

CONCEPT: Languages Making meaning, Elements of language Combinations of elements, Codes and conventions	Early	Developing	Established	Experienced
Practices				
Reading Media <ul style="list-style-type: none"> • Constructing meaning • Selection • Combining 	<p>1. In considering photographic images for a celebrity project, children select a photograph of David Cameron holding a puppy and say he is happy for us to see this image because, "it shows he cares - and cares about us- more" (than other leaders).</p> <p>2. Listening to the sound of the advert made it possible for the pupil to engage with the affective dimension, "it made me feel jingly".</p>	<p>1. Looking at broadcast news, the children compared footage on Daybreak, MTV News, BBC1 and Sky News showing the attack on Prince Charles' and Camilla's car during the student fees protest in London, and talked about the angle they would take on the story if they had been reporting it.</p> <p>2. Another child uses a pun for his headline: "Snow Way!". The children had recently learned about using exclamation marks and Jamie was putting his newly acquired knowledge to work in a different context.</p>	<p>1. Viewing the short film 'Dangle', the children demonstrate their familiarity with the codes and conventions of suspenseful narrative structures. They quickly recognize that the mysterious rope in the film represents an enigma that needs to be solved and embark upon the game of trying to solve it before the text reveals the answer.</p> <p>2. In an analysis of a Coke advert, all the children identified the vending machine, the coin, the bottle and the party as key signifiers representing aspects of the product.</p>	<p>1. Responding to a filmed Coke advert, a child says, "it's metaphorically showing you how it's (Coke) made". This shows an understanding of symbolic functions of representation, as well as confidence with appropriate terminology.</p> <p>2. The class 'hotseats' the teacher who is in role as the director of the film they have just seen. They ask critical questions, and challenge the way he has structured the narrative: "Why didn't you begin with the other character's point of view?"</p>
Writing Media <ul style="list-style-type: none"> • Creating Media • Selection • Combining 	<p>1. In storyboards for a Coke advert, some children deployed close-ups spontaneously to draw attention to the significance of an object, such as the bottle of coke. They selected an appropriate image, and an appropriate shot type.</p> <p>2. The children use papier mache to construct a haunted castle. The storyboards demonstrate what they have learned in terms of their grasp of film language. They use close-ups, mid and long shots to communicate a range of emotions.</p>	<p>1. In one frame of the children's storyboard for a 'scary film', a character has been drawn especially small to communicate vulnerability. Their teacher asks how this might be filmed. They tell him to stand on one of the desks so that the character can be filmed from a high angle, again representing vulnerability.</p> <p>2. The children practise using different transitions using Microsoft Moviemaker. They learn that cuts and wipes can create an impression of speed, while dissolves can appear to slow down the film.</p>	<p>1. While planning short films, each group answers questions from the class about the reasons for making particular decisions in their film. They talk about the mise-en-scene as well as camera angles and shot distance.</p> <p>2. The group explains how they have constructed the shot to give the audience knowledge that the characters do not have. The children are especially pleased with the way they have used dramatic irony.</p>	<p>1. The group are confident about the idea of the filmmaker deliberately withholding significant information from either the audience or the characters. They plan their film to include ambiguous elements using these two ideas.</p> <p>2. One group decides to play with the sequence of events in their film. They re-edit it so that the ending is at the beginning, posing it as a puzzle to the viewer. They have learned that narrative time is different from the chronological time of the story.</p>

CONCEPT: RERESENTATION Representing reality; types and patterns; messages and values; audience interpretations	Early	Developing	Established	Experienced
Practices				
Reading Media <ul style="list-style-type: none"> • Constructing meaning • Selection • Combining 	<p>1. Lara suggests, in response to the image of a caricatured representation of Henry VIII, “somebody didn’t like him so painted that picture to make him look horrible”. Isaac adds, “Maybe they did it for money”, and, “some people right now who don’t like certain celebrities use a computer to make them look bad”. Isaac and Lara realize that the image is not a direct reflection of life, but a constructed representation.</p> <p>2. Looking at a 1950s Butlins advert, Sarah says: “they make it look nice so people will want to go there”. The technologies of representation, the use of a more painterly aesthetic style for advertising purposes, were unfamiliar to her, but she grasped the basic idea that it is a constructed representation.</p>	<p>1. Gerri suggests High School Musical as an example of a film that would be interesting to girls growing up in 2009. “It’s got songs to sing to and girls like that. Boys don’t like singing so it’s not a film they’d like.” She goes on to say, “But some boys do like singing because they’re pop stars”. Gerri realizes that representation relates to audience pleasures, and that these need not be stereotypical.</p> <p>2. Detailed work analysing the representation of historical and contemporary public figures, including Henry VIII, Winston Churchill, David Cameron and Barack Obama moved the children on to the idea of monarchs and politicians as powerful. They began to see patterns and themes emerging over time.</p>	<p>1. The class are looking at a picture of David Cameron holding a puppy, from the UK election campaign. Lennie asserts “He’s happy for us to see that because it makes us proud that he cares, actually cares about us”. Frankie disagrees, and suggests the purpose of the photograph is to get lots of people to vote for him. From this moment of disagreement, one child confidently articulates the message and values represented by the image.</p> <p>2. Elsa is sorting through images of Michael Jackson. She divides them into two piles, arguing that “one pile are pictures he made, to make himself look strong and beautiful, and the other is pictures other people made which can make him look bad or odd”. She has made an important distinction based on the motives for different representations.</p>	<p>Year 3 are interested in the shark attack at Sharm el-Sheikh, and comparing the content of CBBC Newsround and the BBC 1 early evening news broadcast. Now, the children probed uncertainties and learned how to ask different questions of this text that helped them to make judgments about its truth claims. Can we trust that photograph? Can we trust the eye-witness? How is her account represented?</p> <p>2. The group looking at <i>The Telegraph</i> noted that the image of the shark was the same as the one from <i>Jaws</i>. They use their knowledge of images in other forms to help them make judgments: which one looks most like a film poster? Which one from a reference book? Which is the most reliable?</p>
Writing Media <ul style="list-style-type: none"> • Creating Media • Selection • Combining 	<p>1. Ivan is making a website representing his favourite footballer, Lionel Messi. He has found 12 photographs, but chooses one with a glowing lighting surrounding the player. “The light round him makes him look magical”, says Ivan. He has realized that the image does not represent reality in a direct way, but is mediated to construct particular meanings.</p> <p>2. A group of girls making a website to represent an imaginary</p>	<p>1. In a project on advertising Coca-Cola, one group created a short story in which ‘the drink comes from heaven ... and sealed with a kiss from an angel ... [showered with] pixie dust ... is magic and very special’. Despite these playful scenarios, the writers are sure to include a reference to Coca-Cola in every paragraph. They have learnt that adverts can represent a fantasy world which plays to audience pleasures, and attach this to a representation of the product.</p>	<p>1. A group of year 4 children making a storyboard for an imaginary pop group discuss how to represent the group as a British girl band. They choose to make them look defiant and scruffy: “We want them to be different, not like dolls”, says Lisa. Though it is difficult to escape stereotypes altogether, they realize that they have some control over the images of femininity they construct.</p> <p>2. Year 4 are discussing how to represent a fictional British</p>	<p>1. Year 5 are making an advert for a Fairtrade chocolate bar. They juxtapose images of an African village and English children eating the bar. “We have to show how tasty it is, but also where it comes from and why Fair Trade is a good thing,” says Luke. He has learnt that representation always involves messages and values.</p> <p>2. A group making a short film about Robin Hood decide to show him from two angles: as a Saxon hero and as a vicious outlaw. “We</p>

	<p>girl-group decide to feature pink and sparkly items “because girls like them”. They have learned the value of stereotypes, though not yet how to challenge them; and they have learned that representations are related to audience pleasures.</p>	<p>2. A Year 2 group are being a publicity company making a brochure for their school. “We should make it look fun, lots of fun things to do”, says Bronwyn. Alex disagrees: “Parents won’t think kids do any work.” They have begun to connect representations with audience interests and interpretations.</p>	<p>champion marathon runner of Bangladeshi descent in their magazine “Sport around the UK”. After some argument about her identity, they decide it’s important to represent her as both British and Bangladeshi, realizing that complex aspects of identity can be represented – but also that it’s difficult, and involves thinking about their audience.</p>	<p>think the Normans are the baddies, but we never see it from their side”, explains Saeed. And “It’s like some people today who are seen as terrorists”, adds Calum. They have learnt the power of representation as a political tool.</p>
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CONCEPT: INSTITUTIONS Production practices; ownership and power; media economics; regulation	Early	Developing	Established	Experienced
Practices				
Reading Media <ul style="list-style-type: none"> • Constructing meaning • Selection • Combining 	<p>1. The year 3 teacher asks the children what they can remember about the ‘they’ who made the Coca-Cola advert. What did ‘they’ want? Odette quickly replies “They want us to buy it!” Responding to the teacher’s next question though, “<i>Who</i> are they?” she says “The Coca Cola Company”. They are drawing on prior knowledge of institutions to identify institutions.</p> <p>2. Year 4 discuss in pairs they discuss who might be involved in making a chocolate advertisement. They suggest Cadbury’s, advertisers, inventors, scientists. These are evidence of their early attempts to consider the people and organizations behind media texts.</p>	<p>1. When the teacher asks “Does anybody know how the BBC gets its money?” some children begin to use previously acquired knowledge to help them speculate. There are no adverts on the BBC so it’s not like Sky. Jamie speculates that the audiences have to pay for the channels they watch and seems to be drawing from experience of subscription channels. They are beginning to generalize from their own experience of the media, even if this produces the ‘wrong’ conclusion.</p> <p>2. The teacher asks “Do you have to pay to get the BBC?” Odette says no, it’s always been there. She is surprised when the teacher provides information about the licence fee. This evidence of partial understanding of media economics shows how children theorise from their experience; and how they amend their ideas with new information.</p>	<p>1. In groups, the children are asked: “If the BBC tells you something, would you believe it as a fact?” They discuss a recent hoax text message about a missing child that had spread like wildfire round the school. Rather than prison, Odette suggests “They’d be cut off by the Prime Minister”. Odette is linking her learning about post-production regulation mechanisms with the talk of a hoax news item.</p> <p>2. The group talk about the Sky channels. They have learnt about Murdoch’s News International in an earlier lesson on newspapers. One group of boys claims he has absolute control over content; a group of girls think this would be impossible. They are grappling with the complexity of media ownership and control.</p>	<p>1. Analysing the DVD and game box of Harry Potter, the children notice evidence of a range of media institutions including Warner Bros, Bloomsbury, the Times Educational Supplement. They have to think hard to work out what Bloomsbury do – Jamie suggests at first that they “print out” the books; and later reports that “Bloomsbury is the publisher”. Ellen knows, however, that Warner own the films and games. They conclude that Bloomsbury have sold Harry Potter to Warner. While this isn’t entirely correct, they are developing a grasp of how media franchises work.</p> <p>2. The class working on The Narnia Chronicles spot the PG classification on the DVD. They know what it means, but not who the BBFC are who regulate it; but swiftly adopt this knowledge when the teacher introduces it. This shows a move from tentative to confident understanding knowledge of media regulation.</p>
Writing Media <ul style="list-style-type: none"> • Creating Media • Selection • Combining 	<p>1. To begin their film-making project, the children suggest production roles, starting with actors and someone who takes pictures. “That’s the cinematographer”, their teacher says. Chas thinks they’ll need someone to work out where to film. “Good idea, we’ll need a locations manager”. Jamie adds “We’ll need someone to say lights, camera, action!”. Early understanding of roles is supported by the teachers’ confirmation and provision of the role ‘titles’.</p>	<p>1. The children working on BBC news production decide which personnel they need to buy in. Their teacher has given them a fixed budget of £37,000 and costs for different roles. A lawyer will cost them £3,000. If they are fined for not telling the truth, it will cost them £5,000 and the legal costs of being sued for damaging a person or a company’s reputation will also cost them £5,000. They decide they need a lawyer. They are understanding how the economics of the media relate to the messages they produce.</p>	<p>1. Mya is rehearsing her role as a news presenter. She tries using movement and practises gesturing and facial expression, aware of the need for visual impact to accompany her ‘reading’. Body language and tone of voice emphasize the gravity of an event whereas Mya’s face breaks into a smile as she presents the report on Sniffy the Poodle. She has understood how the work of a particular production role demands the use of particular kinds of media language.</p>	<p>1. The children engage in the detailed preparations for producing their own broadcast news programme. The child playing the role of editor in the BBC news team refuses to allow one of the presenters to wear a feather boa. “This is the BBC!”, the editor continues, but the presenter is furious and threatens to go home. The editor compromises, preventing the boa but allowing a pair of pink sparkly shoes she’s chosen instead. They have learned some of the difficulty of the collaboration and negotiation between the roles in</p>

	<p>2. The group making their own pitch for a computer game discuss who you would find in a game company, listing 'story-writers, musicians and animators'. They are also developing a sense of differentiated roles in media production.</p>	<p>2. A group planning an advertisement for a Fair Trade chocolate bar are told that the Fair Trade collective can't afford a television advert. They change their plans to an internet campaign, realizing that advertising reach and distribution is economically determined.</p>	<p>2. An argument breaks out between a Year 5 student playing the role of presenter, and one playing the role of editor, over the script the latter has written: "It's too complicated for a children's channel". They rewrite it together, learning how part of the editor's invisible role is to communicate with the target audience.</p>	<p>media production.</p> <p>2. A Year 5 team who have shown their public health advertisement are challenged about the ir choice of an internet campaign by another group who have been researching audience statistics, and argue that an important target group of older people might be missed by the campaign. The groups are learning the importance of market research in advertising production.</p>
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CONCEPT: AUDIENCE Reaching audiences; defining audiences; audiences' uses of media; audience interpretations and pleasures	Early	Developing	Established	Experienced
Practices				
Reading Media <ul style="list-style-type: none"> • Constructing meaning • Selection • Combining 	<p>1. To the question “What is an audience?” one class produced an exhaustive list of audiences for both live and recorded <i>events</i> and included a range of public venues such as theatres, cinemas and stadia. Classification by gender, age and occupation types also emerged. The group are beginning to define and categorise audiences in relation to different media.</p> <p>2. In a class discussion, Odette comments “even though audiences are <i>in the background</i> they’re important because otherwise there wouldn’t be any point in doing anything”. She is beginning to theorise the role of the audience.</p>	<p>1. The class watch an advert for Alpen and another for chocolate. The chocolate advert makes them laugh: they discuss how this might be important. They are realizing that humour can represent the product in a positive way.</p> <p>2. Viewing adverts two McDonalds adverts, one for a Spanish audience, one for an American audience, the class note that girls prefer the Spanish one and boys prefer the American version. They are realizing that pleasing the audience is as important as informing it; and that audiences are differentiated, in this case by gender, in their pleasures.</p>	<p>1. First responses to Hannah Montana assert a negative influence on girls because it encourages them to “like pink and sparkle”. One ethnically diverse group of girls however re-claimed pink and sparkle on the basis that it was just “acting”. The group realize that interpretation of gendered pleasures is complex and ambiguous.</p> <p>2. A group of girls working on publicity for Girls A’loud criticize their image because they didn’t like the way those elements attracted gender stereotyping, even though another group felt positive about the clothes and makeup . They are realizing that audiences’ tastes, pleasures and different interpretations produce very different engagements with the same media texts.</p>	<p>1. The teacher has assembled a range of adverts from YouTube. As they watch each one, their task is to make note of the ‘identity switches’ it trips. They are learning that the identities of audience groups and individuals play an important part in how they engage with media texts.</p> <p>2. In a discussion of magazine adverts for chocolate, year 5 produce an analysis that attributes most significance, both positive and negative, to age, gender and taste. From this, they conclude the design of their own campaign can’t be “too masculine, too feminine ... must appeal to most”. They have made the connection between representation and audience.</p>
Writing Media <ul style="list-style-type: none"> • Creating Media • Selection • Combining 	<p>1. To research for their own health advertising campaign, the class watch a range of public health advertisements, and speculate about audience responses. “Too much information bores people, too much scary stuff puts them off”, one group decides. They are differentiating between audience reactions.</p> <p>2. Watching flu adverts, the class become aware of, their own visceral reactions to the ads: the groans, the moans and the yucks. They sing along with the catchy refrain from a swine flu advert,</p>	<p>1.As a further part of their research for their health advertising campaign, two children interview dinner ladies, who are very emphatic about the importance of health measures in schools and families. They realize that audiences different from themselves may have very different interests which they will need to address in their campaign.</p> <p>2. A group of three interview the school secretary to prepare for their own public health campaign, and are surprised when she says she has no TV. They review the value of</p>	<p>1.In designing their own campaign, Year 5 decide that the next piece of research they do must help them to understand taste. They must work out how to “reach their audience”. Each group constructs a questionnaire, trials it, identifies questions that didn’t work. The amended version asks about special interests, favourite activities, the music they enjoy, and favourite media. They have recognized the importance and complexity of audience tastes, media uses and pleasures.</p> <p>2. The group who interviewed the</p>	<p>1. Each group takes on the mantle of a creative agency. Their task is to design a campaign for testing on the target year group at secondary school. When the creative agency returned from pitching their award-winning design to their target audience, they were disappointed: “We need to do more research!” Only the experience of communicating with a real and unfamiliar audience makes them realize how difficult it is to connect their advertising campaign to the interests of an actual audience.</p> <p>2. A Year 6 group show their ‘scary</p>

	<p>“Catch it, bin it, kill it”, punching their arms in the air. They have begun their audience research with themselves, recognizing that audience pleasure is as important as the factual message of the advert.</p>	<p>different media, thinking or radio and the internet. They have learnt something about the importance of audience media preferences.</p>	<p>school secretary include a question on media preferences in their questionnaire, and try it on their families for homework. They are surprised by the variety of media forms and technologies in their four households.</p>	<p>film’ to a Year 4 audience. They realize in discussion that some of the group didn’t understand the use of a flashback. “WE need to show that the film has changed tense”, says the Year 6 director. They have learned more about how to communicate with an audience about shifts in time in film.</p>
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<p>Contextualising Media:</p> <ul style="list-style-type: none"> • Intertextuality • Paratexts • Wider contexts 	<p>1. Looking at a range of Coke adverts, Year 2 make a list of common features promoting the brand. They are realizing that messages can be distributed across many media texts.</p> <p>2. A group of Year 2 making a poster to advertise their film use a still image from it. Jonathan says “It’s like an extra bit of our film, for advertising it”. He is making connections between texts and paratexts, and the context of distribution in film.</p>	<p>1. The year 3 teacher asks the children what they can remember about the ‘they’ who made the Coca-Cola advert. Odette quickly replies “They want us to buy it!” The teacher’s next question though, “Who are they?” poses more of a challenge. In pairs they discuss who ‘they’ might be. Were ‘they’ the Coca-Cola company? Advertisers? Inventors? Scientists maybe? People who want to make money?</p> <p>2. “Would your films end up in the cinema?” The children laugh uproariously and chorus “No!” The teacher knows this response implies that another ‘they’ is needed if bigger audiences are to be persuaded to pay money to watch their films. They are becoming aware of the wider context of film exhibition.</p>	<p>1. The teacher asks Year 4 “Tell me something about the BBC”. Ray says “It’s a channel” and the class produce an exhaustive list of BBC television channels. There’s an awed silence when Jamie throws BBC Parliament into the ring. When Odette adds Asian Network, the children embark upon another exhaustive list of BBC radio channels that includes the World Service. Chas moves the discussion into another frame when he offers “BBCiPlayer”. They are learning about the wider context of multi-channel distribution.</p> <p>2. The children working on BBC news production have decided they need an accountant. They think it is necessary because they are working with money given to them by the government that, in turn, has been paid for by their families. Their teacher has given them a list of fictionalized production costs and a fixed budget of £37,000. They have realized that the economic context of news production is much more important than they had thought.</p>	<p>1. Re-visiting Grand Theft Auto, some of the children claimed they found it funny rather than aggressive. Others were able to move on at this point and begin to question the premise of a link between aggression and violence. Pushing this further still, the teacher asks “How might you prove a causal link between Grand Theft Auto, aggression and violence?”. Dana suggests “Teachers could be asked to look out for bad behaviour at school – or good behaviour?”. They are becoming aware of the context of public debate around computer game violence.</p> <p>2. Year 4 discuss how to create their public health message in their campaign. They try sketches of the same message produced as posters, web pages, TV adverts and comic strips. They show a confident understanding of how messages can be distributed across different texts and media.</p>
Processes				
<ul style="list-style-type: none"> • Collaboration&communication • Creativity • Argument&debate • Finding out • Reflection&evaluation • Confidence 	<p>1. Year 2 are making suggestions for what goes in the teachers’ time capsule. When the children suggest the Dr Who magazine he rejects it for Heat so that “I can catch up on my celebrity gossip”. The children express disapproval of his choice, preferring instead to</p>	<p>1. Jamie’s storyboard involves a haunted castle where a small boy is at home, alone. When the boy is asleep, ghosts appear but the next morning, when the boy awakes, he is unsure about whether he has seen the ghosts or whether he has had a nightmare. Jamie is unsure at</p>	<p>1. Talking about the music used for a shark attack TV news item, one of the children describes it as “funky and fun”, another offers “groovy”, someone else says it make them feel like dancing. The apparent disjunction between the music and the content of the story on</p>	<p>1. Mya is rehearsing her role as a news presenter. In a pari with Ray, she begins to experiment with different styles of presenting. They try using movement and coloured paper, practise gesturing and facial expression, aware of the need for visual impact to accompany</p>

	<p>offer alternatives that include Sparkle World, Hannah Montana, Jonas Brothers, Transformers, Dr Who, HSM, Star Wars, Spiderman and Dora the Explorer. They are learning to challenge and debate choices and preferences.</p> <p>2. “Does anybody know how the BBC gets its money?” some children begin to use previously acquired knowledge to help them speculate upon the possibilities. There are no adverts on the BBC so it’s not like Sky. Jamie speculates that the audiences have to pay for the channels they watch and seems to be drawing from experience of subscription channels. Suddenly, the teacher disrupts the funding model the children are drawing upon and asks “Do you have to pay to get the BBC?” Odette says no, it’s always been there to which the teacher responds “So who owns the BBC then?”</p> <p>The teacher is encouraging them to reflect on their own experience, and push their understanding beyond their prior assumptions.</p>	<p>this point about how to use film language to communicate this. The teacher does not tell them they’ll need to think of an alternative because their idea is too ambitious. Instead, he helps them to achieve their plans. They will use papier mache to construct a haunted castle. The teacher recognizes that the creative process sometimes exceeds the limits of conceptual understanding, and finds a creative way to develop this.</p> <p>2. The teacher asks the Year 3 class what roles will be needed for film production. The children make suggestions, offering filming, directing, scripting, props and costumes, and editing. The teacher adopts their ideas, and these become the roles the children play. He knows that if they have had a part in determining the roles, they will be more committed to them – as indeed they prove to be.</p>	<p>Newsround is explained by Kevin who says “it’s for kids watching the news ... they wouldn’t watch it without that music”. He is making critical distinctions between the functions of different elements in a multimodal text.</p> <p>2. In a ‘jigsaw’ group, the group of children working as cinematographers is especially keen to experiment with the camera’s functionality. They play with in-camera special effects and excitedly review the results before have a discussion about what these effects might contribute to making meaning. They work together, taking turns with the camera, making notes, and asking questions. They are learning about the creative work of filming, but also how to work effectively as a group.</p>	<p>their ‘reading’ but also aware of the other ways they can communicate meaning to their audiences. Body language and tone of voice emphasizes the gravity of an event whereas Mya’s face breaks into a smile as she presents the report on Sniffy the Poodle. They are learning the creative ‘language’ of performance in news media – that intuitive choices need to connect to rational decisions.</p> <p>2. An argument has broken out in the group playing the BBC 10 O’Clock News production team. “You can’t wear that”, the editor exclaims. One of the presenters had been to wardrobe and emerged with a feather boa. “This is the BBC!”, the editor continues, but the presenter is furious and threatens to go home. Conscious of the fast-approaching deadline, the editor understands there is a need to compromise here. When the broadcast goes live, the presenter appears to have abandoned the feather boa for a more demure dress. What the audience cannot see, however, is the fabulous pair of pink sparkly shoes she’s chosen instead. Creativity is subordinated to rational choice – but the dynamics of collaborative work produce compromise.</p>
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