




YEAR 13 Spring

‘An ambitious curriculum that meets the needs of all’

Medium Term Planning - Topic: Social Media – Taylor Swift and The Voice

	<p>In addition to developing the skills and knowledge listed below, we aim to give all students access to a wide range of high-quality media texts in order to develop their inference and communication skills, as well as their cultural capital and empathy to allow them to be fulfilled in their future lives and employment and contribute positively to society.</p> <p>In addition to working further on objectives from Year 12, pupils will be taught, following National Curriculum guidelines, the following this term:</p> <ul style="list-style-type: none">• skills of enquiry, critical thinking, decision-making and analysis• acquisition knowledge and understanding of a range of important media issues• development of an appreciation and critical understanding of the media and their role both historically and currently in society, culture and politics• an understanding and application of specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues• an appreciation how theoretical understanding supports practice and practice supports theoretical understanding• development of practical skills by providing opportunities for creative media production
Skills/National Curriculum Links	
Cross Curricular Links	<p>SMSC: Individual liberty, mutual respect and tolerance are represented by the choice of texts within the unit and taught explicitly in some of the topics covered.</p> <p>PSHE/British Values:</p> <p>Literacy: Key Vocabulary distributed to students. Vocabulary includes: representation, mise en scene, audience, industry, advert, receiver.</p> <p>Numeracy: n/a</p> <p>Skills Builder:</p>
Becoming future ready	<p>Personal Skills: communication, problem-solving, imagination.</p> <p>Careers/Employability: exposure to advertising and music industry.</p>
QFT/SEND Provision	<p>Throughout this topic, quality first teaching will provide differentiation:</p> <p>By product:</p> <p>By resource:</p> <p>By Intervention: by providing different levels of supervision and support</p> <p>By Progressive Questioning: exploring pupils’ understanding through interactive dialogue.</p> <p>By Grouping: according to prior attainment, gender, social preference, preferred learning style.</p> <p>By Task: Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p>By Offering Optional Activities: In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
	<p>To be able to:</p> <ul style="list-style-type: none">• Understand key media terminology.• Understand media language and representation.

Learning Outcomes (Knowledge)	<ul style="list-style-type: none"> • Understand audience and industry. • Develop practical and creative skills. <p>Key Vocabulary:</p>  <p>Subject specific vocabulary GCSE Mec</p>
Assessment	<p>Refer to assessment maps for formative and summative assessment opportunities.</p>
	<p>Attainment and Progress – Refer to assessment results / data review documentation.</p>

Year 13



Prior knowledge

The second term focuses on developing and reinforcing the understanding of the CSPs. In-depth CSPs can be used to help engage with broader issues and debates.

Students will need to be further developing their analytical skills regarding 'unseen' products as this will be a feature in the exam.

- Further 'pop quizzes' can be used to check knowledge and written analysis tasks can assess student understanding.
- In-depth CSPs can help 'revise' ideas discussed in the first term and develop student understanding of the theoretical framework further.

Learning objectives

- Familiarity with the theoretical framework.
- Engagement with media products – CSPs and others.
- Development of NEA products.
- Further development of analysis of 'unseen' products.

Specification reference

3.4.1, 3.4.1.1, 3.4.1.2

Specification content – Term Y13 2a

Online product: Taylor Swift - social media: a range of examples from: Taylor's website, Instagram account, Tik-Tok account, Twitter feed etc.

This is an in-depth CSP and needs to be studied with reference to all four elements of the theoretical framework and all relevant contexts.

Media language

- Analysis of media language and genre conventions of a range of examples from Taylor's social media presence.
- Semiotic analysis of conventions including type face, images, colour, mode of address, overall structure and composition.
- It might be useful to analyse examples from a more formal site – such as the official website – in comparison to one with an apparently more personal or authentic address to consider reasons for decisions on framing, subject, composition, etc.

- How does TS use the conventions of social media platforms to project her persona?

Media Representations

Taylor's social media sites provide a range of areas of representation to study, including gender, race, ethnicity and celebrity.

- The different platforms differ in the selection of material, from the official website, which appears highly controlled, to the seemingly more personal representations found on Twitter and TikTok. How does this shape representation?
- How does Taylor construct representations of race across her platforms? How do these relate to film, television, fashion, the 'real' Zendaya?
- One of the functions of the social media presence is advertising. How is this integrated into a range of posts?
- How do the representations address a particular audience – consider in relation to age, gender, race, etc.
- Theories of representation, including Hall.
- Feminist theories, including bell hooks and Van Zoonen.
- Theories of gender performativity, including Butler.
- Theories around ethnicity and postcolonial theory, including Gilroy.

Media Industries

The study of media industries will focus on at least two of the social media platforms used by TS in order to analyse the ways that platforms like Instagram, Facebook, TikTok or Twitter are structured and funded.

- What is the ownership structure of the different social media sites? How do they relate to other media organisations, eg global conglomerates?
- How are social media sites regulated (and self-regulated)?
- How do the different platforms appeal to different categories of TS's fans?
- Cultural industries, including Hesmondhalgh.

Media Audiences

Discussion of audience in the social media industry connects with the other areas of the frameworks to consider the relationship between audience and representation, construction of target audiences, as well as opportunity for interactivity and fan cultures.

- Psychographics and demographics of the target audience for at least two of TS's social networks.
- Does a female celebrity address a gendered audience?
- Controversies around the effects of social media on the target audience.
- What opportunities are there for audience interaction? How controlled are these?
- Cultivation theory, including Gerbner.
- Reception theory, including Hall.
- Fandom, including Jenkins.
- 'End of audience' theories, including Shirky.

Social, political, cultural and economic contexts

TS reflects several social and cultural developments in contemporary society around diversity in celebrity culture, young female empowerment (or the extent of it) and the emergence of Gen Z/millennial culture. Although clearly not the first or only celebrity to use social media, TS's reach across the platforms and its importance in constructing her brand does make her a notable figure, suggesting a new kind of celebrity power.

The effect of celebrity social media is arguably a new iteration of the traditional aim of the star persona – to appear both knowable and distant. TS's interests and advocacy (which can be seen to have replaced the more obviously commercial endorsements) reflect the political interests of her young adult audience. This aspect of celebrity culture relates to economic contexts through the business model of the platforms and the new ways in which celebrities make money and demonstrate their power and influence across a range of industries.

Product: *The Voice* website

This is an in-depth CSP and needs to be studied with reference to all four elements of the theoretical framework and all relevant contexts.

Media language

- How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?

- The website should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address.
- The application of a semiotic approach will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with race, ethnicity and age.
- The genre conventions of news websites will need to be studied and the genre approach should also include reference to news values.
- Narrative in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world – one which is likely to be ideological.

Media representations

The choice of online product provides a wide range of representational issues. These include the representation of the target audience – black Britons – but also the selection and construction of news stories and their subjects. The analysis of representation will build on work done in the analysis of visual images and can be used to explore target audiences and ideological readings.

- Representation of particular groups (race, gender), construction of a Black British identity in *The Voice*.
- Who is constructing the representation and to what purpose? (Stuart Hall).
- Analysis of the construction and function of stereotypes.
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it?

Media industries

The Voice is a commercial media product but could also be seen as fulfilling a public service through its targeting of an ethnic minority audience. The website also demonstrates the way that news institutions have had to respond to new technology through *The Voice*'s bi-media presence and use of convergence.

The Voice provides a case study for the specialised nature of media production, distribution and circulation within a regional and national context.

The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the impact of new technology.

Media audiences

The close study product provides an example of a clearly targeted, primary audience through demographics of ethnicity, race and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences – is there a need for media aimed at specialised audiences in the context of audience as producer? (Clay Shirky 'End of audience' theories).

- Definitions of mass and minority or specialised audiences.
- Debates around the idea of targeting specialised audiences (by race, age, lifestyle etc) and how successful that targeting is in reality.
- Differing interpretations by different groups – those belonging to and outside the primary audience (Stuart Hall – reception theory).
- Opportunities for audience interactivity and creativity.

Social, political, cultural and economic contexts

The Voice as an institution has historical and cultural significance in its origins (1982) as the UK's first (and only) newspaper aimed specifically at a black British audience, dealing with relevant political and social issues. The website continues this function but is perhaps considered more mainstream and less political than in the past. The economic context can be explored through a consideration of the nature of the production and distribution and move to online content to reach a wider audience and attract advertisers

Possible teaching and learning activities

- Production of NEA ongoing throughout term. Deadline for completion to be set internally by centres. All marks submitted to us by 15 May.
- Colleges may decide to allocate more lesson time in the week to NEA completion in this term.

Teacher 1	Teacher 2
Taylor Swift	The Voice
NEA	NEA

