul style="list-style-type: none"> <li>o Where does the company's funding come from?</li> <li>o Are they vertically or horizontally integrated?</li> <li>o How have they diversified?</li> </ul> </li> <li>• What aspects of the production, distribution and circulation processes do they own?               <ul style="list-style-type: none"> <li>o How do they ensure their product is distributed and circulated?</li> <li>o How does this help with funding their products?</li> <li>o How does this help to reach and maintain audiences?</li> </ul> </li> <li>• How do they reach their audience?               <ul style="list-style-type: none"> <li>o Do they have global reach? How many viewers/subscribers do they have? How many viewers have there been for the drama and/or the first episode of the first season?</li> <li>o How do they measure their audience?</li> </ul> </li> <li>• How do they maintain their audience?               <ul style="list-style-type: none"> <li>o How does the organisation market their brand to the audience?</li> <li>o How do they market the product to the audience? Can the drama be seen to be innovative programming that their audiences will enjoy?</li> <li>o How successful are they? How can their success be measured?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	Focus of study regarding the concept and Long Form Television Drama <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>INDUSTRIES</b>	<b><i>Processes of production, distribution and circulation</i></b>	<ul style="list-style-type: none"> <li>• Processes of production               <ul style="list-style-type: none"> <li>o What was the production budget for the set drama? Who made the drama? Where was it made? Where was it set? How long did it take to produce? Was it made by a global or international producer?</li> <li>o What impact have individual producers (e.g. individual production companies, or specific production personnel such as directors or showrunners) had on production?</li> </ul> </li> <li>• Processes of distribution               <ul style="list-style-type: none"> <li>o Who distributed the drama? Is the same company responsible for production and distribution? Is there international co-operation or a relationship between the producer, distributor and broadcaster of the show?</li> <li>o Which formats is the drama available on? Does it have global distribution? Is the distribution different in different countries? When was it released?</li> <li>o What was the marketing strategy? Who were responsible for the marketing campaign? What marketing techniques were used to reach and appeal to the target audience? Are there any examples of synergy or merchandising deals? How long did the campaign run for? Were there any extended marketing campaigns after the release of the first episode/season?</li> </ul> </li> <li>• Processes of circulation               <ul style="list-style-type: none"> <li>o How is the drama circulated? What formats and/or platforms is it available for viewing on? How many people viewed the episode? How did they view the episode? What ancillary products help to increase the product's circulation? How does fan-made materials and prosumer activity help to further maintain audiences, create communities and circulate the product?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	Focus of study regarding the concept and Long Form Television Drama <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>INDUSTRIES</b>	<b>Technologies</b>	<ul style="list-style-type: none"> <li>• The impact of digitally convergent technologies on ownership               <ul style="list-style-type: none"> <li>o Which technologies have had an impact on the way in which TV dramas are made, distributed and circulated?</li> <li>o How have convergent technologies affected the way the drama is produced, distributed and circulated by the owner?</li> <li>o How have convergent technologies enabled online streaming giants such as Netflix and Amazon Prime to compete with production companies such as Starz and HBO to produce their own dramas and content?</li> </ul> </li> <li>• The impact of digitally convergent technologies on distribution and circulation               <ul style="list-style-type: none"> <li>o How has digital convergence impacted the way in which dramas are distributed?</li> <li>o How have convergent technologies enabled online streaming giants such as Netflix and Amazon Prime to compete with, and cause a possible decline in, cable and linear TV?</li> <li>o How can we view TV dramas? On which platforms and devices? How does this affect the distribution of products – reduction of distribution costs/global audiences/simultaneous release by season rather than episode and so on?</li> <li>o How has this changed our viewing experiences? How has digital convergence led to a behavioral change in the way audiences consume dramas with time-shifting and immersive viewing (binge-watching) preferred ways of consuming the dramas?</li> </ul> </li> <li>• The impact of digitally convergent technologies on prosumer activity and fan-made materials               <ul style="list-style-type: none"> <li>o How can audiences respond to the drama and ‘communicate’ with the producers as a result of digitally convergent technologies?</li> <li>o How are audiences invited to respond to the dramas? How can this increase the surveillance of audiences by the producers to help them measure response and ensure they cater to their audience needs and tastes?</li> <li>o What is the significance of fan-made materials and communities? How are these enabled through digitally convergent technologies? What role do they have in further circulating and promoting the drama to audiences?</li> </ul> </li> </ul>



Framework	Key concepts to consider for the framework	<b>Focus of study regarding the concept and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>INDUSTRIES</b>	<b>Regulation</b>	<ul style="list-style-type: none"> <li>• Regulation of global production, distribution and circulation practices               <ul style="list-style-type: none"> <li>o What is the classification certificate for the set drama? Does it differ in different countries and if so, why might this be?</li> <li>o What is net neutrality? What is the impact of abolishing net neutrality for online streaming providers such as Netflix and Amazon Prime?</li> <li>o Who is the FCC? How do they regulate online distribution and circulation in the US?</li> </ul> </li> <li>• Regulation of contemporary media in the UK               <ul style="list-style-type: none"> <li>o How is content distributed by global streaming services such as Netflix and Amazon Prime regulated by the EU? Why does 20% of their European streaming services have to reflect European made content?</li> <li>o How are national and global online streaming services such as All4, Netflix and Amazon regulated in the UK?</li> <li>o Who are ATVOD and Ofcom and what is their role in the regulation of content from online streaming providers?</li> </ul> </li> <li>• The impact of new media technologies on media regulation               <ul style="list-style-type: none"> <li>o How is online content regulated? Can it and should it be regulated?</li> <li>o How have convergent media technologies made media content, distribution and circulation difficult to regulate? What examples from the way in which the set product is produced, distributed and circulated can be used to illustrate the difficulties with regulation?</li> <li>o How and should fan-made material and prosumer activity for the set product be regulated? What are implications of regulation for both producers and audiences of the drama?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	Focus of study regarding the concept and Long Form Television Drama <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>AUDIENCES</b>	<b><i>Audience types and Categories</i></b>	<ul style="list-style-type: none"> <li>Who are the audiences for long form drama?               <ul style="list-style-type: none"> <li>What type of audience does the set product have – mass, specialist or niche?</li> <li>What is the demographic breakdown for the target audience for each set product?</li> <li>What is the dominant psychographic audience type for the set product? What lifestyle preferences do they display? What examples can you find from the products to show how these lifestyle preferences or tastes are addressed in the content of the drama?</li> </ul> </li> </ul>
	<b><i>The targeting of audiences</i></b>	<ul style="list-style-type: none"> <li>How does the content of the drama appeal to its target audience?               <ul style="list-style-type: none"> <li>Why do audiences like to watch long form dramas?</li> <li>What aspects of the drama's content, such as storyline, characters, settings and locations, appeal to the audiences?</li> <li>What specific examples from episode one can help to illustrate how the drama is intended to cater and appeal to its target audience?</li> </ul> </li> <li>How has technology enabled the targeting of audiences?               <ul style="list-style-type: none"> <li>What global reach does the drama have?</li> <li>Which technologies and platforms enable a global reach?</li> <li>How might responses by global audiences be affected by the socio-cultural experiences of where they live?</li> </ul> </li> </ul>
	<b><i>How do audiences use technology to consume and respond to long form TV drama?</i></b>	<ul style="list-style-type: none"> <li>How do the ways we can watch the drama appeal to the audience               <ul style="list-style-type: none"> <li>What platforms can the drama be consumed on?</li> <li>How does the concept of 'time-shifting', 'binge-watching' or 'immersive viewing' help the drama appeal to its target audience and encourage consumption?</li> </ul> </li> <li>How can audiences participate or respond to the drama?               <ul style="list-style-type: none"> <li>How has technology enabled and encouraged audience response to the drama?</li> <li>On which social media sites can audiences respond and share ideas about the drama?</li> <li>What kinds of things do audiences say?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	<b>Focus of study regarding the concept and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>AUDIENCES</b>	<b><i>How do audiences interact with their preferred dramas?</i></b>	<ul style="list-style-type: none"> <li>• How are audiences invited to share or interact with the set product?               <ul style="list-style-type: none"> <li>o What features of the product's official homepage encourage audience interaction?</li> <li>o What social media accounts do the set products have? How can audiences interact on these accounts? What sorts of things are posted on these accounts? Where are the audience from globally?</li> </ul> </li> <li>• What is the role of fans in reinforcing the appeal of the drama?               <ul style="list-style-type: none"> <li>o What is a fan? Why do they help promote and circulate the drama?</li> <li>o What different fan-made material can be found for the set product? How does the content of these productions reinforce the appeal of the drama?</li> <li>o What is the role of technology in enabling fan-made material to be circulated? How do these fan-made products help to further promote the drama? How do they help to build a sense of community and a commitment to the set products?</li> </ul> </li> </ul>
	<b><i>How do audiences interpret the dramas?</i></b>	<ul style="list-style-type: none"> <li>• How do different audiences respond differently to the same product?               <ul style="list-style-type: none"> <li>o How might different audiences respond to and interpret the content of the drama in different ways?</li> <li>o Where are audiences from geographically and how might this impact on the way in which meaning is interpreted?</li> <li>o What is cultural capital? What aspects of the drama require cultural capital or contextual knowledge? How does this extend the potential target audience for the drama?</li> <li>o How can the content of TV drama, and the way in which it is interpreted, be seen to be a reflection of the socio-cultural and historical contexts in which it is set and in which it is produced?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	<b>Focus of study regarding the concept and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>MEDIA LANGUAGE</b>	<b>Genre</b>	<ul style="list-style-type: none"> <li>Long Form TV Drama as a media form with specific codes and conventions that help us recognise it as such               <ul style="list-style-type: none"> <li>What are the formal codes and conventions?</li> <li>How similar or different are the formal conventions used in the chosen set products?</li> <li>How does this help to develop the genre and the way in which audiences respond (positively or negatively) to long form TV dramas?</li> </ul> </li> <li>The genres of the set texts for example, Stranger Things as a Science Fiction/Horror hybrid genre drama or Deutschland 83 as a Spy Thriller genre drama.               <ul style="list-style-type: none"> <li>What codes and conventions are used to help audiences recognise their genre?</li> <li>How may these set products contribute to changes or developments within the genre in their current form?</li> <li>What similarities and/or differences are there between the genres in the chosen set products? How do these help to popularize the form?</li> </ul> </li> </ul>
	<b>Narratology</b>	<ul style="list-style-type: none"> <li>How is the episode, and the way the events unfold within it, structured?               <ul style="list-style-type: none"> <li>How does the episode begin and finish?</li> <li>What are the story beats between the beginning and end of the episode?</li> <li>How is the pace set by the narrative structure and the events as they unfold? Does this support or challenge the narrative conventions of the genre?</li> </ul> </li> <li>Are there multiple storylines and how are these set up within the narrative structure?               <ul style="list-style-type: none"> <li>What are the benefits of multiple storylines?</li> <li>How can these help to develop the media form?</li> <li>How can these attract an audience?</li> </ul> </li> <li>How effective is this structure in the way in which it communicates multiple meanings?               <ul style="list-style-type: none"> <li>How does the chosen structure help reinforce the genre conventions of the product?</li> <li>What don't we see? What hasn't been included in the narrative structure that helps the learner to identify that this is a tool of media language and a way in which products and meanings are constructed with a specific point of view and ideology?</li> </ul> </li> </ul>



Framework	Key concepts to consider for the framework	<b>Focus of study regarding the concept and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>MEDIA LANGUAGE</b>	<b>Technical codes</b>	<ul style="list-style-type: none"> <li>• How are camera, editing, sound and mise-en-scène elements and devices used to construct meaning and specific representations or ideologies about different groups, events, places and people?</li> <li>• How do the technical codes of camera, editing, sound and mise-en-scène elements used support, challenge or develop formal and genre conventions?</li> <li>• Are there any intertextual references made through the use of camera, editing, sound and mise-en-scène and what is the significance of their use in the drama?</li> <li>• How effective is the use of camera, editing, sound and mise-en-scène in attracting audiences and inviting the interpretation of multiple meanings?</li> </ul>

Framework	Key concepts to consider for the framework	<b>Focus of study regarding the concept and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>REPRESENTATION</b>	<b>Representation and stereotypes</b>	<ul style="list-style-type: none"> <li>• How are individuals and social groups represented?               <ul style="list-style-type: none"> <li>o How are the main characters represented through the use of media language? What social groups can they be seen to fall into?</li> <li>o Which individuals or groups are under-represented in the drama? How do you know? Why might this be?</li> <li>o Which individuals or social groups are mis-represented in the drama? How do you know? Why might this be?</li> <li>o What stereotypes are used? Are any of the main characters stereotypical and if so, why might they be represented in this way? How do we respond to them as a viewer as a result?</li> <li>o Are the stereotypes we see used in a positive or negative way?</li> <li>o How much influence will the producer have had on the way individuals, social groups or social identities are represented?</li> <li>o Why might the producer have decided to construct this representation? Which aspects of media language are used by the producer to help construct these representations?</li> </ul> </li> <li>• How are events, issues and social identities represented?               <ul style="list-style-type: none"> <li>o What events or issues are represented?</li> <li>o Did you already know about these events or issues? Are they usually under-represented or not? Why might they be the focus of representation in this drama?</li> <li>o How true to their historical and socio-cultural contexts are the representations? Do they offer a realistic version of the events/ issues portrayed or a different viewpoint? Why might this be? How does it use media language to achieve this?</li> <li>o Do you feel the events or issues have been mis-represented in this drama? Is the representation positive or negative? If so, what reasons can you give for this?</li> <li>o How much influence will the producer have had on the way the events or issues are represented? Why might the producer have decided to construct this representation and what aspects of media language are used to create this?</li> </ul> </li> </ul>

Framework	Key concepts to consider for the framework	Focus of study regarding the concept and Long Form Television Drama <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to the key points for each concept below</i>
<b>REPRESENTATION</b>	<b>Realism</b>	<ul style="list-style-type: none"> <li>• What is realism and how is it different to reality?               <ul style="list-style-type: none"> <li>o How can realism be defined? What is realism and why it is used by media producers?</li> <li>o How conventional or important is realism in Long Form TV Drama and the drama's success?</li> <li>o How is the drama constructed - how do media producers construct realism? Which elements of media language enable constructed realism to claim to be 'real'?</li> <li>o How are the representations of individuals, social groups, social identities, events and issues constructed as real?</li> </ul> </li> </ul>
	<b>Semiotics, signs and signifiers</b>	<ul style="list-style-type: none"> <li>• What is semiotics and how does it help us analyse and understand representations in the media?</li> <li>• What are media signs and signifiers? What key signs and signifiers can be seen in episode one of each of the set products? How do these help to communicate messages and values about the individuals, social groups, social identities, events and issues conveyed in the dramas?</li> <li>• What are connotations? How do the representations offered connote the same or different values, attitudes and ideological beliefs about the world? Why do we recognise these connotations? Are they reinforced across a wide range of media representations or do the representations offer new messages and values?</li> <li>• How might audiences respond to and interpret these signs and signifiers?</li> <li>• How may audiences respond to associated connotations and interpretations represented in the episodes? What different meanings could there be and why? What is the impact of different social, cultural, political and historical contexts on the way we interpret meaning from the same representations?</li> </ul>
	<b>Ideology and dominant ideology – Expressing viewpoints and values</b>	<ul style="list-style-type: none"> <li>• What is ideology, what is dominant ideology and who are the dominant group(s) within our society?</li> <li>• How do the representations offered in episode one of the set product reinforce or challenge dominant ideology? What messages and values are communicated by the representations offered in the drama?</li> <li>• Are these representations constructed as real and natural? If so, how is media language and constructed realism used to achieve these viewpoints as 'truth'?</li> <li>• What is the effect of dominant ideology on industry contexts? How might the choices made by media producers regarding how to represent events, issues, individuals and social groups be influenced by dominant ideology and the values of the owner?</li> <li>• How can ideology influence audience response and the interpretation of meaning in the set products by audiences? Is the interpretation of meaning different for different audiences?</li> <li>• How important is the political, social and cultural context in which the set products were set and produced in communicating specific values, beliefs, attitudes and ideology through the dramas?</li> </ul>

Framework	Context	<b>Focus of study regarding the context and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to each of the five contexts as set out below</i>
<p><b>What the five contexts mean</b></p> <p><b>Historical context</b></p> <ul style="list-style-type: none"> <li>How media products reflect historical issues and events, e.g. through the specific era or time period in which a product is set or an era, time period or historical event that the product refers to.</li> </ul> <p><b>Economic context</b></p> <ul style="list-style-type: none"> <li>The business and financial system in which media producers operate. How media products reflect their economic context through production, financial and technological opportunities and constraints. This may include the impact of production budgets on media products, differences between production budgets for different producers, and sources of funding.</li> </ul> <p><b>Political context</b></p> <ul style="list-style-type: none"> <li>The way in which media products can reflect and construct political attitudes, including how media products can reflect, reinterpret, amplify and satirize political views, systems and institutions. The way in which power is used or is achieved in a country or society.</li> </ul> <p><b>Social context</b></p> <ul style="list-style-type: none"> <li>The relationship between media producers and the society within which they operate, including the social make-up of producers and audiences. The way in which media products reflect and construct social attitudes, and portray social changes, conflicts, anxieties and inequalities including the influence of changes in gender roles, of gender, racial and ethnic inequalities, and social attitudes to sexualities.</li> </ul> <p><b>Cultural context</b></p> <ul style="list-style-type: none"> <li>The beliefs, meanings and practices that guide the shared behaviour of a group of people within the same society. This includes attitudes, values, habits, customs and traditions of that culture. It also includes the cultural products created by that society at any given time. These will reflect the time in which they are produced and help understanding of the ways in which they were made and the values and beliefs that were in place at the time of production.</li> </ul>		



Framework	Context	<b>Focus of study regarding the context and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to each of the five contexts as set out below</i>
<b>CONTEXTS</b>	<b>Historical context</b>	<ul style="list-style-type: none"> <li>• When was the drama set?</li> <li>• What significant events or issues happened politically, socially, culturally at that time?</li> <li>• Does the drama represent or refer to any historical events?</li> </ul>
	<b>Economic context</b>	<ul style="list-style-type: none"> <li>• How is the company that made the drama funded?</li> <li>• What income revenues do they have?</li> <li>• What is the budget for the drama?</li> <li>• How does the owner(s) of the product use or develop processes of production, distribution and circulation?</li> <li>• How successful is the company in comparison to others in the market? What profit have they made?</li> <li>• What technological developments have there been that allows the current processes of production, distribution and circulation?</li> <li>• What developments in technology may there be that could change processes of production, distribution and circulation?</li> </ul>
	<b>Political context</b>	<ul style="list-style-type: none"> <li>• What is the political context at the time in which the product is set or made (e.g. political leadership at the time, significant political events or issues)?</li> <li>• Is there any political conflict evident in the drama?</li> <li>• How does the drama reflect political debates and issues?</li> <li>• Could the drama be seen to influence political debates and the way in which its viewers may think or feel about these political issues?</li> <li>• How is political power seen to be used or achieved in the drama?</li> <li>• Does the drama contribute to shaping ideas about politics and political power?</li> <li>• How could the political climate in which the audience watch the drama affect their own response?</li> </ul>

Framework	Context	<b>Focus of study regarding the context and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to each of the five contexts as set out below</i>
<b>CONTEXTS</b>	<b><i>Social context</i></b>	<ul style="list-style-type: none"> <li>• In which country is the drama set?</li> <li>• In which country is the drama made?</li> <li>• What is the social identity of the people in the drama?</li> <li>• Who makes the drama? Or they a small independent organisation or a large multi-national / global conglomerate?</li> <li>• How is the social identity of the country of production reflected in the drama?</li> <li>• What aspects of social and day to day life are reflected in the drama (being with families, going to school, legal and political systems, being religious etc.)?</li> <li>• How are these structures reflected in the drama – as usual or to be questioned?</li> <li>• How does the drama influence our own participation within the social structure (confirms it as the right thing to do or questions it?)</li> <li>• Is there any social conflict apparent in the drama?</li> <li>• How does the drama represent social changes?</li> </ul>

Framework	Context	<b>Focus of study regarding the context and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to each of the five contexts as set out below</i>
<b>CONTEXTS</b>	<b>Cultural context</b>	<p><i>As reflected in the settings and characters within the drama:</i></p> <ul style="list-style-type: none"> <li>• What do we see people doing in the drama?</li> <li>• What attitudes, values, habits, customs and traditions can we see them taking part in that identifies their culture (as American, Germans, Danes etc...)?</li> <li>• What do they wear?</li> <li>• How do they speak?</li> <li>• How do they spend their spare and recreational time?</li> <li>• What do we see them listening to or watching?</li> <li>• What do they eat?</li> <li>• Where do they go out?</li> <li>• How do they interact with one another? What values or beliefs are they seen to hold?</li> <li>• What intertextual references to other cultural products are there?</li> <li>• How do audiences consume and interact with products (either of the set drama itself or how we see them consuming media within the drama)?</li> </ul> <p><i>As reflected at the time of the drama's production:</i></p> <ul style="list-style-type: none"> <li>• How does the set product typify cultural trends and preferences of what audiences like to watch?</li> <li>• How do audiences consume and interact with the products? How have current cultural trends and uses of technology influenced this?</li> <li>• How does the viewer's own cultural background or social identity affect the way in which they may respond to and interpret the drama?</li> <li>• How does the drama support or reinforce the cultural background of its target audience?</li> </ul>

Framework	Context	<b>Focus of study regarding the context and Long Form Television Drama</b> <i>Learners should be able to demonstrate some knowledge and understanding of the set products and long form TV drama in relation to each of the five contexts as set out below</i>
<b>CONTEXTS</b>	<b><i>The contexts in which the drama is set</i></b>	<ul style="list-style-type: none"> <li>• When and where is the drama set? <i>Historical, social</i></li> <li>• What genre is the product? <i>Economic, cultural</i></li> <li>• What is the political, social and cultural climate that the drama is set in? <i>Political, social, cultural</i></li> <li>• Are there any intertextual references to other media products, historical eras, and social identities? How are these represented in the drama? <i>Cultural, social, political, economic, historical</i></li> <li>• How accurate are these representations to the real event or issue? What viewpoint or ideological messages do they offer? <i>Political, social, cultural</i></li> <li>• How may the meanings constructed by the product be interpreted by different audiences? <i>Social, cultural</i></li> </ul>
	<b><i>The contexts in which the drama is produced</i></b>	<ul style="list-style-type: none"> <li>• When and where was the set product produced? <i>Historical, economic</i></li> <li>• Who owns and distributes the set product? <i>Economic, social, cultural</i></li> <li>• What other dramas do they produce? What was the budget for the set product? <i>Economic</i></li> <li>• Do the dramas they produce offer similar representations? Are there any intertextual references in the first episode of the set product? <i>Social, cultural, political</i></li> <li>• How is the set product distributed? On what platforms? <i>Economic, cultural</i></li> <li>• Is the product available globally? Which countries isn't it available in and why is this? <i>Economic, social, cultural, political</i></li> <li>• What circulation platforms are there? How is the product viewed and consumed? <i>Economic, cultural, political</i></li> <li>• Who is the target audience? Which wider audiences might enjoy the product? <i>Economic, social, cultural</i></li> <li>• How can audiences access and consume the set product? <i>Economic, cultural</i></li> <li>• How was the drama received in different countries? <i>Social, Cultural</i></li> <li>• How might their viewing contexts affect what they view and how they interact with the product? <i>Economic, cultural, social, political</i></li> <li>• Which factors might affect the interpretation of meaning for different audiences of the same product? <i>Economic, historical, cultural</i></li> </ul>

## Appendix 2 - Example Scheme of Work for delivery of Unit

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneously to the delivery of the set products
1.	<b>Intro to unit</b> <ul style="list-style-type: none"> <li>To intro the exam requirements for the unit</li> <li>To intro / recap 4 frameworks and what they mean</li> <li>To recap the technical terms</li> <li>To intro LFTV drama as a media form</li> <li>To analyse and identify formal conventions of LFTV drama</li> <li>To intro appeal of LFTV dramas to audiences</li> </ul>	<ul style="list-style-type: none"> <li>Intro to unit and exam requirements</li> <li>To recap 4 frameworks and what they mean</li> <li><i>18_Media_Lang_LFTVD_technical_terminology_TEACHERS</i></li> <li><i>18_Media_Lang_LFTVD_technical_terminology_LEARNERS</i></li> <li><i>10_Media_Lang_LFTVD_codes_and_conventions_analysis_grid</i></li> <li><i>11_Media_Lang_LFTVD_research_activity_codes_and_conventions</i></li> <li><i>6_AUDIENCE_Statement_activities_appeal_for_audiences</i></li> </ul>	Give HW as extended research task: <i>1_INDUSTRY_Indep_research_activity_ownership_construction_of_website</i> <ul style="list-style-type: none"> <li>Product 1 pages to be completed by lesson 7 and product 2 by lesson 14</li> </ul> <i>(Or this could be completed in L7 and L14 instead of activities)</i>	ML AUD IND	
2.	<b>Intro to set product 1 – Stranger Things</b> <ul style="list-style-type: none"> <li>To recap what the different contexts are</li> <li>To research into the contexts of setting and production for set product 1</li> <li>To make some judgments and conclusions about the contexts in which the drama is made and set</li> </ul>	<ul style="list-style-type: none"> <li><i>31_CONTEXT_matching_and_connections_activity_TEACHER</i></li> <li><i>31_CONTEXT_matching_and_connections_activity_LEARNER</i></li> <li><i>32_CONTEXT_research_and_mood_board_activity</i></li> </ul>	HW - Write an overview of the contexts of setting and production for the LFTV drama Stranger Things	IND All 5 contexts	
3.	<b>Develop understanding of context Stranger Things and analysis episode 1</b> <ul style="list-style-type: none"> <li>To screen the first episode of screening</li> <li>To analyse the use of conventions</li> <li>To analyse intertextual references in the episode</li> <li>To identify and make general judgments about:</li> </ul>	<ul style="list-style-type: none"> <li><i>12_Media_Lang_LFTVD_codes_and_conventions_set_product_analysis</i></li> <li><i>19_Media_Lang_LFTVD_jigsaw_activity</i></li> <li><i>20_Media_Lang_LFTVD_annotated_screencast_of_key_sequence_activity</i></li> </ul>	HW individual annotated screencasting analysis of a sequence from Stranger Things  <i>20_Media_Lang_LFTVD_annotated_screencast_of_key_sequence_activity</i>	ML All 5 contexts	Neale (ml) Baudrillard (ml)



Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneously to the delivery of the set products
	<ul style="list-style-type: none"> <li>o Formal conventions used</li> <li>o Genre / hybrid genres</li> <li>o Themes</li> <li>o Characters</li> <li>o Storylines and narrative strands</li> <li>o Intertextual references</li> <li>o Representations</li> <li>o Target audience</li> </ul>				
4.	<b>Stranger Things – Media Language analysis of narrative and character's stories</b> <ul style="list-style-type: none"> <li>• To introduce concept of narrative (and narratology)</li> <li>• To analyse narrative structure and function through the use of story beats</li> <li>• To identify character story arcs and timelines within the episode</li> </ul>	<ul style="list-style-type: none"> <li>• <i>13_Media_Lang_LFTVD_research_introduction_to_narrative</i></li> <li>• <i>15_Media_Lang_LFTVD_narrative_of_set_product_timeline_activity</i></li> <li>• <i>16_Media_Lang_LFTVD_analysis_of_storybeats_activity</i></li> <li>• <i>17_Media_Lang_LFTVD_character_analysis_activity</i></li> </ul>	HW either an analysis activity not completed in class and adapted for individual work or Reading representation handout ready for test L5 <ul style="list-style-type: none"> <li>• <i>21_REPRESENTATION_Introduction_to_key_concepts</i></li> </ul>	ML	Todorov (ml)
5.	<b>Stranger Things – Analysis of constructed representations</b> <ul style="list-style-type: none"> <li>• To test students on their understanding of representation and associated concepts</li> <li>• To intro the concept of semiotics, signs and signifiers and media language as a way in which connotation and meaning can be embedded in to LFTV dramas.</li> <li>• To analyse the use of technical codes and conventions</li> <li>• To identify general representations of social groups, events, characters, stereotypes in the episode – stereotypes, under or mis-represented characters, use of realism</li> <li>• To identify how these representations are constructed as 'real' through the use of media language techniques</li> </ul>	<ul style="list-style-type: none"> <li>• <i>22_REPRESENTATION_Introduction_to_Semiotics_signs_and_signifiers</i></li> <li>• <i>22_REPRESENTATION_Introduction_to_Semiotics_signs_signifiers_worksheet</i></li> <li>• <i>19_Media_Lang_LFTVD_jigsaw_activity</i></li> </ul>	HW – short writing activity in response to question: How are representations constructed in Stranger Things through the use of media language?	ML REP	Barthes (ml) Strauss (ml) Hall (rep)

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneous to the delivery of the set products
6.	<b>Representation in Stranger Things – ideology and viewpoints</b> <ul style="list-style-type: none"> <li>To intro / recap concept of ideology and dominant ideology</li> <li>To recap on general representations offered in episode one and how they are constructed by specific signs and elements of media language</li> <li>To analyse the representations of social groups, events, characters, stereotypes in the episode</li> <li>To identify meanings constructed by these representations and how they support or challenge dominant ideologies</li> <li>To identify how audiences may / could respond to these viewpoints</li> </ul>	<ul style="list-style-type: none"> <li>23_REPRESENTATION_Detailed_textual_analysis_1_rep_in_Set_Product</li> <li>24_REPRESENTATION_Detailed_textual_analysis_2_creating_a_group_Padlet</li> <li>25_REPRESENTATION_Detailed_textual_analysis_3_character_analysis</li> </ul>	HW – either or: <ol style="list-style-type: none"> <li>Adapt character representation analysis activity for individual activity or</li> <li>Set another short written activity about the representation of meaning in Stranger Things.</li> </ol>	REP AUD	Gilroy (rep) Van Zoonen (rep) Butler (rep) Hooks (rep) Hall (aud) Gerbner (aud)
7.	<b>Industry – Stranger things</b> <ul style="list-style-type: none"> <li>To recap on key concepts for Industries framework</li> <li>To present back (in small groups) Industry websites set in L1 (or complete short quiz on content)</li> <li>To research into Netflix</li> <li>To consider impact of digital technologies on production, distribution and circulation</li> <li>To make conclusions about owner's reaching and targeting audiences as a result of technological developments</li> <li>To research into role of regulation</li> </ul>	To present back student made Industry website for Stranger Things or complete a quiz about ownership of Stranger Things <ul style="list-style-type: none"> <li>1_INDUSTY_Indep_research_activity_ownership_construction_of_website</li> <li>2_INDUSTY_Impact_of_technologies_is_Netflix_changing_TV_TEACHERS</li> <li>2_INDUSTY_Impact_of_technologies_is_Netflix_changing_TV_LEARNERS</li> <li>3_INDUSTY_Regulation_research_and_debate_fact_finding_TEACHERS</li> <li>3_INDUSTY_Regulation_research_and_debate_fact_finding_LEARNERS</li> </ul>	HW choose one task from 1 or 2: <ol style="list-style-type: none"> <li>Could adapt regulation for individual task 3_INDUSTY_Regulation_research_and_debate_fact_finding_LEARNERS</li> <li>Write an answer to the question 'What is the impact of evolving digital technology on the success of Netflix and Stranger Things?'</li> <li>Set up flipped learning Primary Audience research activity - 7_AUDIENCE_Research_activity_1_Primary_audience_research_survey</li> </ol>		

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneous to the delivery of the set products
8.	<b>Audience – Stranger Things</b> <ul style="list-style-type: none"> <li>To recap on audience types and categories</li> <li>To present finding from Survey Monkey audience research activity</li> <li>To identify the target audience for Stranger Things</li> <li>To identify the appeal of Stranger things to US and non-US audiences</li> <li>To consider how audiences interact with the product with reference to prosumer activity and fan-made materials</li> <li>To make judgments and conclusions about audiences for Stranger Things</li> </ul>	<ul style="list-style-type: none"> <li>5_AUDIENCE_Indep_research_activity_2_audience_profiling</li> <li>6_AUDIENCE_Statement_activities_appeal_for_audiences</li> <li>8_AUDIENCE_Research_activity_2_vox_pops</li> <li>9_AUDIENCE_Research_activity_3_fandom</li> </ul>	<p><i>Vox Pops activity could be completed in L15 with a focus on both set products</i></p> <p>HW –research into and create a factsheet to show who the audience for Stranger Things is 4_AUDIENCE_Indep_research_activity_1_research_fact_sheets</p> <p>To be completed by L15</p>	AUD	<p>Jenkins (Aud)</p> <p>Shirky (Aud)</p>
9.	<b>Intro to set product 2 – Deutschland 83</b> <ul style="list-style-type: none"> <li>To recap the 5 contexts</li> <li>To research into the contexts of setting and production for set product 2</li> <li>To make some judgments and conclusions about the contexts in which the drama is made and set</li> </ul>	<ul style="list-style-type: none"> <li>31_CONTEXT_matching_and_connections_activity_TEACHER</li> <li>31_CONTEXT_matching_and_connections_activity_LEARNER</li> <li>32_CONTEXT_research_and_mood_board_activity</li> </ul>	<p>HW- Write an overview of the contexts of setting and production for the LFTV drama Deutschland 83</p>	<p>IND</p> <p>All 5 contexts</p>	

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneously to the delivery of the set products
10.	<b>Develop understanding of context Deutschland 83 and analysis episode 1</b> <ul style="list-style-type: none"> <li>To screen the first episode of screening</li> <li>To analyse the use of conventions</li> <li>To analyse intertextual references in the episode</li> <li>To identify and make general judgments about: <ul style="list-style-type: none"> <li>Formal conventions used</li> <li>Genre / hybrid genres</li> <li>Themes</li> <li>Characters</li> <li>Storylines and narrative strands</li> <li>Intertextual references</li> <li>Representations</li> <li>Target audience</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>12_Media_Lang_LFTVD_codes_and_conventions_set_product_analysis</li> <li>20_Media_Lang_LFTVD_annotated_screencast_of_key_sequence_activity</li> </ul>	HW – short written activity: <i>How does Deutschland 83 support or challenge the formal conventions of Long From TV Drama? Give specific examples to support your answer.</i>	ML All 5 contexts	Neale (ml) Baudrillard (ml)
11	<b>Deutschland 83 – Media Language analysis of narrative and character's stories</b> <ul style="list-style-type: none"> <li>Recap narrative / narratology from L4</li> <li>To analyse narrative structure and function through the use of story beats</li> <li>To identify character story arcs and timelines within the episode</li> </ul>	<ul style="list-style-type: none"> <li>13_Media_Lang_LFTVD_research_introduction_to_narrative</li> <li>15_Media_Lang_LFTVD_narrative_of_set_product_timeline_activity</li> <li>16_Media_Lang_LFTVD_analysis_of_storybeats_activity</li> <li>17_Media_Lang_LFTVD_character_analysis_activity</li> </ul>	HW an analysis activity not completed in class and adapted for individual work	ML	Todorov (ml)

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneously to the delivery of the set products
12.	<b>Deutschland 83 – Analysis of constructed representations</b> <ul style="list-style-type: none"> <li>To recap understanding of representation and associated concepts</li> <li>To recap key ideas to do with semiotics, signs and signifiers learned in L5</li> <li>To analyse the use of technical codes and conventions</li> <li>To identify general representations of social groups, events, characters, stereotypes in the episode – stereotypes, under or mis-represented characters, use of realism</li> <li>To identify how these representations are constructed as 'real' through the use of media language techniques</li> </ul>	<ul style="list-style-type: none"> <li>19_Media_Lang_LFTVD_jigsaw_activity</li> <li>24_REPRESENTATION_Detailed_textual_analysis_2_creating_a_group_Padlet</li> <li>25_REPRESENTATION_Detailed_textual_analysis_3_character_analysis</li> </ul>	HW – short writing activity in response to question: How are representations constructed as real in Deutschland 83 through the use of media language?	ML REP	Barthes (ml) Strauss (ml) Hall (rep)
13.	<b>Representation in Deutschland 83 – ideology and viewpoints</b> <ul style="list-style-type: none"> <li>To recap on general representations offered in episode one and how they are constructed by specific signs and elements of media language</li> <li>To analyse the representations of social groups, events, characters, stereotypes in the episode</li> <li>To identify meanings constructed by these representations and how they support or challenge dominant ideologies</li> <li>To identify how audiences may/could respond to these viewpoints –Intro Hall reception theory and encoding/de-coding model</li> </ul>	<ul style="list-style-type: none"> <li>23_REPRESENTATION_Detailed_textual_analysis_1_rep_in_Set_Product</li> </ul>	Essay: <i>What messages and values are constructed in Deutschland 83? How might the audience respond to these viewpoints and how could they influence the viewer? Use specific examples from the representation of characters, social groups and identities, events and issues in episode 1 to support your answer.</i>	REP AUD	Gilroy (rep) Van Zoonen (rep) Butler (rep) Hooks (rep) Hall (aud) Gerbner (aud)



Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneous to the delivery of the set products
14.	<b>Industry – Deutschland 83 -</b> <ul style="list-style-type: none"> <li>To recap on key concepts for Industries framework</li> <li>To complete a structured research activity in to the production, distribution and circulation of Deutschland 83</li> <li>To recap on conclusions made regarding technological changes and impact on LFTV drama discussed in L7</li> <li>To consider impact of digital technologies on production, distribution and circulation of Deutschland 83</li> <li>To record research in a student made website (if time)</li> <li>[To identify any issues around regulation if not done so in L7)</li> </ul>	<ul style="list-style-type: none"> <li>1_INDUSTRY_Indep_research_activity_ownership_contstruction_of_website</li> <li>3_INDUSTRY_Regulation_research_and_debate_fact_finding_TEACHERS</li> <li>3_INDUSTRY_Regulation_research_and_debate_fact_finding_LEARNERS</li> </ul>	HW - To consolidate research findings for Industry aspects of Deutschland 83 as a website using a Wix or Google Sites template (1_INDUSTRY_Indep_research_activity_ownership_contstruction_of_website)	IND	Hesmondhalgh
15.	<b>Audience – Deutschland 83</b> <ul style="list-style-type: none"> <li>To recap on audience types and categories</li> <li>To recap on why audiences enjoy LFTV drama Survey Monkey findings and conclusions made about audiences for Stranger Things from L8</li> <li>To recap on appeal of LFTV dramas for audiences from organisation activity from L8</li> <li>To identify the target audience for Deutschland 83</li> <li>To identify the appeal of Deutschland 83 to US and non-US audiences</li> <li>To consider how audiences interact with the product through analysis of prosumer activity and fan-made materials</li> </ul>	<ul style="list-style-type: none"> <li>5_AUDIENCE_Indep_research_activity_2_audience_profiling</li> <li>4_AUDIENCE_Indep_research_activity_1_research_fact_sheets</li> </ul>	Vox Pops activity could be completed in L15 with a focus on both set products	AUD	Jenkins (Aud) Shirky (Aud)

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneously to the delivery of the set products
16.	<b>Comparison of set products</b> <ul style="list-style-type: none"> <li>To compare the products in relation to the frameworks of industry, audience, media language and representation</li> <li>To compare the meanings constructed / messages and values in both dramas and reasons for differences</li> <li>To compare the products in relation to the 5 contexts</li> <li>To make judgments and come to conclusions about the influence and impact of contexts on the products (and vice versa) in relation to each framework.</li> </ul>	<ul style="list-style-type: none"> <li><i>Comparison activities:</i> <ul style="list-style-type: none"> <li>Industries</li> <li>Audiences</li> <li>Use of media language with focus on narrative, stories, characters</li> <li>Representations of individuals, groups, events and issues</li> </ul> </li> <li><i>31_CONTEXT_matching_and_connections_activity_TEACHER</i></li> <li><i>31_CONTEXT_matching_and_connections_activity_LEARNER</i></li> <li><i>33_CONTEXT_contexts of production_mindmap activity</i></li> </ul>	<p>Can create group activities to enable multiple comparisons across frameworks for both set products (mind-maps, worksheet, grid etc...)</p> <p>HW - To complete <i>33_CONTEXT_contexts of production_mindmap activity</i> if not done so in class</p>	IND AUD ML REP All 5 contexts	
17.	<b>Application of theory</b> <ul style="list-style-type: none"> <li>To intro / recap the 19 theories for the unit</li> <li>To develop understanding of each academic idea</li> <li>To find examples from the set products to support or challenge each theoretical idea</li> </ul>	<ul style="list-style-type: none"> <li><i>26_THEORIES_frameworks_definitions activities</i></li> <li><i>26_THEORIES_frameworks_definitions_application_presentation</i></li> <li><i>27_THEORIES_applying_academic_ideas_to_set_products</i></li> <li><i>29_THEORIES_revision_and_trump_card_templates</i></li> </ul>	<p>HW – either:</p> <ul style="list-style-type: none"> <li>Finish <i>27_THEORIES_applying_academic_ideas_to_set_products</i></li> <li>Finish/create <i>29_THEORIES_revision_and_trump_card_templates</i> for a theorist delegated to you – bring to L18</li> </ul>	Theory	All 19
18.	<b>Applying theory – evaluating usefulness</b> <ul style="list-style-type: none"> <li>To recap on the 19 theories using theory trump cards</li> <li>To evaluate how useful each theory is in relation to Long Form TV drama</li> <li>To evaluate the limitations of each theory in relation to Long Form TV drama</li> </ul>	<ul style="list-style-type: none"> <li>Use student completed theory Trump cards from HW or L17</li> <li>Usefulness and limitations of theories for Long Form TV Drama activity</li> <li><i>28_THEORIES_theory_bingo_activity</i></li> <li><i>30_THEORY_speed_theory</i></li> <li>Written activity evaluating usefulness of theory (could use Q4 from SAM or something similar)</li> </ul>	<ul style="list-style-type: none"> <li>Create a matching activity using as suggested in the Delivery Guide using materials from <a href="http://www.ocr.org.uk/Images/421658-academic-ideas-and-arguments-factsheet.pdf">http://www.ocr.org.uk/Images/421658-academic-ideas-and-arguments-factsheet.pdf</a></li> </ul>	Theory	All 19

Lesson	Lesson topic/theme	Materials / worksheets	Notes on delivery / HW	Frameworks and contexts	Theory that could be introduced simultaneous to the delivery of the set products
19.	<b>Assessment practice</b> <ul style="list-style-type: none"> <li>To recap the unit exam requirements and AOs</li> <li>To analyse the exam questions, use of vocab and mark scheme</li> <li>To plan responses for synoptic question 3</li> <li>To plan responses for answer question 4</li> </ul>	<ul style="list-style-type: none"> <li>Analysis of AOs – matching activity</li> <li>Analysis of vocab activity</li> <li>Creating exam style questions activity</li> </ul>	Revise and prepare for formal timed writing activity in L20	Assessment	
20.	<b>Assessment practice</b> <ul style="list-style-type: none"> <li>To complete formal timed writing activity for the unit</li> </ul>	<ul style="list-style-type: none"> <li>SAM exam paper</li> </ul>		Formal Assessment	



We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

### OCR Resources: the small print

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content: page 58: Square down and Square up - alexwhite/Shutterstock.com; page 4: video camera - Skreidzeleu/Shutterstock.com; page 13: genre - Harrison Ford in a scene from the film 'Blade Runner' 1982/quest.eb.com; page 14: storyboard drawing - DavidFerencik/Shutterstock.com; page 19: video set - Pavel L Photo and Video/Shutterstock.com; page 22: stack of magazines - Bohbeh/Shutterstock.com; page 23: MTV - chrisdorney/Shutterstock.com/ED; page 25: photo shoot - golubovystock/Shutterstock.com; page 28: Musician giving an interview - golubovystock/Shutterstock.com; page 29: poster on a building with Charlie Chaplin - Elijah Lovkoff/Shutterstock.com/ED; page 31: lone figure at night - Raggedstone/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

### Looking for a resource?

There is now a quick and easy search tool to help find **free** resources for your qualification: [www.ocr.org.uk/i-want-to/find-resources/](http://www.ocr.org.uk/i-want-to/find-resources/)

[www.ocr.org.uk/alevelreform](http://www.ocr.org.uk/alevelreform)

## OCR Customer Contact Centre

### General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

© **OCR 2018** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

