

APPENDIX – Module 4 Unit 1 – Planning ME across the school curriculum

**TABLE 1 – Media Education across the curriculum**

(adapted from British Film Institute (2000). *Moving Images in the Classroom*).

<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-education-moving-images-in-the-classroom-2013-03.pdf>

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ENGLISH		
Learning objectives	Activities	Outcomes
<ul style="list-style-type: none"> <li>• <b>Understand that media versions of literary texts are different from the originals and that each new version will differ according to when and in what circumstances it was made.</b></li> <li>• <b>Be able to analyse the codes and conventions of media text and compare them with those of literary texts.</b></li> <li>• <b>Understand and compare how media texts and literary texts use narrative forms and structures, as well as metaphors, symbols, and other literary devices.</b></li> <li>• <b>Understand how different social groups are represented (or not represented) in a literary and/or media text, and how this relates to certain ideological positions.</b></li> <li>• <b>Understand that in filmed drama, the structure and organisation of scenes (the editing) can contribute to dramatic effect as well as dialogue, music and sound, and action.</b></li> </ul>	<ul style="list-style-type: none"> <li>• Study different media versions of a literary text, and compare how they differ in interpretation through the use of visual and sound conventions, casting, production values, and how they are shaped by the era in which they were made.</li> <li>• Analyse the specific ways in which media versions of written texts achieve their effects – in combinations of image, sound and movement – and contrast these with the ways in which written texts render action, setting, character, and narrative voice.</li> <li>• Compare the way a common narrative structure is used in a movie and a literary text (for example, narrative point of view, management of time and sequence of events, plot structure, etc.)</li> <li>• Identify and explore the equivalents of metaphor and symbol in specific film, video, or TV texts: the use of objects, lighting and colour to make meaning (think, for example, how objects are used in TV commercials).</li> <li>• Distinguish in a non-fictional media text between fact and opinion, and identify the linguistic elements that are used to persuade, argue, explain.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce a script for video sequences of a literary text, which is then contrasted with movie versions of the same literary text.</li> <li>• Produce a video adapting codes and conventions to different audiences and ideological points of view.</li> <li>• Produce short essays, oral presentations, scripts or storyboards to show understanding of the use of symbol and metaphor in media texts.</li> <li>• Produce a piece of TV news, edited interview, or documentary sequence about an issue covered elsewhere in the curriculum (a scientific discovery, for example), or arising out of study of a literary text.</li> <li>• Produce a documentary on a topic or theme.</li> </ul>

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<ul style="list-style-type: none"> <li>Understand that non-fiction media texts (like news, documentaries, and current affairs programmes) are also mediated presentations of reality, although they intend, but don't necessarily succeed, to produce "faithful pictures of reality".</li> </ul>		
<ul style="list-style-type: none"> <li>Understand the economic operations and professional roles involved in the movie industry as well as in the publishing industry, and how they integrate each other (intertextuality).</li> <li>Understand the role of "paratextual" activities and organizations (critics and reviewers, contests and festivals, fan clubs, etc.) as means of circulating/distributing books and media productions to potential audiences</li> </ul>	<ul style="list-style-type: none"> <li>Study examples of novels transposed into a movie looking at the different industrial/economic processes and professional roles involved in each, identifying also intertextual and paratextual activities and organizations (for example the Harry Potter saga or Disney's versions of classic fairy tales).</li> <li>Analyse how the merchandising of media productions contribute to generating profit for media industries.</li> </ul>	<ul style="list-style-type: none"> <li>Simulate the production process of a movie version of a literary text (from the script, to cast to marketing, distribution and merchandising campaigns).</li> </ul>
<ul style="list-style-type: none"> <li>Recognize the different kinds of pleasures and uses that can be generated by media texts.</li> <li>Understand how different individuals and audiences may respond to the same text in very different ways.</li> </ul>	<ul style="list-style-type: none"> <li>Identify some of the pleasures offered by particular texts to real audiences and readers.</li> <li>Undertake audience surveys, interviews or focus groups to explore reactions to a specific film or group of films.</li> <li>Examine how texts are often constructed both to satisfy and orient audience expectations.</li> </ul>	<ul style="list-style-type: none"> <li>Produce a storyboard or edit the trailer of a movie or TV programme identifying the key pleasures of the text.</li> <li>Produce a viewing diary and interviews with readers/audiences (within the family, for example) to identify differential responses to the same text.</li> <li>Produce a mindmap/graph/table of how a text meets specific audience expectations.</li> </ul>
<b>SCIENCE</b>		
<b>Learning objectives</b>	<b>Activities</b>	<b>Outcomes</b>
<ul style="list-style-type: none"> <li>Learn how different kinds of media use different codes and conventions for representing science topics (for example, fiction films, news and documentaries, educational programmes and animations, etc).</li> </ul>	<ul style="list-style-type: none"> <li>Analyse and compare the various ways in which different media texts represent science topics.</li> <li>Identify the linguistic elements that have been used in a science documentary to establish its "factual" reality.</li> </ul>	<ul style="list-style-type: none"> <li>Construct representations of a science topic (for example a computer-generated or an animated model of the solar system or the human body).</li> <li>Produce multimedia presentations on the different uses of sounds and music, lighting, shooting and etc).</li> </ul>

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<ul style="list-style-type: none"> <li>Learn that media with a scientific or pseudo-scientific focus often rely on certain linguistic techniques to produce the “reality effect”.</li> <li>Learn how the codes and conventions of media language are used in the documentary as a genre.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse how documentaries use the codes and conventions of media language to make meaning.</li> </ul>	<p>editing in different media representations of a science topic.</p> <ul style="list-style-type: none"> <li>Produce a short documentary on a science topic or theme.</li> </ul>
<ul style="list-style-type: none"> <li>Learn that to understand contemporary science-related issues you need to collect evidence from a range of sources and that opinions may differ about its interpretation and value.</li> </ul>	<ul style="list-style-type: none"> <li>View clips from different media sources on a science topic (for example, global warming or genetic modification) and identify the evidence presented, discuss any differences and consider why these have occurred.</li> </ul>	<ul style="list-style-type: none"> <li>Produce a multimedia presentation or edited video with a voice-over that shows a critical review of the available evidence on a science topic.</li> <li>Produce a de-bunking presentation of fake news about a science topic</li> </ul>
<ul style="list-style-type: none"> <li>Learn that the ways in which scientists and scientific issues are represented in popular culture is, and has always been, an important and contentious issue.</li> <li>Learn that the representation of “science” and “scientists” can be an important way for films, television programmes, news or advertisements to “guarantee” the truth.</li> </ul>	<ul style="list-style-type: none"> <li>Compare the representation of scientists and science and technology in historically diverse media texts, for example, movies like <i>Metropolis</i> (Fritz Lang 1926), TV shows like <i>The Big Bang Theory</i> or <i>Black Mirror</i>, a piece of news or an advertisement for a product such as toothpaste or painkillers, and identify how they use “science iconography” and conventions that signal “this is true/reliable” (for example, actors wearing lab coats in labs with bubbling flasks, etc.).</li> </ul>	<ul style="list-style-type: none"> <li>Produce different media texts to demonstrate how they use “science iconography” to establish their reliability.</li> </ul>
<b>HISTORY</b>		
<b>Learning objectives</b>	<b>Activities</b>	<b>Outcomes</b>
<ul style="list-style-type: none"> <li>Learn that historical periods, events and individuals can be represented in different kinds of media texts: documentary, drama, propaganda, advertisements, movies, educational programmes.</li> <li>Learn that different kinds of media texts can have different values and limitations as sources of historical evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Make comparisons between different kinds of media text, and refer to genre characteristics, to argue for and against their value as historical evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Choose a historical topic (for example, the Suffragettes) and produce a live multimedia presentation on it, drawing upon a generically wide range of media sources from different periods of the 20th century, to explore and explain the kinds of historical evidence which can be derived from each.</li> <li>Produce a short documentary (or fiction) to represent a historical event using the specific characteristic of the genre.</li> </ul>

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<ul style="list-style-type: none"> <li>Learn that media (print and video) are available as records of events, places and people.</li> <li>Learn that media texts can be used to re-present the past, either as documentary reconstruction or as fictional drama.</li> <li>Learn that some documentaries may mix contemporary and modern material, including the addition of modern music or sound effects to silent film.</li> </ul>	<ul style="list-style-type: none"> <li>Compare different audio-visual texts looking for visual evidence within the frame about life in the period; consider dialogue and narrative for evidence about contemporary manners, attitudes etc.</li> <li>Watch for changes of style that mark boundaries between different sources; or for techniques that mask these, for example, fades or colour changes.</li> </ul>	<ul style="list-style-type: none"> <li>Produce a simulation in which different groups “pitch” to a “producer” for a commission to make a TV documentary about the Western Front in the First World War. Each group proposes different ways of representing life at the Front (for example, with or without contemporary film; adding sound and music, or not; using dramatic reconstruction, or not etc). The “producer” group decides who gets the commission and provides a rationale for their decision.</li> </ul>
<ul style="list-style-type: none"> <li>Learn that some texts are meant to be accurate and authentic representations, while some may deliberately mislead the audience (like propaganda or fake news).</li> <li>Learn that entertainment values and profit values in commercial media and popular culture may outweigh historical accuracy in some texts.</li> </ul>	<ul style="list-style-type: none"> <li>Look for and analyse “modality markers” (that is elements that allow establishing how true/accurate a text is meant to be), such as genre, title, music, casting, address to the camera (or not), voice-over.</li> <li>Assess whether techniques such as re-editing, addition or deletion of sound effects, digital effects, etc. may have been used to manipulate historical accounts.</li> </ul>	<ul style="list-style-type: none"> <li>Following viewing and analysis of a short extract from a film about the Russian Revolution, for example, Eisenstein’s <i>October</i> (1928), pupils produce a detailed written analysis, with sketches or storyboard “quotations”, to present a case about its reliability as historical evidence.</li> </ul>

GEOGRAPHY

Learning objectives	Activities	Outcomes
<ul style="list-style-type: none"> <li>Learn that places, populations, locations, issues etc. can be represented in different kinds of media texts, such as news, documentary, drama, feature films, educational programs.</li> <li>Learn that different kinds of media texts can have different values and limitations as sources of evidence to represent places, populations, locations, issues etc.</li> <li>Learn that media texts vary in their interpretation of places, populations, locations, issues etc. and that this may alter the audience perceptions of them.</li> </ul>	<ul style="list-style-type: none"> <li>View two or three short clips from different media sources representing in a contrasting way a place, a country, a population, etc. Examine the “image” represented by each clip and analyse if the overall portrayal is accurate, positive, negative, balanced.</li> </ul>	<ul style="list-style-type: none"> <li>Produce a live multimedia presentation of a country, such as Japan, USA, France, Italy, Kenya or Brazil, showing how the country is represented in different kinds of media texts.</li> <li>Produce a simulation where different groups of students are given different roles and sets of evidence to make a film about a country such as Brazil; for example, one group is commissioned by a charity for homeless people wanting to raise money; others make a holiday program, a natural history channel program, a human rights organization, an environmental charity and an urban development corporation. The outcomes are shared, and students</li> </ul>

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<ul style="list-style-type: none"> <li>• Learn how an understanding of audience, point of view and purpose is vital in assessing a text’s value as evidence.</li> <li>• Be able to identify where opinion is based on evidence and where it is not.</li> </ul>		<p>discuss among them or write an essay about how perceptions of students have changed as a result of the simulation.</p>
MUSIC		
Learning objectives	Activities	Outcomes
<ul style="list-style-type: none"> <li>• Learn how generic forms of music (and sound) can directly affect and enhance audience response to a character or scene.</li> <li>• Recognise that music can be the unseen psychological influence manipulating the audience reaction.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to and analyse conventional generic uses of music (and sound) in audio-visual texts (for example, shock, suspense, comedy, action, romance) and the use of these in incidental music or recurring themes. Pupils work in pairs to list the musical styles as they occur. They should comment on each style’s characteristics, making reference to duration, dynamics, tempo, timbre, texture and structure, and discuss how the music enhances the drama.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce a group or individual music (and sound) composition of a specific length that portrays or enhances the atmosphere of a scene: suspense, romance, comedy, performed in synchronisation with a film clip. Some groups or individuals could change the style to subvert the meaning of the clip (as with parody or irony). In either case, the results should be discussed and analysed by the group.</li> </ul>
<ul style="list-style-type: none"> <li>• Learn how ambient sound can be used to create a sense of three-dimensional space and of the period.</li> <li>• Learn how to record a location and atmosphere in stereo, and how to balance and mix a soundtrack.</li> </ul>	<ul style="list-style-type: none"> <li>• List and annotate the sounds in a short extract from naturalistic film or TV drama, distinguishing between those sounds generated by actions or objects in the frame, and those appearing to originate outside the frame. Discuss the ways in which the soundtrack has added unseen detail, establishes setting indicates the time of day and weather and places a scene in a specific area or region. Students should listen for electronic enhancement (for ex. reverberation or echo) and consider why this has been used.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce a recording of an atmospheric soundtrack which uses the effects of stereo (for example, a football match, approaching train), performed to the rest of the group for identification.</li> <li>• Make a performance of a correctly mixed and balanced recording that recreates a historical period, based on research on changes in everyday sounds both inside and outside the home.</li> </ul>
<ul style="list-style-type: none"> <li>• Learn how to “sound design”, creating and using a range of sounds that interact with and enhance moving images.</li> <li>• Understand that what we hear in an audio-visual text is not necessarily the same as what we experience in real life.</li> </ul>	<ul style="list-style-type: none"> <li>• Subvert or extend the meaning of a moving image clip by re-designing the soundtrack with sound effects that are not motivated by anything within the “world” of the film (whether on-screen or off). The new track should retain precise timing and pace but also add a new dimension to the atmosphere (e.g. suspense, sorrow, menace).</li> </ul>	<ul style="list-style-type: none"> <li>• Design and record a soundtrack for a clip from a silent film melodrama, using non-realistic sounds and musical tones to heighten the emotional effect and dramatic tension.</li> </ul>



e-Media Education about Representations of Gender in pop culture

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