

Media BTEC at Samuel Whitbread Academy
Curriculum Sequencing

Year 12:

Course	Year	Term	Big Ideas	Subject Learning Checklist
<i>BTEC Creative Digital Media Production</i>	12	Term 1 <i>63 Hours</i> (Units taught simultaneously)	Teacher One: The Fundamentals of Film Analysis (Micro & Macro) with a focus on genre films.	<p><u>Formats and Purposes:</u></p> <ul style="list-style-type: none"> • <i>Short films for festivals, competitions, showcasing talent</i> • <i>Feature length productions, entertainment, drama, political filmmaking</i> • <i>TV Drama, issue-based narrative filmmaking</i> • <i>Serial Dramas, ongoing narrative development, recurring themes.</i> <p><u>Visual storytelling:</u></p> <ul style="list-style-type: none"> • <i>Mise en scene - establishing characters and settings through costume, setting, props, figure and expression</i> • <i>Camera – framing, angles, height and movement</i> • <i>Lighting – side, overhead, under, use of shadows and colour</i> • <i>Sound - Diegetic and non-diegetic, use of music</i> <p><u>Musical Genre: Chicago Case Study:</u> <i>Musial Genre Conventions</i> <i>Postmodern Musicals</i> <i>Chicago Case Study – scene analysis & overview structure</i></p>
			Teacher Two: The Fundamentals of Film Analysis (Micro & Macro) with a focus on genre films.	<p><u>Narrative Structures:</u></p> <ul style="list-style-type: none"> • <i>Cause and effect, motivation of protagonists, order of storytelling.</i> • <i>Narrative models and theory, e.g. disruption/Struggle/resolution</i> • <i>Characterisation, stereotypes, stock characters</i> • <i>Open/closed, single strand/multi strand structures, realist/anti-realist narrative.</i> • <i>Shutter Island Case Study</i>
		Term 2 <i>54 hours</i>	<u>Teacher One:</u>	<u>Facilities and Locations:</u> <i>Production equipment, Post-production equipment, Facility houses, Prop Houses, Sourcing</i>

		(Units taught simultaneously)	Requirements and practices for a Pre-Production Portfolio	<p><i>and costs of facilities, Identification, Recces, Limitations and risks e.g. distance, Access, cost and weather.</i></p> <p><i>Personnel and Materials:</i> Personnel including: Technical crew, Actors, Extras, Contributors, Experts/Specialists, Materials including: Original Material, Archive and library material, Photo library materials, Sound library materials, Internet, Assets, Audio, Script, Animatics, Graphics, Interviews, Costumes, Properties, Recorded Music, Sources, Costs, Clearances.</p> <p><i>Clearances and Codes:</i> Administrative requirements; Record Keeping, Sharing of Information among relevant parties, Auditing compliance, Trade Unions – Producers Alliance for Cinema and Television (Pact) National Union of Journalists (NUJ)</p> <p><i>Regulators:</i> ASA, OFCOM & Independent Press Standards Organisation (ISPO)</p> <p><i>Templates:</i> Script Templates (Written/Dialogue/Sound), Written or visual storyboards, Written or visual storylines, Page mock ups.</p>
			Teacher Two: Requirements and practices for a Pre-Production Portfolio	<p><u>Sources of finance:</u> private, public, joint financing.</p> <p><u>Requirements of finance:</u> for equipment, crew, transport, materials, clearances, talent, facility hire.</p>
		Term 3 <i>54 hours</i>	Teacher One: Production of a fictional genre film	<p>Students are undertaking their production of their short films during this term. Students are to complete the filming and editing of their short films during this production window.</p>
		(Units taught simultaneously)	Teacher Two: Production of a fictional genre film	<p>Students are undertaking their production of their short films during this term. Students are to complete the filming and editing of their short films during this production window.</p>

Year 13:

Course	Year	Term	Big Ideas	Subject Learning Checklist
<i>BTEC Creative Digital Media Production</i>	13	Term 1 <i>63 Hours</i> (Units taught simultaneously)	Teacher one: Media Representations	Representation in TV, Film and Advertising: Representation in Games Representation in Music Videos Representation in Magazines Audience decoding and reading - Types of reading – preferred, negotiated, oppositional and aberrant Open and closed texts – polysemy. Intertextuality Decoding Passive and Active viewing – ‘hypodermic’ and ‘uses and gratifications’ models.
			Teacher two: Media Representations	Stuart Hall’s Reception Theory Richard Dyer’s theory on stereotypes – including gender representation Mulvey’s Male Gaze Theory
		Term 2 <i>54 hours</i> (Units taught simultaneously)	Teacher one: Responding to a commission	Responding to the exam brief- prep materials produced; Activity 1: Rationale Activity 2: Pitch Activity 3: Proposal Activity 4: Treatment
			Teacher two: Responding to a commission	Responding to the exam brief- prep materials produced; Activity 1: Rationale Activity 2: Pitch Activity 3: Proposal Activity 4: Treatment
		Term 3 <i>27 hours</i> (Units taught simultaneously)	Teacher one:	Lessons on: Exam Question Practice Exam Structure
			Teacher two:	Lessons on: Exam Question Practice Exam Structure