



Cycle 2
Media
Year 10

Name: _____

Tutor: _____

Year 10 Homework Timetable

Monday	Bedrock Learning	Ebacc Option D	Option C	Modern Britain
Tuesday	English	Tassomai	Option B	Art Option A
Wednesday	Hegarty	Science	Modern Britain	Option C
Thursday	Ebacc Option D	Tassomai	Bedrock Learning	Option B
Friday	Hegarty	Science	English	

Tassomai - 50 questions per week

Hegarty - 4 tasks of Hegarty per week

Block A	Block B	Block C	Block D
Art	Business Studies	Art	French
Dance	Child Development	Business Studies	Geography
Drama	Catering	Geography	History
Media Studies	Computer Science	Health & Social Care	
Music	Drama	History	
Photography	Health & Social Care	Catering	
	IT	Photography	
	Media Studies	Sport	
	Sociology	Travel & Tourism	
	Sport		

Media Year 10 Cycle 2 - Homework Plan

Week / Date	Knowledge	Practical: Pre-production and production
Week 1 November 15th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 2 November 22nd	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 3 November 29th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 4 December 6th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 5 December 13th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 6 January 3rd	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 7 and 8 January 10th/January 17th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom
Week 9 January 24th	Online annotated log via Google Classroom	Pre-production and production tasks posted in Google Classroom

Weeks 1 and 4 Film Language terminology	Weeks 2 and 5 Representation/Narrative	Weeks 3 and 6 Media Theories
<p>Mise-en-scene - visual film language</p> <p>High-key Lighting - bright lighting</p> <p>Low-key Lighting - dark, shadowy lighting</p> <p>Parallel sound - the sound matches the mood of the visual</p> <p>Contrapuntal sound - the sound doesn't fit the mood of the visuals</p> <p>Diegetic sound - sound recorded on set at the time of filming (eg dialogue)</p> <p>Non-diegetic sound - sound added in post-production editing (eg music)</p> <p>Sound bridge - sound used to connect two scenes</p> <p>Straight cut - the most common editing transition</p> <p>Dissolve - an editing transition used to show a passing of time or change of location</p> <p>Montage - is a film editing technique in which a series of short shots are sequenced to condense space, time, and information.</p> <p>Cross-cutting - editing that moves between two or more separate groups of characters and locations</p> <p>Cutaways - a shot, usually a close up of some detail, or landscape, that is used to break up a sequence, and is often very helpful in editing to enable flow and continuity to the edit.</p>	<p>Male Gaze - Laura Mulvey (1975) Media texts present women through the eyes of a heterosexual male. Women are represented as sexual objects for the pleasure of the male viewer to look at.</p> <p>Manuel Alvarado - representation of ethnicity Ethnic groups are usually represented in one of four stereotypical ways: Exotic Dangerous Humorous Pitied</p> <p>Todorov - narrative structure All stories have the same structure. Events are calm at the beginning (equilibrium) before something or someone creates change and chaos (disequilibrium) before the hero or heroine restores the world to calm again (equilibrium).</p> <p>Levi-Strauss - binary opposites All stories are organised around opposites Eg day and night Good and bad Police vs criminals Innocent vs guilty</p> <p>Enigma (Barthes) - a mystery or puzzle Stories move between restricted and unrestricted narration.</p> <p>Restricted = the audience know the same or less than the characters Unrestricted = the audience know more than the characters</p>	<p>Reception theory - Stuart Hall (1980) Media texts are encoded and decoded. The producer encodes messages and values into their media which are then decoded by the audience. The audience will take the view of: Dominant -Agreeing with the producers view. Oppositional - Challenging the producers view. Negotiated - Falling between agreeing and disagreeing</p> <p>Uses & Gratifications Theory - Blumler and Katz (1974) Audiences actively consume media for one of the following reasons: Surveillance - the viewer wants to acquire information, knowledge and understanding by watching programmes like The News. Diversion - Viewers watch programmes for enjoyment and escapism. Personal Identity - Viewers can recognise a person or product that reflect similar values to themselves and can copy some of their characteristics. Personal Relationships - Media products produce a topic of conversation. For example who is the best contestant on The X-factor, which was the best goal shown on Match of the day.</p> <p>Genre Theory - Steve Neale Genres 'are instances of repetition and difference'. Difference is essential to 'the economy of genre'. Genres are created through a process of repetition and recognition leading to anticipation and expectation for audiences.</p>

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Story artist/s: _____

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