

Pearson BTEC International Level 2 Qualifications Creative Media Production

Specification

Pearson BTEC International Level 2 Certificate in Creative Media Production (21076)

Pearson BTEC International Level 2 Extended Certificate in Creative Media Production (21077)

Pearson BTEC International Level 2 Diploma in Creative Media Production (21078)

For first teaching October 2015

Issue 2

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification websites at www.pearson.com, www.btec.co.uk or www.lcci.org.uk. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

Pearson is the world's leading learning company, with 40,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

Pearson's Self-regulated Framework qualifications

These qualifications have been approved by Pearson as meeting the criteria for Pearson's Self-regulated Framework.

Pearson's Self-regulated Framework is designed for qualifications that have been customised to meet the needs of a particular range of learners and stakeholders. These qualifications are not accredited or regulated by any UK regulatory body. For further information please see Pearson's Self-regulated Framework policy on our website.

This specification is Issue 2. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

References to third-party material made in this specification are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

All information in this specification is correct at time of publication.

ISBN 978 1 446 92999 5

All the material in this publication is copyright
© Pearson Education Limited 2016

Contents

| | |
|--|-----------|
| 1 Purpose of this specification | 1 |
| BTEC International Level 2 qualification titles covered by this specification | 1 |
| Pearson's suite of international BTEC qualifications | 2 |
| 2 Qualification summaries | 3 |
| Key information | 3 |
| Aims of the Pearson BTEC International Level 2 qualifications in Creative Media Production | 4 |
| Key features of the Pearson BTEC International Level 2 qualifications in Creative Media Production | 4 |
| Rationale for the Pearson BTEC International Level 2 qualifications in Creative Media Production | 4 |
| National Occupational Standards | 5 |
| 3 Centre resource requirements | 6 |
| 4 Qualification structures | 7 |
| Pearson BTEC International Level 2 Certificate in Creative Media Production | 7 |
| Pearson BTEC International Level 2 Extended Certificate in Creative Media Production | 8 |
| Pearson BTEC International Level 2 Diploma in Creative Media Production | 9 |
| 5 Assessment and grading | 10 |
| BTEC internal assessment | 10 |
| Learner preparation | 11 |
| Final assessment decisions | 12 |
| Late submission | 12 |
| Resubmission of improved evidence | 13 |
| Retaking assessment | 13 |
| Calculation of the qualification grade | 14 |
| 6 Centre and qualification approval | 15 |
| Approvals agreement | 15 |
| 7 Quality assurance | 15 |
| 8 Programme delivery | 16 |
| Mode of delivery | 16 |
| Resources | 16 |
| Delivery approach | 17 |
| Support and training | 17 |
| 9 Access and recruitment | 18 |
| 10 Understanding the units | 20 |
| Units | 23 |
| Unit 1: Research for Creative Media Production | 25 |
| Unit 2: Communication Techniques for Creative Media Production | 35 |

| | |
|--|------------|
| Unit 3: Media Audiences and Products | 47 |
| Unit 4: Video Production | 59 |
| Unit 5: Audio Production | 73 |
| Unit 6: Print Production | 87 |
| Unit 7: Interactive Media Production | 99 |
| Unit 8: Photography Techniques | 113 |
| Unit 9: Animation Techniques | 127 |
| Unit 10: Web Authoring | 143 |
| Unit 11: Digital Graphics for Interactive and Print-based Media | 157 |
| Unit 12: Advertising Production | 173 |
| Unit 13: Writing for the Creative Media | 187 |
| Unit 14: Factual Production for the Creative Media | 203 |
| Unit 15: Creative Media Production Project | 217 |
| Annexes | 229 |
| Annexe A: Calculation of the qualification grade | 231 |
| Annexe B: Grading domains – BTEC International Level 2 generic grading domains | 235 |
| Annexe C: National Occupational Standards | 237 |

1 Purpose of this specification

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Creative Media Production are designed for international schools and colleges. They are part of an international suite of BTEC qualifications offered by Pearson. These qualifications are not available to centres in the United Kingdom, the Channel Islands, the Isle of Man or British Armed Forces schools overseas.

The purpose of this specification is to set out:

- the aims of the qualifications
- the structure and rules of combination of the qualifications
- the resources required by the centre to offer the qualifications
- the knowledge, skills and understanding which will be assessed as part of the qualifications
- the method of assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (for example assessment criteria).

If you need guidance or support for please contact your Pearson representative.

BTEC International Level 2 qualification titles covered by this specification

The following qualifications have been approved by Pearson Education Limited as meeting the criteria for Pearson's Self-regulated Framework. These qualifications are not accredited or regulated by any UK regulatory body.

Pearson BTEC International Level 2 Certificate in Creative Media Production (21076)

Pearson BTEC International Level 2 Extended Certificate in Creative Media Production (21077)

Pearson BTEC International Level 2 Diploma in Creative Media Production (21078)

The qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Pearson.

This specification must be used for delivery and teaching in your centres. For international centres, the qualification in this specification replaces the following QCF qualifications:

Pearson BTEC Level 2 Certificate in Creative Media Production (QCF) 500/7879/3

Pearson BTEC Level 2 Extended Certificate in Creative Media Production (QCF) 500/7880/X

Pearson BTEC Level 2 Diploma in Creative Media Production (QCF) 500/7930/X

Pearson's suite of international BTEC qualifications

BTEC International Level 2 qualifications make up our suite of international BTECs provision. These qualifications are available in a range of sectors for learners who wish to explore a work-related vocational qualification or specific industry area. The qualifications offer learners the knowledge, understanding and skills they need to prepare them for employment.

On successful completion of a BTEC International Level 2 qualification, learners can progress to continued study in the same or related vocational area and/or within employment in the creative media production sector.

BTEC International Level 2 Certificate

The BTEC International Level 2 Certificate is a work-related vocational qualification that focuses on particular aspects of employment in the appropriate vocational sector. The BTEC International Level 2 Certificate is a qualification that can be part of a learner's programme of study which will give them a vocational learning experience. The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

BTEC International Level 2 Extended Certificate

The BTEC International Level 2 Extended Certificate extends the work-related focus from the BTEC International Level 2 Certificate and covers the key knowledge and practical skills required in the appropriate vocational sector. Through optional units the BTEC International Level 2 Extended Certificate offers flexibility and a choice of emphasis. It provides an engaging programme for those who are clear about the vocational area they wish to explore through further study or for those who wish to enter employment. The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

BTEC International Level 2 Diploma

The BTEC International Level 2 Diploma extends the work-related focus from the BTEC International Level 2 Extended Certificate, with broader coverage of knowledge and practical skills required for the vocational sector.

The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area and for those who have decided that they wish to enter a particular area of work, for progression to employment in the appropriate vocational sector.

Other learners may want to use this qualification to extend the specialism they studied in the BTEC International Level 2 Certificate or the BTEC International Level 2 Extended Certificate programme.

2 Qualification summaries

Key information

| Pearson BTEC International Level 2 Certificate in Creative Media Production | |
|--|---|
| Total Notional Learning Hours (NLH) | 150 (including 90 Guided Learning Hours (GLH)) |
| Qualification value (NLH/10) | 15 |
| Assessment | This qualification is internally assessed |
| Unit grading information | Pass/Merit/Distinction |
| Overall qualification grading information | Pass/Merit/Distinction/Distinction* |

| Pearson BTEC International Level 2 Extended Certificate in Creative Media Production | |
|---|--|
| Total Notional Learning Hours (NLH) | 300 (including 180 Guided Learning Hours (GLH)) |
| Qualification value (NLH/10) | 30 |
| Assessment | This qualification is internally assessed |
| Unit grading information | Pass/Merit/Distinction |
| Overall qualification grading information | Pass/Merit/Distinction/Distinction* |

| Pearson BTEC International Level 2 Diploma in Creative Media Production | |
|--|--|
| Total Notional Learning Hours (NLH) | 600 (including 360 Guided Learning Hours (GLH)) |
| Qualification value (NLH/10) | 60 |
| Assessment | This qualification is internally assessed |
| Unit grading information | Pass/Merit/Distinction |
| Overall qualification grading information | Pass/Merit/Distinction/Distinction* |

For further information on Notional Learning Hours please see *Section 8 Programme delivery* and *Section 10 Understanding the units*.

Aims of the Pearson BTEC International Level 2 qualifications in Creative Media Production

The Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Creative Media Production have been developed to:

- give full-time learners the opportunity to enter employment in the creative media production sector or to progress to Level 3 vocational qualifications
- provide education and training for creative media production employees
- give opportunities for creative media production employees to achieve a Level 2 vocationally-specific qualification
- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life.

Key features of the Pearson BTEC International Level 2 qualifications in Creative Media Production

These qualifications have been developed in the creative media sector to provide:

- education and training for those who work or who are intending to work in the creative media sector
- opportunities for those who work or are intending to work in the creative media sector to achieve a nationally recognised Level 2 vocationally specific qualification
- opportunities for learners to gain a nationally recognised vocationally specific qualification to enter employment in the creative media sector or to progress to higher education vocational qualifications such as the Pearson BTEC National Level 3 in Media
- opportunities for learners to develop a range of skills and techniques, personal qualities and attitudes essential for successful performance in working life.

Rationale for the Pearson BTEC International Level 2 qualifications in Creative Media Production

The BTECs in Creative Media Production have been developed to give centres maximum flexibility in developing programmes suited to their own resources and the needs of their learners.

The mandatory units provide learners with the opportunity to:

- develop the fundamental research skills which underlie all media production
- gain a basic understanding of employment opportunities, job requirements, and working practices in the media sector
- develop an understanding of how media products are constructed for specific audiences or markets.

The optional technical and production units enable learners to start building the technical skills and knowledge relevant to an industry (or industries) in the media sector.

Learners who complete a BTEC Level 2 Certificate, Extended Certificate or Diploma in Creative Media Production will obtain a qualification which will enable them to progress to further study, training, or employment, and make informed choices with regard to a career in the creative media sector. They will also have developed media technology skills that may be applicable in other work situations, or will enabled their progress to Level 3 qualifications in other sectors (for example, in Art and Design or Music Technology).

The BTECs in Creative Media Production have been designed to contribute to the Sector Qualifications Strategy for the creative media sector through their close relationship to relevant National Occupational Standards.

National Occupational Standards

These qualifications are designed to provide much of the underpinning knowledge and understanding for the UK National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). BTECs do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the National Occupational Standards where relevant.

The Pearson BTEC International Level 2 in Creative Media Production relate to the Skillset National Occupational Standards for:

- Animation
- Broadcast Journalism
- Camera
- Directors
- Editing
- Interactive Media and Computer Games
- Lighting for Film and Television
- Multimedia and Print Journalism
- Photo Imaging
- Production (Film and TV)
- Publishing
- Radio Content Creation
- Sound.

3 Centre resource requirements

As part of the approval process, the centre must make sure that the resource requirements below are in place before offering Pearson BTEC International Level 2 qualifications.

- The centre must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support delivery and assessment.
- Staff involved in the assessment process must have relevant expertise and occupational experience.
- There must be systems in place to make sure that there is continuing professional development for staff delivering the qualifications.
- The centre must have in place appropriate policies that relate to the delivery of the qualification.
- The centre must deliver the qualifications in accordance with current equality legislation.
- The centre must have in place any specific unit resource requirements as listed in each unit under the heading *Essential requirements*.

4 Qualification structures

Pearson BTEC International Level 2 Certificate in Creative Media Production

The Pearson BTEC International Level 2 Certificate in Creative Media Production qualification totals 150 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units for a combined total unit value of 15 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

| Pearson BTEC International Level 2 Certificate in Creative Media Production | | | | |
|---|--|-------|-------------------------|------------|
| Unit | Mandatory units | Level | Notional Learning Hours | Unit value |
| 1 | Research for Creative Media Production | 2 | 50 | 5 |
| Unit | Optional units | Level | Notional Learning Hours | Unit value |
| 4 | Video Production | 2 | 100 | 10 |
| 5 | Audio Production | 2 | 100 | 10 |
| 6 | Print Production | 2 | 100 | 10 |
| 7 | Interactive Media Production | 2 | 100 | 10 |
| 8 | Photography Techniques | 2 | 100 | 10 |
| 9 | Animation Techniques | 2 | 100 | 10 |
| 10 | Web Authoring | 2 | 100 | 10 |
| 11 | Digital Graphics for Interactive and Print-based Media | 2 | 100 | 10 |
| 12 | Advertising Production | 2 | 100 | 10 |
| 13 | Writing for the Creative Media | 2 | 100 | 10 |
| 14 | Factual Production for the Creative Media | 2 | 100 | 10 |

Pearson BTEC International Level 2 Extended Certificate in Creative Media Production

The Pearson BTEC International Level 2 Extended Certificate in Creative Media Production qualification totals 300 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units for a combined total unit value of 30 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

| Pearson BTEC International Level 2 Extended Certificate in Creative Media Production | | | | |
|---|--|--------------|--------------------------------|-------------------|
| Unit | Mandatory units | Level | Notional Learning Hours | Unit value |
| 1 | Research for Creative Media Production | 2 | 50 | 5 |
| 2 | Communication Techniques for Creative Media Production | 2 | 50 | 5 |
| Unit | Optional units | Level | Notional Learning Hours | Unit value |
| 3 | Media Audiences and Products | 2 | 50 | 5 |
| 4 | Video Production | 2 | 100 | 10 |
| 5 | Audio Production | 2 | 100 | 10 |
| 6 | Print Production | 2 | 100 | 10 |
| 7 | Interactive Media Production | 2 | 100 | 10 |
| 8 | Photography Techniques | 2 | 100 | 10 |
| 9 | Animation Techniques | 2 | 100 | 10 |
| 10 | Web Authoring | 2 | 100 | 10 |
| 11 | Digital Graphics for Interactive and Print-based Media | 2 | 100 | 10 |
| 12 | Advertising Production | 2 | 100 | 10 |
| 13 | Writing for the Creative Media | 2 | 100 | 10 |
| 14 | Factual Production for the Creative Media | 2 | 100 | 10 |

Pearson BTEC International Level 2 Diploma in Creative Media Production

The Pearson BTEC International Level 2 Diploma in Creative Media Production qualification totals 600 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units for a combined total unit value of 60 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

| Pearson BTEC International Level 2 Diploma in Creative Media Production | | | | |
|---|--|-------|-------------------------|------------|
| Unit | Mandatory units | Level | Notional Learning Hours | Unit value |
| 1 | Research for Creative Media Production | 2 | 50 | 5 |
| 2 | Communication Techniques for Creative Media Production | 2 | 50 | 5 |
| Unit | Optional units | Level | Notional Learning Hours | Unit value |
| 3 | Media Audiences and Products | 2 | 50 | 5 |
| 4 | Video Production | 2 | 100 | 10 |
| 5 | Audio Production | 2 | 100 | 10 |
| 6 | Print Production | 2 | 100 | 10 |
| 7 | Interactive Media Production | 2 | 100 | 10 |
| 8 | Photography Techniques | 2 | 100 | 10 |
| 9 | Animation Techniques | 2 | 100 | 10 |
| 10 | Web Authoring | 2 | 100 | 10 |
| 11 | Digital Graphics for Interactive and Print-based Media | 2 | 100 | 10 |
| 12 | Advertising Production | 2 | 100 | 10 |
| 13 | Writing for the Creative Media | 2 | 100 | 10 |
| 14 | Factual Production for the Creative Media | 2 | 100 | 10 |
| 15 | Creative Media Production Project | 2 | 100 | 10 |

5 Assessment and grading

The assessment of BTEC International Level 2 qualifications is criterion referenced and the centre is required to assess learners' evidence against published outcomes of learning and assessment criteria.

Each unit in the qualification has specified assessment and grading criteria which are to be used for grading purposes. A summative unit grade can be awarded at pass, merit or distinction:

- to achieve a 'pass' a learner must have satisfied all the pass assessment criteria
- to achieve a 'merit' a learner must additionally have satisfied all the merit grading criteria
- to achieve a 'distinction' a learner must additionally have satisfied all the distinction grading criteria

A grading scale of pass, merit and distinction is applied to all units.

BTEC internal assessment

All units in the BTEC International Level 2 qualifications are assessed through internal assessment, which means that the centre can deliver the programme in a way that suits its learners and relates to local need. The way in which the centre delivers the programme must also ensure that assessment is fair and that standards are consistent over time. To achieve this, it is important that centres:

- plan the assessment of units to fit with delivery, allowing for links across units
- write suitable assessments (for example assignments, projects or case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Internal Verifier, when it will be used and assessed, how long it will take, and how the centre will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that the implementation, delivery and assessment is consistent with BTEC quality standards.

Internal Verifiers must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the BTEC quality standards in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers. Internal Verifiers must make sure that assessment is fully validated in the centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using the relevant assessment criteria and associated guidance in the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with BTEC quality standards.

Assessors must be standardised using Pearson-approved materials before making any assessment decisions. Assessors are usually the teachers in the school or college, but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is carried out in a way that is correct and consistent with BTEC quality standards. Assessors may also draft or adapt internal assessment instruments. Centres are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit
- an internal verification sampling plan, which shows how assessment decisions are checked, and which must include across the sample all assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

Learner preparation

As BTEC International Level 2 qualifications are all internally assessed, it is important that learners are prepared for assessment. Learners:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to fully appreciate that all the work submitted for assessment must be their own.

Centres will need to give learners an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship of the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how they can develop responsibility for their own work and build their vocational and employability skills

- how they should use and reference source materials, including what would constitute plagiarism.

The centre must communicate assessment grading rules to all learners at the beginning of the programme.

For guidance on all of the rules surrounding internal assessment for BTEC qualifications please see the *Guide to Internal Assessment for BTEC National and Nationals* which can be located in the key documents section of our website.

Final assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given full opportunity to show how they have achieved the outcomes of learning covered by a final assessment. This is carried out by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Centres must devise an assessment plan that will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Centres' Internal Verifiers and Assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

Late submission

Centres must encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes, it is important that learners are assessed fairly and consistently according to the assessment plan that the Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. Centres are not required to accept assessment work that was not completed by the date in the assessment plan. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If a late completion by a learner is accepted, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate to give automatic downgrades on assessment decisions as 'punishment' for late submission.

Resubmission of improved evidence

Once an assessment decision is given to a learner it is final in all cases, except where the Internal Verifier approves **one** opportunity to resubmit improved evidence. The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the teacher considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Centres will need to provide a specific resubmission opportunity that is authorised by the Internal Verifier. Any resubmission opportunity must have a deadline that is **within 10 days** of the assessment decision being given to the learner, and in the same academic year.

Centres should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners. Centres must consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements. For example, the centre may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How centres provide opportunities to improve and resubmit evidence for assessments needs to be fair to all learners.

Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier is likely to want to include evidence that has been resubmitted as part of the sample they will review.

Retaking assessment

BTEC International Level 2 qualifications do not allow for compensation – this means that learners must achieve every pass criterion in order to successfully achieve the qualification.

Conditions for retaking a new assignment

If a learner has met all of the conditions set out above in *Resubmission of improved evidence* but has still not achieved the targeted pass criteria following the resubmission of the assignment, the Internal Verifier may authorise **one** retake opportunity to meet the required pass criteria. The Internal Verifier must authorise a retake in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

- the retake must be a new task or assignment targeted only to the pass criteria that were not achieved in the original assignment – an assessor cannot award a merit or distinction grade for a retake
- the assessor must agree and record a clear deadline before the learner starts the retake
- the learner and assessor must sign declarations of authentication as they did for previous submissions

Standards Verifiers will require the centre to include evidence of any retakes in sampling. Retakes should not be required as a matter of course. Centres should keep a record of the number of retakes required on any programme to support the centres' own quality monitoring.

Calculation of the qualification grade

Pass qualification grade

Learners who achieve the minimum eligible value specified by the rule of combination will achieve the qualification at pass grade (see *Section 4: Qualification structures*).

Qualification grades above pass grade

Learners will be awarded a merit, distinction or distinction* qualification grade by the aggregation of points gained through the successful achievement of individual units. The number of points available is dependent on the unit level and grade achieved and the value of the unit (as shown in the table below).

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

| Unit level | Points per unit value | | |
|----------------|-----------------------|----------|-------------|
| | Pass | Merit | Distinction |
| Level 1 | 3 | 4 | 5 |
| Level 2 | 5 | 6 | 7 |
| Level 3 | 7 | 8 | 9 |

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table overleaf will achieve the qualification merit or distinction or distinction* grade (or combinations of these grades appropriate to the qualification).

Qualification grade

| Qualification | Points range above pass grade | | |
|---|-------------------------------|-------------|---------------|
| | Merit | Distinction | Distinction* |
| BTEC International Level 2 Certificate | 85–94 | 95–99 | 100 and above |
| BTEC International Level 2 Extended Certificate | 170–189 | 190–199 | 200 and above |
| BTEC International Level 2 Diploma | 340–379 | 380–399 | 400 and above |

Annexe A: Calculation of the qualification grade gives examples of how qualification grades above a pass are calculated.

6 Centre and qualification approval

The centre must be approved by Pearson before delivering and assessing BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. Centres that have not previously been approved will need to apply for, and be granted, centre recognition as part of the process for approval to offer these qualifications.

Before you offer these qualifications you must meet both centre and qualification approval requirements.

Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all requirements. If the centre does not comply with the agreement this could result in the suspension of certification or withdrawal of approval.

7 Quality assurance

Quality assurance is at the heart of BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. The centre internally assesses these qualifications and is responsible for making sure that all assessors and Internal Verifiers adhere to their internal verification processes, to ensure consistency and validity of the assessment process.

Pearson uses quality assurance to check that all centres are working to the agreed standard. It gives us the opportunity to identify and provide support, if needed, to safeguard certification.

For guidance, please refer to *Pearson's Self-regulated Framework Handbook* which is on our website at: qualifications.pearson.com/en/qualifications/customised-qualifications-service/self-regulated-framework.html

8 Programme delivery

BTEC International Level 2 qualifications consist of mandatory units and optional units. Optional units are designed to provide a focus to the qualification and give more specialist opportunities in the sector.

In BTEC International Level 2 qualifications each unit shows the Notional Learning Hours.

Notional Learning Hours are defined as the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Centres are advised to consider both of these definitions when planning the programme of study associated with this specification.

Mode of delivery

Pearson does not define the mode of study for BTEC International Level 2 qualifications. Centres are free to offer the qualifications using any mode of delivery that meets their learners' needs. Please refer to the policy pages on our website at: qualifications.pearson.com/policies

Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. Centres must have due regard to Pearson's policies that may apply to different modes of delivery.

Resources

Physical resources need to support the delivery of the programme and the proper assessment of the outcomes of learning. They should therefore normally be of industry standard.

Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Pearson.

Where specific resources are required these have been indicated in individual units in the *Essential requirements* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the specialist vocational nature of BTEC International Level 2 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Delivery staff and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity in the sector. Maximum use should be made of the learner's experience.

An outline learning plan is included in every unit as guidance, it demonstrates one way of planning the delivery and assessment of the unit. The outline learning plan can be used in conjunction with the programme of suggested assignments.

Support and training

Pearson offers an extensive package of training to support all aspects of BTEC delivery, including:

- **Teaching and published resources** – we provide an extensive selection of published materials along with our innovative range of digital teaching tools. We offer guides to support planning and delivery and to help students study. For more information please visit our website: qualifications.pearson.com/en/support/support-for-you/teachers.html
- **Subject Advisors** – our subject experts are on hand to answer any questions centres may have on delivering the qualification and assessment. For more information visit our website: qualifications.pearson.com/en/support/support-for-you/teachers.html
- **Training** – many of our training events form part of the added value service offered by Pearson. As well as standard events, we can create bespoke training programmes to meet centres' specific needs. These can be delivered face-to-face or online so that centres can choose where, when and how training takes place. For more information please visit our website: qualifications.pearson.com/support/training-from-pearson.html
or email us at: internationaltftp@pearson.com

If you would like further information please contact your local Pearson representative – to find out how visit: qualifications.pearson.com/en/about-us/about-pearson/where-we-are.html

9 Access and recruitment

Pearson is committed to providing qualifications with no artificial barriers. A full statement, included in our *Equality Policy*, can be found on our website at: qualifications.pearson.com/policies

Equality and fairness are central to our work. We are committed to making sure that qualifications do not discriminate and all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Restrictions on learner entry

These qualifications are suitable for learners aged 14 and above. Centres must give due regard to Pearson's policies that apply to the fair and equal recruitment of learners to all Pearson qualifications.

Centres are required to recruit learners to BTEC International Level 2 qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each learner's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner in the centre during their programme of study and any specific support that might be necessary to allow them to access the assessment for the qualification.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a Level 2 qualification. For learners who have recently been in education, the profile is likely to include one of the following:

- a BTEC Level 1 qualification in Creative Media Production or a related vocational area
- a standard of literacy and numeracy supported by a general education equivalent to four GCSEs/International GCSEs at grade D–G
- other related Level 1 qualifications
- related work experience.

More mature learners may present a more varied profile of achievement that is likely to include experience of paid and/or unpaid employment.

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Pearson encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

10 Understanding the units

All units in this qualification have the following sections.

Title

The title is a short description of the content of the unit. This form of words will appear on the learner's Notification of Performance (NOP).

Level

The level of the unit indicates the complexity and demand expected to achieve it. The level places the unit on a framework of comparability with other units and qualifications at that level.

Notional Learning Hours (NLH)

Notional Learning Hours (NLH) are the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Unit value

The unit value is the total credit a learner will be awarded on successful completion of the unit.

SRF unit code

The unique approval code for the unit.

Unit aim

Says what the aims of the unit are in terms of what is covered and what the unit will enable learners to do.

Unit introduction

The introduction gives a short description of the unit, and details the key knowledge, skills and understanding the learner will gain through studying the unit. The introduction highlights the focus of the unit and how it links to the vocational sector to which the qualification relates.

Outcomes of learning

Outcomes of learning state what a learner can be expected to know, understand or be able to do as a result of completing a programme of learning for the unit.

Assessment and grading grid

The assessment and grading grid gives the criteria used to determine the evidence that each learner must produce in order to achieve a pass, merit or distinction grade. It is important to note that the merit and distinction grading criteria require a qualitative improvement in a learner's evidence and not simply the production of more evidence at the same level.

Unit content

In the unit content section topics are listed as bullets to provide detail on what is needed to design and deliver a programme of learning. Not all topics have to be covered for learners to meet the assessment criteria. Centres are able to select the topics they deliver, ensuring that learners produce evidence of sufficient depth and breadth to meet the assessment criteria.

Information for delivery staff

This section gives delivery staff information on delivery and assessment. It contains the following subsections.

Essential requirements – identifies any specialist resources needed to allow learners to generate the evidence required for the unit. The centre will need to ensure that any requirements are in place when it seeks approval to offer the qualification.

Employer engagement and vocational contexts – gives examples of agencies, networks and other useful contacts for employer engagement and for sources of vocational contexts.

Delivery guidance – explains the content’s relationship to the outcomes of learning and offers guidance on possible approaches to delivery of the unit. This section includes an example outline learning plan which demonstrates one way of planning the delivery and assessment of the unit. The delivery guidance section is based on the more usual delivery modes but is not intended to rule out alternative approaches.

Assessment guidance – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria and grading criteria. It also includes a programme of suggested assignments which demonstrates how assignments match and cover the assessment and grading criteria. This is provided for guidance only and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Suggested resources – indicates resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Units

Unit 1: Research for Creative Media Production

Level: **SRF Level 2**

Notional Learning Hours: **50**

Unit value: **5**

SRF unit code: **30896H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to develop skills in the main research methods and techniques used within the creative media sector. Learners will do this through researching an existing media product and through undertaking research for one of their own production projects.

Unit introduction

Research underlies all media production, whether it be to gather materials for the content of a new production, assess technical and logistical requirements, or to establish the commercial viability of a proposed new product. Research is also undertaken into product sales and audience activity (what people buy, watch, listen to, and log on to, why they make the choices they make, what they like or dislike etc.) in order to help media production companies decide what they want to make and how best to place their products in the market or the programme schedules. This audience research is also vital to advertising companies. Whatever the purpose of the research, the basic methods employed are much the same.

This unit will enable learners to develop an understanding of the basic research methods and techniques used within the creative media sector by undertaking research on an existing media product as well as undertaking research for one of their own media production projects. Through undertaking these two distinct research activities learners will learn how to identify reliable sources of information and then use them to gather relevant material. Learners will also develop skills in collecting, collating and storing the material gathered. Learners will then have the opportunity to present the results of their research.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about research methods and techniques
- 2 Be able to use research methods and techniques to investigate an existing media product
- 3 Be able to use research methods and techniques to gather material for a media production
- 4 Be able to present results of research.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline research methods and techniques | M1 describe research methods and techniques with some detail and with reference to appropriate illustrative examples | D1 evaluate research methods and techniques with reference to precise and detailed illustrative examples |
| P2 use appropriate research methods and techniques to carry out research into an existing media product | M2 use research methods and techniques competently to carry out reliable research into an existing media product | D2 use research methods and techniques skilfully to carry out substantial research into an existing media product |
| P3 use appropriate research methods and techniques to carry out research for a proposed media production | M3 use research methods and techniques competently to carry out reliable research for a proposed media production | D3 use research methods and techniques skilfully to carry out substantial research for a proposed media production |
| P4 present research results. | M4 competently present research results with some detail. | D4 skilfully present research results with substantial detail. |

Unit content

1 Know about research methods and techniques

Methods:

- primary
- secondary
- qualitative, e.g. opinions, attitudes, behaviour patterns
- quantitative, e.g. ratings, circulation figures, web hits.

Techniques:

- using libraries
- using the internet
- reading
- searching archives
- interviews
- observations
- questionnaires
- surveys
- focus groups
- recce.

Information trail:

- log of library
- internet and archive searches.

Information trail:

- log of library
- internet and archive searches.

Collate:

- sift and select
- organise, e.g. by name, by date, by type, by content, by information source
- index.

Store:

- secure storage
- easy of access.

2 Be able to use research methods and techniques to investigate an existing media product

Media product:

- e.g. film, television programme, DVD, newspaper, magazine, radio programme, audio product, advertisement, computer game, interactive media product.

Purpose of research:

- e.g. to identify composition of audience, to identify size of audience, to investigate reception of product, to compare to other similar products, to investigate production process or history.

3 Be able to use research methods and techniques to gather material for a media production

Media production:

- e.g. moving image production, print production, radio production, sound recording, computer game, interactive media production.

Material:

- e.g. data, information, archive material, visual, audio-visual, auditory.

4 Be able to present results of research

Format:

- e.g. written report, oral presentation, PowerPoint presentation, audio-visual presentation, individual presentation, group presentation.

Content:

- procedures
- summary of data and material, e.g. graphics, charts, tables
- analysis
- results
- conclusions
- bibliography of sources.

Expression:

- structure
- clarity
- linguistic register
- recognition of audience.

Information for tutors

Essential requirements

Learners will need access to a full range of research resources, both paper based and electronic.

Employer engagement and vocational contexts

Centres should develop links with local media providers who are willing to come in and talk about the research methods and techniques that they employ and the external sources of information that they use.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Further general information on work-related learning can be found at the following websites:

- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network

Delivery guidance

The teaching of this unit should be linked to the other units that learners are undertaking for this qualification. This should allow learners to see more readily the relevance of the research tasks undertaken and will provide tutors with the opportunity to set the assignment briefs within realistic and meaningful vocational contexts.

For example, the research into an existing media product could be linked to the investigation that learners undertake in *Unit 3: The Creative Media Sector* unit or *Unit 4: Media Audiences and Products*. Specialist production units should also provide the ideal opportunity for learners to explore and develop their understanding of relevant research methods and techniques for gathering material for a specific media production.

Assessment evidence that is generated through work undertaken in other units will need to be collated and organised into an appropriate portfolio of evidence for this unit. This evidence must be cross-referenced so that its context is clear.

Many learners will already have undertaken some form of research before, but may be unfamiliar with the terminology that identifies the four key research methods: primary, secondary, quantitative and qualitative. It is important that learners understand these four key terms and realise that both primary and secondary research can generate both quantitative and qualitative information, and that most valid research contains a balance of all four.

Following a brief introduction to the appropriate terminology, learners can practise the relevant procedures and skills through a series of short exercises which concentrate on specific aspects of the process – for example, identifying reliable sources of information, searching for particular information within a set time, producing a set of questions for an interview, writing a questionnaire and collating the information derived from it, setting up a focus group and writing up the results etc.

As confidence and knowledge grows, learners can then begin to link these procedures and skills together and begin to undertake more comprehensive research tasks that are linked to the investigatory and practical production work that they are undertaking in their other units. This will help to develop their research skills and also, of course, provide the evidence for assessment of these aspects of the unit.

One of the key research skills at this level is to be able to sift through the information in the collation and storage process and then make use of only the genuinely relevant material. Learners should therefore be taught the need to discard information that is not relevant. This is particularly important in relation to internet research, where there is strong temptation for inexperienced researchers to print off reams of information, much of which is inapplicable and a good deal of which is likely to be of dubious relevance, and simply file it away with no further action and a rather complacent sense that 'the job has been done'.

Collation is not, of course, just about sifting. It is also about sorting, and this is probably the most difficult skill to learn. Tutors might find it useful to set up short exercises in which the information is already provided and learners are required to sort through it and sift out the material which is useful for a given purpose. Later exercises might then require them to list the material in order of value.

Learners will initially need guidance in structuring reports, whether written or orally presented. Again, clearly defined exercises using given material may be found useful in the early stages here. The importance of clear structure, clear expression and of adopting the appropriate formal linguistic register should be stressed at all times.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit, links to other units and unit assessment. |
| Introduction to primary research (two sessions): <ul style="list-style-type: none"> ● interviewing techniques ● questionnaire design ● focus groups ● surveys. |
| Task 1 – evaluating primary research. Working individually and using the class as the sample group, learners research music preferences within the class using interviews and questionnaires. Learners: <ul style="list-style-type: none"> ● prepare interview questions ● conduct interviews ● collate data ● prepare questionnaires ● give out and collect back questionnaires ● collate data. |
| Introduction to sources of information. |

Topic and suggested assignments/activities/assessment

Task 2 – evaluating secondary research sources.

Learners work in pairs:

- all pairs are given the same questions to find answers to
- each pair is allowed to use either internet or library, but not both
- pairs race to get the answers first
- plenary session evaluates the different sources in terms of
 - speed
 - accuracy
 - ease of use.

Assignment 1 – Methods and Techniques

Learners write up individual reports on the two tasks describing and comparing research methods and techniques.

Introduction to planning research.

Assignment 2 – Research into an Existing Media Product

Learners:

- plan research into an audience for and reception of a specified computer game using research methods and techniques already discussed
- carry out research
- collate results
- prepare presentations
- present results.

Assignment 3 – Research into a Proposed Media Production

Learners:

- plan research into a proposed media production using research methods and techniques already discussed
- carry out research
- collate results
- prepare presentations
- present results.

Assessment guidance

Assessment evidence for this unit will most likely be drawn from assignments written around other units. Where that is the case, the criteria from this unit must be referenced within those assignments.

Evidence for the achievement of learning outcome 1 is likely to be in the form of a written report or oral presentation, though it could also be in an audio-visual or electronic format.

Evidence for the achievement of learning outcomes 2 and 3 should come from work done for other units, as explained above. Documentation should include all research notes, research logs, and collated research data.

Evidence for the achievement of learning outcome 4 will be provided through the presentation of the results obtained through the work done for learning outcomes 2 and 3, either in a written report or oral presentation. Presentations must be recorded for internal and external verification purposes.

It should be noted that assessment evidence that is generated through work undertaken in other units will need to be collated and organised into an appropriate portfolio of evidence for this unit and must include any necessary cross-referencing.

Viva voces and tutor observations may be used to support the assessment of achievement of learning outcomes 1 and 4, but should not form the sole method of assessment, as the independent presentation of research processes and results is an important element of what is being learned here. When more than one learner in a cohort is assessed by means of a viva care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---------------------------------------|--|--|
| P1, M1, D1 | Assignment 1 – Methods and Techniques | Carry out exercises in research methods and techniques to evaluate them. | <ul style="list-style-type: none">• Interview questions.• Questionnaires.• All notes and completed questionnaires.• All collated data.• Research notes and logs.• Completed report. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|-----------------------|--|--|---|
| P2, M2, D2 P4, M4, D4 | Assignment 2 – Research into an Existing Media Product | Employ a range of appropriate research methods and techniques to carry out research into an existing media product. | <ul style="list-style-type: none"> • All research notes. • Research log. • Collated research data. • Presentation slides and notes. • Recording of presentation. |
| P3, M3, D3 P4, M4, D4 | Assignment 3 – Research into a Proposed Media Production | Employ a range of appropriate research methods and techniques to carry out research for a proposed media production. | <ul style="list-style-type: none"> • All research notes. • Research log. • Collated research data. • Presentation slides and notes. • Recording of presentation. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit links with all other units in the BTEC Creative Media Production suite.

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Berger A – *Media Research Techniques, 2nd Edition* (Sage, 1998) ISBN 978-0761915379

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Stokes J – *How to do Media and Cultural Studies* (Sage, 2003) ISBN 978-0761973294

Websites (Relevant websites applicable to learner's home country)

| | |
|------------------|--|
| www.barb.co.uk | the Broadcasters' Audience Research Board |
| www.nrs.co.uk | the National Readership Survey |
| www.ofcom.org.uk | the independent regulator for the UK communications industries |
| www.rajar.co.uk | Radio Joint Audience Research Limited |

Unit 2: Communication Techniques for Creative Media Production

Level: **SRF Level 2**

Notional Learning Hours: **50**

Unit value: **5**

SRF unit code: **30897H**

This unit is internally assessed

Unit aim

This unit aims to develop learners' communication skills in media production contexts. It covers oral and written, formal and informal communication using the formats, documentation and technologies needed to communicate effectively in the media sector.

Unit introduction

It is vital in all the media industries, where so much work is done in teams, that people are able to communicate effectively, passing on ideas and information to others and interpreting correctly what others say to them. This is equally important when working with and presenting ideas and information to a client. It is not only oral communication skills that are important; written communication is also seen as a marker of an individual's ability to maintain professional standards.

This unit focuses on the communication skills that are required within the media sector. It aims to develop the learner's ability to communicate effectively with others, both in group situations and on a one-to-one basis.

Learners will think about how they represent themselves to others through communicating with them. Being professional involves ensuring that all written materials are well planned, concise and free from errors, are presented in the correct formats, and use the styles and conventions appropriate to the medium in which one is working.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to communicate about media production in discussions
- 2 Be able to present information and ideas orally to an audience
- 3 Be able to communicate information and ideas in written formats for media production.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|---|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 communicate information and ideas in discussions about media production with sufficient clarity to be understood | M1 communicate information and ideas in discussions about media production for the most part clearly | D1 communicate information and ideas in discussions about media production confidently and with consistent clarity |
| P2 use software to create basic presentations | M2 use software to create competent presentations | D2 use software to create effective, well-structured presentations |
| P3 address and interact with an audience appropriately | M3 address and interact with an audience effectively | D3 address and interact with an audience confidently |
| P4 present information and ideas for media production appropriately in written formats with sufficient clarity to be understood | M4 present information and ideas for media production in written formats concisely and for the most part clearly | D4 present information and ideas for media production in written formats clearly with consistent clarity |
| P5 correct documents using basic electronic aids. | M5 correct misspellings in documents through effective proofreading. | D5 improve clarity of documents through effective proofreading. |

Unit content

1 Be able to communicate about media production in discussions

Oral communication:

- clarity of voice
- tone of voice
- clarity of expression
- use of technical language.

Interacting with others:

- asking questions
- turn taking
- respecting others' views
- non-verbal communication.

2 Be able to present information and ideas orally to an audience

Presentation technology:

- presentation software, e.g. PowerPoint, Keynote, Google Presentation, SlideRocket, Adobe Acrobat
- slide design
- transitions
- visual aids, e.g. animations, video clips, audio clips, clip art, charts, graphs, screenshots, web pages
- handouts
- copyright issues.

Interacting with audience:

- clarity of voice
- register
- style, e.g. authoritative, humorous, informative, motivational
- clarity of expression
- use of technical language
- maintaining engagement, e.g. eye contact, reinforcement of points, reference to screen.

3 Be able to communicate information and ideas in written formats for media production

Formats:

- e.g. proposals, treatments, production documentation, reports, emails, memos related topic.

Vocabulary:

- technical
- formal
- acronyms and abbreviations.

Revision:

- electronic checks
- proofreading
- spelling
- punctuation
- grammar
- clarity of expression
- structure of content.

Information for tutors

Essential requirements

Learners should have access to adequate IT facilities. Spelling and grammar checkers and thesauri should be available on the software packages being used, as well as formatting and page layout facilities. It would be beneficial to provide templates for production documents such as treatments, scripts, location recce, risk assessments, and production and research logs. Completed exemplars of these documents would also be helpful for teaching purposes.

Employer engagement and vocational context

Centres should develop links with local media organisations.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

General information on work-related learning can be found at the following websites:

- www.nebpn.org – National Education and Business Partnership Network
- www.skillset.org – website of the Sector Skills Council for the creative media sector
- www.vocationallearning.org.uk – Learning and Skills Network

Delivery guidance

Specific attention should be given to teaching communication and presentation skills in order to help learners achieve this unit. However, the assessment of the unit does not require the production of unit-specific evidence as assessment can be based on any work which requires learners to communicate, whether formally through a presentation to an audience or informally to their peers, tutors or a client. Practical units offer numerous opportunities for learners to plan, prepare and deliver oral presentations in a vocational context. There are also opportunities for written reports and assignments to be produced within many units.

This unit is designed to develop communication skills for learners on a media production course and as such needs to be placed in a vocational context. Assessment of the unit should therefore be connected whenever possible with production activities in other units. Centres may, if they wish, set unit specific assessment assignments but the contextualisation of assessment within production work will reinforce the vocational nature of these skills.

It is recommended that communication skills be tracked within as many other units as possible to ensure a good coverage of the learning outcomes and to allow learners to achieve as highly as possible across the grading criteria.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|---|
| Introduction to unit intentions and method of assessment. |
| Class discussions outlining the need for good communication skills: <ul style="list-style-type: none">• oral communication• personal interaction• written communication• presentation techniques. |
| Reviewing written work: <ul style="list-style-type: none">• paired exercise in correct use of spellchecker• individual exercise in proofreading• paired exercise reviewing and discussing each other's proofreading. |
| Preparation of work responding to client briefs (contextualised in other units): <ul style="list-style-type: none">• recording ideas generation• writing treatments• preparing presentations. |
| Preparation of correct production paperwork (contextualised in other units): <ul style="list-style-type: none">• scripts<ul style="list-style-type: none">○ terminology○ layout conventions○ software packages○ revision• treatments and proposals• location recces• risk assessments• production and research logs. |
| Understanding presentation techniques: <ul style="list-style-type: none">• discussing possible presentation techniques• reviewing recorded presentations• paired exercise practising presentation techniques. Presentations to: <ul style="list-style-type: none">• Clients• Tutors• peer group. |
| Evaluation of production work – written and oral: <ul style="list-style-type: none">• looking at how to use correct phrases and terminology depending on medium• discussing evaluative processes and techniques• summarising and reviewing own processes and productions. |

Assessment guidance

Evidence for assessment

Assessment evidence for this unit will most likely be drawn from assignments written around other units. Where that is the case, the criteria from this unit must be referenced within those assignments. It would be possible, however, to set discrete assignments for assessment of the unit.

Assessment evidence for individual criteria need not come from the same work for a single unit but can be drawn from as many different areas as possible to allow for greater learner achievement overall. The final grade awarded for the unit should reflect a learner's highest achievement across the whole programme.

Evidence of achievement of learning outcome 1 will most likely be drawn from tutor observation of learners working with one another on group projects. Such observations must be carefully recorded, and wherever possible final assessment should be based on a number of observations undertaken by different tutors. It is recommended that some video evidence should be obtained of learners engaged in discussions with one another about production activity. Peer assessments are another possible source of evidence.

Evidence of achievement of learning outcomes 2 and 3 will be copies of presentation slides and tutor observations. An audio-visual record of the presentations must be made for verification purposes.

Evidence of achievement of learning outcomes 4 and 5 can be any of the forms of documentation used for practical productions as well as written work that has been undertaken for learning outcomes that are predominantly knowledge or understanding based. For assessment of achievement of learning outcome 5 drafts will be needed as well as final versions.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: '*sufficient clarity to be understood*' means that learners have just managed to make themselves understood and no more – it is the minimum level needed to ensure that some sort of effective communication has taken place. Vocabulary will be limited, tone will not always be appropriate to the situation and the ability – or willingness – to listen to others will be less secure, meaning that interactions will often not proceed smoothly. Generally, language skills will be adequate for learners to communicate simple ideas or deal with straightforward situations.

P2: presentation technology will be utilised in a basic manner, with slides typically containing only verbal text. Overall structure of presentations will be weak, and there is likely to be an over-reliance on distracting transitions or a tendency to use them randomly.

P3: when undertaking oral presentations, learners' language skills will be basically sound and they will express themselves with sufficient clarity to be understood (see P1), though vocabulary will be limited, and register will not always be appropriate to the situation or audience. Voice projection and articulation will be less secure and learners will not fully engage the attention of their audiences. Generally, language skills will be adequate for learners to communicate simple ideas or deal with straightforward material.

P4: when undertaking written work learners will utilise a basic format, often expressing themselves in brief sentences or by using bullet points. Expression will, however, be sufficiently clear to make intentions or ideas comprehensible. Production paperwork will be filled in correctly but with a minimum of content and will contain frequent basic spelling errors. Similarly evaluative work will be basic and tend more towards descriptions of decisions and processes such as, *'For this task we decided to work in a group of two. I was happy with this as I like Samira and we get on.'*

P5: spelling errors will have been corrected using a computer spellchecker, but there will be mistakes such as 'where' for 'were', or 'their' for 'there' that are not picked up by an electronic checker. Some basic punctuation errors will have been corrected using a punctuation check. Pass grade learners are unlikely to be able to use an electronic grammar check (either not fully understanding the correction offered by the computer or not being sufficiently confident to ignore it) so grammatical errors will remain.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: when communicating with others, learners' language skills will be generally sound and they will express intentions and ideas clearly in normal circumstances, using the right word in the right context more often than not. In more complex situations (for example, where a fundamental misunderstanding has clouded an earlier communication) they will be less able to cope. Register will be generally appropriate, with perhaps occasional lapses. Attention will be paid to what others say to them though not always responded to fully.

M2: presentation slides will contain relevant verbal text and, typically, supporting visual materials such as imported clip art, web pages, screenshots, graphs and charts. The structure of presentations will be sound, though transitions may sometimes be used inappropriately.

M3: when undertaking oral presentations, learners' language skills will be good and they will express themselves with clarity, though vocabulary may occasionally be limited. Register will, more often than not, be appropriate to the situation or audience, and engagement of the audience will be generally good. Overall language skills will be adequate for learners to communicate some complex ideas and material.

M4: when undertaking written work learners will generally utilise a suitable format. Sentence structure will be generally good with less reliance on bullet points to present information. Production paperwork will be filled in correctly showing a good level of competence and will have few errors; evaluative work will be sound and contain more detailed discussion of decisions and processes such as, *'The product we made was suited to the target audience as our research showed us that this genre was popular among the age group. This means we will get more viewers than if we had chosen a different genre.'*

M5: work will have been effectively corrected using spelling, punctuation and grammar checks and there will be evidence that additional proofreading has picked up spelling mistakes such as 'where' for 'were'. Work will, though, still contain some more difficult or complex punctuation and grammatical errors, and the clarity and structure of documents will not have been revised.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: personal communication skills will be consistently good in both straightforward and more complex situations. Learners will speak with clarity, using a good vocabulary and deploying it with accuracy and confidence. Register will always be appropriate. Listening skills will be good, learners showing a readiness to take in and respond to what others have said to them.

D2: presentation slides will contain concisely expressed verbal text and, typically, supporting visual and audio-visual materials such as web pages, screenshots, clip art, graphics created specifically for the presentation, graphs, charts, audio clips and animations. Slide shows will be well structured and fluent, transitions being used to support the flow rather than being a distraction from it.

D3: when undertaking oral presentations, learners' language skills will be of a high standard and they will be able to express themselves with consistent clarity using a wide range of vocabulary. Register will always be appropriate to the situation or audience and learners will engage and maintain their audience's attention throughout the presentation. Language skills will be adequate for learners to communicate complex ideas and material.

D4: when undertaking written work learners will consistently use a suitable format. Sentence structure will be good, occasionally complex and without undue reliance on bullet points as a means of presenting information. Production paperwork will be filled in correctly with very few errors and showing a high level of competence. Evaluative work will be of a high standard and contain a detailed discussion of decisions and processes such as, *'When we first reviewed our product with the focus group we found that we received some negative feedback regarding our choice of genre. Because of this we decided to make the following changes...'*

D5: work will be effectively checked and revised using electronic spelling, punctuation and grammar checks and possibly even a thesaurus. This will be supported by effective proofreading which addresses not only technical aspects of writing (spelling, punctuation and grammar) but also clarity and structure.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---------------------------|--|--|
| P1, M1, D1 | Any production assignment | Learners communicate with each other whilst working to produce a media artefact. | <ul style="list-style-type: none"> Tutor observation. Peer review. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|-----------------------|----------------------------------|---|--|
| P2, M2, D2 P3, M3, D3 | e.g. an advertising pitch | Learners pitch an advertising idea to a client. | <ul style="list-style-type: none"> • Tutor observation. • Presentation slides. • Recording of presentation. |
| P4, M4, D4 P5, M5, D5 | e.g. an audience response survey | Learners research and report on audience responses to one of their productions. | <ul style="list-style-type: none"> • Written report. |
| P4, M4, D4 P5, M5, D5 | Any production paperwork | Learners create paperwork for a production. | <ul style="list-style-type: none"> • All pre-production, production and post-production paperwork. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit links with all other units in the BTEC Creative Media Production suite.

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Condrell J and Bough B – *101 Ways to Improve Your Communication Skills Instantly* (GoalMinds Inc, 1999) ISBN 978-0966141498

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Hargie O – *The Handbook of Communication Skills, 2nd Edition* (Routledge, 1997) ISBN 978-0415123266

Whitley Willis R – *Functional Skills: English Level 2* (Lexden Publishing, 2008) ISBN 978-1904995500

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.bbc.co.uk/keyskills | online resources for practicing communication skills |
| www.learndirect.co.uk | website with links to online courses |
| www.mindtools.com | free online tools which help you discover and develop essential communication skills and techniques |
| www.qca.org.uk | functional skills guidance: amplification of the standards, information sources and reference materials such as books, newspapers, computers |

Unit 3: Media Audiences and Products

Level: **SRF Level 2**

Notional Learning Hours: **50**

Unit value: **5**

SRF unit code: **30899H**

This unit is internally assessed

Unit aim

The aim of this unit is to encourage learners to think about the construction of media products. Learners will develop their understanding of how the media industries think about their audiences, how these industries create products for specific audiences and how they themselves, as members of an audience, understand media products.

Unit introduction

An understanding of how the media targets audiences with specific products is vital to working effectively in the creative media sector. It follows, therefore, that learners should be able to identify the methods used by media industries to target specific audiences. It is also important that learners should be able to think critically about how audiences understand and make sense of media products.

This unit focuses on the ways in which media industries gather information about their audiences and categorise them, how the texts that industries produce are constructed and addressed to particular audiences, and how those audiences make sense of the products offered to them.

In this unit learners will also become familiar with the basic language and key concepts which are fundamental to studying the media and its products.

Learners can approach this unit with reference to one specific industry in the media sector and ideally the one in which their production work will take place.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how a media industry identifies audiences for its products
- 2 Understand how media products are constructed for specific audiences
- 3 Understand how audiences can respond to media products.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|--|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline ways in which a media industry identifies audiences for its products | M1 describe ways in which a media industry identifies audiences for its products with some detail and with reference to appropriate illustrative examples | D1 explain ways in which a media industry identifies audiences for its products with reference to precise and detailed illustrative examples |
| P2 outline ways in which a media product is constructed for a specific audience | M2 describe ways in which a media product is constructed for a specific audience with some detail and with reference to appropriate illustrative examples | D2 explain ways in which a media product is constructed for a specific audience with reference to precise and detailed illustrative examples |
| P3 outline ways in which a media product might be understood by an audience. | M3 describe ways in which a media product might be understood by an audience with some detail and with reference to appropriate illustrative examples. | D3 explain ways in which a media product might be understood by audiences with reference to precise and detailed illustrative examples. |

Unit content

1 Know how a media industry identifies audiences for its products

Classification of audiences:

- e.g. Standard Occupational Classification (ABC1 etc...), lifestyle or psychographics
- postcode or geodemographics
- age
- gender
- sexual orientation.

Audience research:

- e.g. focus groups, questionnaires, ratings (BARB), audience measurement panels, face- to-face interviews.

2 Understand how media products are constructed for specific audiences

Elements of construction:

- selection
- composition
- combination.

Modes of address:

- e.g. through content, through language, through genre, through narrative, through visual imagery, through graphic style.

According to genre:

- e.g. sci-fi movie, horror movie, romantic comedy, television soap opera, television situation comedy, television documentary, 'reality' TV, tabloid newspaper, broadsheet newspaper, local newspaper, national newspaper, freesheet, lifestyle magazine, specialist magazine, comic, radio drama, radio documentary, music programming, radio comedy, news website, fan culture website.

Constraints:

- codes of practice, e.g. BBC guidelines, web accessibility guidelines (W3C), press codes of conduct, advertising standards
- legal restrictions, e.g. privacy, libel law, defamation, race discrimination law, data protection, freedom of information, copyright.

3 Understand how audiences can respond to media products

Reasons for preference:

- e.g. age, gender, ethnic background, sexual orientation.

Language codes:

- e.g. verbal, visual, aural.

Generic codes:

- e.g. language, content, narrative, characters, style, camera work, soundtrack, music, mise-en-scène, iconography, graphics

Information for tutors

Essential requirements

Centres are recommended to obtain textbooks which cover the content of this unit in an appropriate way for Level 2 learners. They should also develop their own library of suitable media products for learners to study, including print material, computer games, radio and television programmes and films recorded 'off air' (or DVD versions with bonus materials) as appropriate to their programme. Centres must ensure that they have copyright clearances for copying and recording material.

Employer engagement and vocational contexts

Centres should develop links with local media providers who are willing to come in and talk about their audiences and production methods. General information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

The purpose of this unit is to lead learners to think about the construction of media products and, vitally, to apply this thinking to their own production work. Whether they are led to do this by thinking first about the audiences for which the products are created, or about the construction of the products themselves, learners' studies can be related directly to their own production work, moving from their own work towards professional and commercial work.

Learners could therefore start by thinking about the possible audiences they had in mind when planning one of their own productions and the ways in which that might have affected the way they worked or the final product. They should be introduced to the methods employed for categorising audiences that are relevant to the media industry that they are studying.

Learners should also be introduced to the ways in which this industry researches audiences – how it establishes the make-up of its audience and the type of audience it is. Learners could then use these methods to determine the audience for the texts they have created and do some appropriate exercise to establish an audience response to one of their own products. This last exercise could be combined with research for the evaluation of one of the products they have created in a production or technical unit, such as *Unit 5: Video Production* or *Unit 6: Audio Production*.

Whilst the content of learning outcome 1 is important, it should not take as long to cover as the content of the other two learning outcomes, so it is suggested that, in terms of apportioning the teaching, audience categories and research should be given less time than the other two outcomes. Learners should be introduced to the basic elements of construction such as selection, composition, and combination, how the choices made here are determined by the audience aimed at, and how these choices might – or might not – determine readings. Again, this could be approached through observations on their own work, as well as through looking at carefully chosen examples taken from professional practice. Looking at what is chosen and how it is combined could, through recognising patterns in selection and combination, lead into a study of codes and conventions. This should be done through a specific genre in a specific medium perhaps relevant to the learners' own production activity.

Reference back to the learners' own production activity will possibly make this genre analysis work more engaging and should, vitally, inform that production activity.

Since this is mainly a knowledge and theory unit much research can be done through the internet. Useful sites can be found by using relevant keywords, such as 'media ... media audiences ... genre ... film studies ... westerns' etc...

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to the unit and structure of assessment. |
| <p>Introduction to audience categorisation:</p> <ul style="list-style-type: none"> ● Standard Occupational Classification (ABC1 etc.) ● lifestyle (psychographics) ● postcode (geodemographics) ● age, gender and sexual orientation ● independent reading of prepared handouts. |
| <p>Introduction to audience research:</p> <ul style="list-style-type: none"> ● introduction to audience research methods ● independent reading of prepared handouts. |
| <p>Personal profile:</p> <ul style="list-style-type: none"> ● working in pairs, learners analyse own media consumption habits through questionnaire ● using results each learner identifies and individually writes up own profile. |
| <p>Assignment 1 – Identifying Audiences</p> <p>Learners construct a proposal to research audience responses to a media product. Learners will:</p> <ul style="list-style-type: none"> ● identify methods of research to be used ● prepare questionnaires, lead questions for focus groups or panels ● state how each method will help to identify audience classification ● exchange and comment on each other's proposals. <p>Learners then individually produce a research report identifying the audience for the product.</p> |
| <p>Understanding how media products are constructed for audiences:</p> <ul style="list-style-type: none"> ● elements of construction ● modes of address ● construction of products according to genre ● influence of constraints ● independent reading of prepared handouts. |

Topic and suggested assignments/activities/assessment

Assignment 2 – Media Products for Media Audiences

Learners will work in pairs on a given media product, discussing and identifying:

- genre of product
- methods of construction
- style or mode of address
- constraints on the production.

Learners then individually produce a report showing how these elements relate to the way the product has been constructed.

Understanding how audiences make sense of media products:

- generic elements
- narrative
- language and mode of address
- independent reading of prepared handouts.

Assignment 3 – Understanding a Media Product

Group activity analysing a specific product looking at:

- languages employed
- generic codes employed
- reasons for liking it.

Learners then write, individually, a review of the product for a fanzine or website.

Assessment guidance

Evidence for assessment

Evidence for achievement of the learning outcomes of this unit can be presented in any format which enables the learner to demonstrate knowledge and understanding of the unit's content. Separate assignments can be set to cover each of the grading criteria, or one assignment can be set which will enable learners to produce evidence for all three criteria. However, it should be noted that an assignment covering the whole unit could be overwhelming for this level of learner.

Appropriate formats would include written reports, class presentations, structured audio-visual statements, and audio or audio-visual programmes. For some learners a viva voce type assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas and oral presentations should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will provide a correct but unelaborated outline of ways in which a media industry identifies audiences for its products. For the content relating to learning outcome 1 this will vary according to the media industry selected. So, a learner will, with reference to the press, give the content of a readership profile for a newspaper in very general outline, and then give a simple account of how sales and readership figures might be compiled. For the film industry it will be noted that audience classification is usually based around age, gender, and the different sorts of audiences associated with the different types of films.

P2: treatment of the ways in which a media product is constructed for a specific audience will be characterised by accurate but unelaborated description of a text, its category, construction, and mode of address. A learner might note, for example: *'The Sun is a tabloid newspaper. It has more pictures than writing. Sentences are short and the writing is broken up by a lot of sub-headings. It uses a very small number of everyday words.'* Consideration of the ways in which legal and other constraints have affected the construction will be limited to comments such as, *'Films made for audiences under 16 will not contain any graphic violence or sex scenes.'*

P3: analysis of a text to show how it might be understood will cover the required ground as specified in the unit content but at the level of simple description. For instance, a learner might note: *'This soap opera is set in a small town in Australia. It is aimed at a younger audience. The characters are the same every week but now and then someone leaves and someone new comes in. The plots are all about people's relationships. The dialogue is simple but not very realistic. Most of the sets are the insides of people's homes. It is mostly shot in close-up and shot-reverse-shot.'*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe with reference to detailed examples how a media industry identifies audiences and constructs products for specific audiences. That is, they will treat the material covered with some detail and make some comment on it, providing detailed examples from that material to illustrate the points made. Though these examples will not be extended further, and comments will not be supported or developed further by argument, there will nonetheless be a sense of thoughtfulness in this learner's work. Thus, with reference to the press, the Standard Occupational Classification system will be described with examples of the different types of occupation in each category.

M2: learners will describe with reference to detailed examples how a media product is constructed for a specific audience. Discussions of how products are constructed will go beyond description, making comments on the reasons for the process, albeit unsupported by fuller argument. Thus it will be noted, for example, that the limited vocabulary of a tabloid paper has a purpose: *'The Sun uses a very limited vocabulary so that its readers will not be put off by language that they do not understand.'*

M3: analysis of a text will be more detailed, with reference to detailed examples to support points, and learners will be beginning to comment on the text. For example a learner might note: *'This is a soap opera set in a square in East London. It is supposed to be more life-like than other soap operas and is aimed at a prime-time audience mostly in the C1, C2 and D social categories. As with all soap operas there is a set cast of characters, though occasionally someone leaves, often in dramatic circumstances as happened when a character was killed. Someone new is often then brought in to replace the one who left and to provide new plot lines.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will go beyond description, beginning to explain how a media industry identifies audiences. Observations made or arguments engaged in will be justified or supported in some way through precise and detailed illustrative examples. If discussing the press, for example, the Standard Occupational Classification system will be compared to the readership profile. This could include some comment on the comparative crudity of the former as a way of determining an audience. In discussing the sales figures given by papers it might be noted that many papers try to inflate their figures by including the ones they give away free, the point being supported by figures for a national newspaper showing the actual sales and number of copies given away.

D2: again, treatment of the way media organisations construct products for specific audiences will go beyond description and move towards explanation supported through precise and detailed illustrative examples. In relation to the style of tabloid papers, there might be an acknowledgement that the colloquial style is used because it makes the readers feel they are being addressed in their own language, or that the limited vocabulary simplifies things and does not invite the readers to think for themselves about what is being said. Such points would be illustrated with carefully chosen, detailed quotations from a tabloid paper.

D3: analysis of a text will be more explanatory with support for points made, and the learner will offer some evaluation of the text. A learner might note, for example: *'Because there is so much competition between the prime-time soap operas, they will try to outdo each other in dramatic plot lines. However, because soaps are shown in prime time and well before the watershed there are limits to what they can do with this kind of plot line.'* The learner would then go on to identify specific and precisely described examples of this in particular programmes. Distinction grade learners are likely to use appropriately the kind of vocabulary used in media analysis.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---|---|--|
| P1, M1, D1 | Assignment 1 – Identifying Audiences | Using a given media product, learners produce a proposal for media research methods to identify the audience for the product. If this unit is done in the latter part of the programme, learners might research one of their own products. | <ul style="list-style-type: none"> ● Preparatory notes on method. ● Questionnaires. ● Raw data. ● Research report. |
| P2, M2, D2 | Assignment 2 – Media Products for Media Audiences | Report for a media company on a rival product. | <ul style="list-style-type: none"> ● Discussion notes. ● Report. |
| P3, M3, D3 | Assignment 3 – Understanding a Media Product | Article for a fanzine or website on a chosen media product. | <ul style="list-style-type: none"> ● Discussion notes. ● Article. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit links with all other units in the BTEC Creative Media Production suite.

Suggested resources

Books

Abercrombie N and Longhurst B – *The Penguin Dictionary of Media Studies* (Penguin, 2007) ISBN 978-0141014272

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Baylis P, Holmes P, Holmes S and Jewers S – *Level 2 Higher Diploma in Creative and Media, Student Book* (Heinemann, 2008) ISBN 978-0435499280

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Wall P – *Media Studies for GCSE* (Collins Educational, 2007) ISBN 978-0007234974

Journal

New Media Age

Websites (Relevant websites applicable to learner's home country)

| | |
|--|---|
| www.asa.org.uk | The Advertising Standards Authority |
| www.barb.co.uk | The Broadcasters' Audience Research Board |
| www.bbfc.co.uk | The British Board of Film Classification |
| www.englishandmedia.co.uk/mediamag.html | The English and Media Centre |
| www.imdb.com | A movie database |
| www.mediaknowall.com | A web guide for media students |
| www.mediawatchuk.org | Mediawatch |
| www.ofcom.org.uk | The regulator of the UK's broadcasting, telecommunications and wireless communications industries |
| www.rajara.co.uk | The radio audience research organisation |
| www.vlv.org.uk | The Voice of the Listener and Viewer |

Unit 4: Video Production

| | |
|--------------------------|--------------------|
| Level: | SRF Level 2 |
| Notional Learning Hours: | 100 |
| Unit value: | 10 |
| SRF unit code: | 30900H |

This unit is internally assessed

Unit aim

This unit aims to provide learners with an opportunity to create a video production, the focus of this unit being on the application of the production phases – pre-production, production and post-production. The unit also requires learners to reflect on the final product and their working practices.

Unit introduction

The term 'video production' encompasses a wide variety of moving image production activity, from one person working independently to major television companies producing prime-time entertainment.

This unit introduces learners to the techniques and technology of video-based production work. Learners will develop an understanding of the three production stages – pre-production, production and post-production.

Learners will work individually on the pre-production stage, developing an idea into a proposal, scripting and storyboarding it. They will also complete other pre-production activities on their own to ensure that they have a good grasp of this process.

They will work as part of a team for the second two phases to complete a video product. On completion of the product, learners will review their contribution to the production process and to the quality of the product.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to carry out pre-production for a proposed video product
- 2 Be able to contribute in a technical capacity to the creation of a video product
- 3 Be able to carry out post-production for a video product
- 4 Be able to review own video production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 apply video pre-production techniques to the creation of a video product | M1 demonstrate competent application of video pre-production techniques to the creation of a video product | D1 demonstrate skilful application of video pre-production techniques to the creation of a video product |
| P2 undertake a technical role in the creation of a video product | M2 competently carry out a technical role in the creation of a video product | D2 skilfully carry out a technical role in the creation of a video product |
| P3 apply video post-production techniques to the creation of a video product | M3 demonstrate competent application of video post-production techniques to the creation of a video product | D3 demonstrate skilful application of video post-production techniques to the creation of a video product |
| P4 review strengths and weaknesses of own video production work. | M4 describe strengths and weaknesses of own video production work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own video production work with reference to precise and detailed illustrative examples. |

Unit content

1 Be able to carry out pre-production for a proposed video product

Proposal:

- ideas
- audience
- proposal document.

Pre-production:

- script
- storyboard
- shooting script (shot type, length of shots, dialogue, directions, audio)
- personnel required
- crew roles
- locations
- permissions
- budgets
- notes of meetings
- equipment booking
- schedules
- health and safety, e.g. risk assessments, electrical cables, lifting and carrying.

2 Be able to contribute in a technical capacity to the creation of a video product

Technical production roles:

- e.g. camera, lighting, sound, director.

Contribution:

- e.g. camera set-up, camera movement, white balance, framing, shot type, shot length, lighting set-up (redheads, blondes, spots, gels), microphone set-up, sound levels, sound effects (SFX), direct actors, direct film crew.

3 Be able to carry out post-production for a video product

Post-production:

- labelling
- storage
- logging (length of shots, shot descriptions, audio, suitability)
- edit decision list
- editing techniques, e.g. continuity, montage, flashbacks
- transitions, e.g. fades, wipes, dissolves
- sound track
- delivery format.

4 Be able to review own video production work

Finished product:

- compared with original proposal
- appropriateness to audience
- technical qualities
- aesthetic qualities
- content
- style
- team contribution.

Production process:

- pre-production
- production
- post-production
- time management
- technical competencies
- creative abilities
- teamwork.

Sources of information:

- notes from meetings
- drafts
- production log (creative decisions, production issues, summary of events)
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

For this unit learners should have access to appropriate production equipment. This will include: digital video cameras, tripods and, if possible, other camera support systems, lighting and sound equipment. Learners will need access to computers with appropriate editing software to edit their footage. For example, they might use iMovie, Final Cut Pro, Premiere Pro or other equivalents.

Employer engagement and vocational contexts

Centres should develop links with local production companies and freelance industry professionals who work in video production. Such companies and professionals are usually willing to come and talk to the students about the nature of production and the working media industry.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to job roles and production phases – www.skillset.org

General information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

Video production is a combination of individual and group activities. This unit is designed to recognise that fact and to introduce learners to the realities of individual and group production work. It is important for tutors to recognise that each learner must develop, individually, an understanding of the various stages of the video production phases. It is also important for the learner to understand how each role works throughout the three production phases.

In order for learners to progress their work through the production and post-production phases they will need to learn how to use the camera, lighting and sound equipment, and how to edit. This can be done through initial instruction followed by some short exercises which will familiarise them with the equipment they will be using. Learners will require time to develop an understanding of how to capture footage, use the editing software and how to export their work in the correct format.

Whether this is done at the beginning of the unit or just before they start these phases of the work is up to individual centres to determine, but there is much to be said for starting with some practical work to enthuse learners.

Learners must generate their own ideas, pre-production work and proposal individually. However, as learners must work in a team during the production phase of this unit product, it follows that they will not all undertake every role in a video production process. Tutors must therefore ensure that all members of the group have a substantial role relating to video production work. Potential roles for the production phase would be as listed in the content – director, camera, sound and lighting. Each role must, of course, enable the learner undertaking it to produce individual evidence for assessment. As learning outcome 3 requires learners to produce their own edit of the final product, each learner will be able to present individual evidence of their editing during the post-production phase.

It is important for learners to understand what is required at each phase of production and what the production crew roles and responsibilities are within a production team. The next stage is for each learner to individually develop ideas for a production. They should be encouraged to consider target audience and develop focused research, while developing ideas and proposals. At this stage a range of ideas and possibilities should be investigated. Each learner must then progress their final idea through the pre-production phase. The final idea that is to be put forward for going into production could be structured into a proposal or presented as a pitch. Wherever possible, pre-production techniques should be taught through professionally produced illustrative material – scripts, storyboards, schedules etc. – as should the writing of proposals.

Once each learner has developed ideas, researched them, and developed one idea through pre-production, they can then pitch their idea. An appropriate selection of the best ideas can then be taken to the next stage.

Learners are required to form small groups for the production phase. At this point it will be useful for learners to do further research into their role. It would also be of benefit for learners to have access to industry professionals to inspire their learning at this point. All crew roles must be substantial enough to generate clear individual evidence for assessment. The suggested crew roles are: director, camera, lighting and sound.

Learners should keep production logs as supporting evidence for assessment of grading criteria P2, M2 and D2. It may also help if tutors maintain observation reports to back up learners' individual contributions to this phase.

Once all footage has been shot for the production, learners can engage in the final phase of the production process – post-production. Each learner will work individually in the post-production phase, using the same footage as the rest of their group to edit their own version of the video. They should have the opportunity to discuss their individual development in this final phase of production in a post-production log.

Finally, learners are required to review their own work. This could include feedback from a range of sources about their final product which might be from the client (if there is one), the other members of their production group, their tutors or from a sample target audience. The review can take the form of a written report, presentation, video diary, blog, or other appropriate format.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to the unit and its requirements. |
| Introduction to camera, lighting and sound equipment. |
| Activities – exercises in use of camera, lighting and sound equipment. |

Topic and suggested assignments/activities/assessment

Introduction to video production.

Through a worked example of a product (of relevant genre), e.g. a music video or a short drama, learners analyse the product in groups to develop an understanding of the requirements at each stage of production. It is important to see the stages that an 'actual' product has gone through. Through tutor-led discussion and a series of group (small groups) exercises learners will analyse and consider:

- the stages of production and their requirements (pre-production, production and post-production)
- documentation required at each phase of production
- crew and crew roles, who has done what in the creation of this product.

Assignment 1 – Pre-production

Working individually learners will:

- generate ideas for productions
- analyse the production requirements for each idea generated
- assess the pros and cons of each idea and decide on one idea to develop in pre-production
- prepare a proposal for that idea
- develop chosen idea through the pre-production phase
 - decide recording format
 - devise budget
 - produce script
 - produce storyboards
 - find locations (if necessary)
 - establish permissions for locations (if necessary)
 - determine personnel required
 - determine equipment requirements
 - complete health and safety risk assessments
 - produce shooting script.

Each learner will then pitch their chosen idea to the class.

Class will then vote on an appropriate number of ideas to be developed through to production and post- production.

Assignment 2 – Production

Small production groups are formed (maximum of four) and each one is assigned one of the selected ideas. Group then:

- assigns crew roles: camera, lighting, sound and director
- shoots footage
- reviews footage, assesses suitability and shoots pick-ups where necessary. During production phase each learner must keep a production log which:
- documents the production process
- notes how individual role has contributed to that process.

Introduction to editing software.

Activity: exercises in using editing software.

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcome 1 will take the form of written notes, drafts, sketches, research notes, other pre-production documentation and a proposal. Learners could also do a pitch based on the proposal (pitches must be recorded for verification purposes).

Evidence for achievement of learning outcome 2 will be rushes, production notes, production paperwork, production logs and tutor observation records. Logs can be either written or recorded.

Evidence for achievement of learning outcome 3 will be the learner's edit of the final product and relevant post-production paperwork such as edit decision lists, screen dumps, editor's notes and a post-production log.

Evidence for achievement of learning outcome 4 could be written notes, a report, a presentation, notes in a studio log, annotations to a script, editor's notes, video diaries or a viva voce assessment. When more than one learner in a cohort is assessed through a viva care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will apply pre-production techniques at a basic level. Ideas will be stated briefly and will tend towards the obvious or the impracticable. Scripts, storyboards and other such documentation will be roughly sketched out, and the proposal will be a brief outline.

P2: learners will carry out a technical role in production to a basic standard, and will be hampered in expressing their intentions fully by their limited grasp of technology and skills. For example, camera work may be badly framed, sound levels and lighting continuity will be inconsistent, or the shoot will lack clear organisation. Production paperwork or notes will be brief and the production log will focus mainly on a historical account of what the learner has done.

P3: again, learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills. Shots will not match up when edited together and the final product will generally lack pace. Sound levels will vary quite widely from one shot to another. Transitions will be used, but without consideration to how they affect the reading of content. Edit decision lists, screen dumps and editor's notes will be brief. The post-production log will focus mainly on a historical account of what the learner has done.

P4: learners will provide an overall outline review of their own production work ('work' meaning both the process and the product resulting from following that process), identifying strengths and weaknesses in their work but without further elaboration or comment. Any description of activity will mainly be confined to a historical account (for example, *'We had a script meeting and wrote the script, then we did the storyboard which Ashe drew. We spent five days on the shooting and another three on the editing ...'* etc.). Accounts which are mostly taken up with irrelevant detail should not be considered as meeting the pass grade. Description of the product will be an unelaborated outline and assessments of its quality will be relevant but very generalised and at the level of assertion (for example, *'The shoot went quite well and the final edit was good'*).

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will demonstrate competent pre-production techniques and some sense of direction in the way they work through the process. Ideas will show some development and will be presented in an organised way, as will scripts, storyboards and other documentation. The proposal will go beyond merely outlining an idea, having some detail about, for example, the content of the proposed video and the intended audience.

M2: learners will carry out production techniques competently. The evidence presented will show care in relation to the work produced and there will be clear ability in the way equipment is handled and in the exercise of skills which will be sufficient to enable learners to express their intentions and achieve what they aim to achieve to some degree. For example, camera work will show some understanding of framing, sound levels and lighting continuity will be generally consistent, or the shoot will be organised with some efficiency. The production log will have some detail and will demonstrate some understanding of the individual's impact on this stage of the production.

M3: learners will demonstrate competent application of post-production techniques and again will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. Edits will clearly be used for a reason and there will be a more developed sense of pace. Transitions will be used with purpose. Accompanying documentation will be more detailed in its approach. The post-production log will demonstrate some understanding of the individual's impact on this stage of the production.

M4: in reflecting upon their production work merit grade learners will describe the strengths and weaknesses of their work with some detail, supporting these comments with appropriate illustrative examples taken from the work. Evaluative commentary, however, will still be at the level of statement or assertion rather than being supported by explanation or argument. A learner might note, for example: *'The editing was pretty slick, like the one where Eve was walking through the garden and was surprised by Sinh hiding in a tree.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will demonstrate highly effective and skilful pre-production techniques. Imaginative ideas, careful research and high quality pre-production work will all be evident. Learners will have direction and demonstrate a clear sense of purpose. Ideas will be clearly defined and reveal good understanding of the conventions of the genre being worked in. Proposals will be of high quality.

D2: learners will carry out production techniques skilfully and there will be an overall sense that they are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Footage will demonstrate good composition and shots will have a clear sense of purpose. The shoot will run to schedule and be well organised. Sound levels will be consistent and lighting will be appropriate and effective. Production paperwork will be detailed and relevant. The production log will be detailed and will demonstrate clear understanding of the individual's impact on this stage of the production.

D3: again, there will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Editing will be more succinct and have a clear sense of direction. Pace will be good and transitions will have a clearly defined purpose.

Sound levels will be consistently accurate and lighting appropriate. Post-production documentation will be detailed and the post-production log will be detailed in its approach, demonstrating clear understanding of the individual's impact on this stage of the production.

D4: in reflecting upon their work, distinction grade learners will evaluate – that is, they will demonstrate an awareness of why they did what they did, and will justify or support comments on these production decisions through precise and well-chosen illustrative examples. A learner might note, for example: *'The first long shot of the café is followed by a medium close-up of Jean sitting at a table because that is the conventional way of establishing where someone is at the opening of a soap episode.'* Any use of technical and specialist language will be correct, being consistently appropriate and accurate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|-------------------------------|---|---|
| P1, M1, D1 | Assignment 1 – Pre-production | Learners take part in a competition to produce an advertisement for a government-sponsored anti-drugs campaign. The competition brief requires a fully worked out and costed proposal which will be pitched to the campaign organisers. | <ul style="list-style-type: none"> • All notes on initial ideas. • All notes on research. • All pre-production documentation. • Proposal. • Slides for pitch and recording of pitch. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--------------------------------|--|--|
| P2, M2, D2 | Assignment 2 – Production | Learners form production companies to produce the videos that have been selected for production. | <ul style="list-style-type: none"> • Production paperwork for own role. • Rushes. |
| P3, M3, D3 | Assignment 3 – Post-production | As above. | <ul style="list-style-type: none"> • Tape logs. • Edit decision lists. • Screen dumps (annotated). • Final exported product in correct format. • Post-production log. |
| P4, M4, D4 | Assignment 4 – Review | End of production report to client. | <ul style="list-style-type: none"> • All collated feedback. • Report. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|---|---|
| Animation Techniques | 2D Animation Production |
| Advertising Production | Advertisement Production for Television |
| Creative Media Production Project | Factual Programme Production Techniques for Television |
| Factual Production for the Creative Media | Film and Video Editing Techniques |
| | Multi-Camera Techniques |
| | Music Video Production |
| | Pre-production Techniques for the Creative Media Industries |
| | Producing Video Installation Work |
| | Single Camera Techniques |
| | Writing for Television and Video |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Editing, Lighting for Film and Television, Production (Film and TV), and Sound as follows:

Camera

C2 Specify camera equipment required

C4 Obtain, prepare and return camera equipment

C28 Position and move the camera to frame and compose the image

CCL2 Set up camera equipment.

Directors

D7 Direct the production

D8 Direct the actors (drama)

D10 Supervise the post-production process

X2 Ensure your own actions reduce risks to health and safety.

Editing

E1 Identify and agree editing outcomes and process

E5 Capture pictures and sound for non-linear editing

E11 Edit materials using non-linear editing equipment

E13 Assemble pictures and sound to specification

E14 Produce first cuts

E15 Evaluate first cuts and agree changes to them

X1 Contribute to good working relationships.

Lighting for Film and Television

L3 Prepare and use equipment to modify and manipulate light

L7 Lighting for a single camera

L11 Set lighting to meet the desired effect

X2 Ensure your own actions reduce risks to health and safety.

Production (Film and TV)

P1 Contribute to ideas for production

P11 Contribute to the drafting of scripts, cues, links or written content

P15 Ensure compliance with regulations and codes of practice

P16 Assist in managing resources for the production

P39 Plan and schedule the daily shoot

P48 Plan and schedule post-production activities

X3 Conduct an assessment of risks in the workplace.

Sound

S2 Identify, devise and manage the sound requirements

S5 Rig sound equipment

S9 Rig and fit wireless equipment

S11 Acquire sound using a microphone S14 Mix recorded sound

S17 Record sound on location

S18 Record sound through single camera operations

S19 Document and store media

S20 Edit sound.

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Cleve B – *Film Production Management* (Focal Press, 2005) ISBN 978-0240806952

Evans R – *Practical DV Film Making* (Focal Press, 2005) ISBN 978-0240807386

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Jones C and Jolliffe G – *The Guerrilla Film Makers Handbook* (Cassell, 2006) ISBN 978-0826479884

Kindem G and Musburger R – *Introduction to Media Production* (Focal Press, 2009) ISBN 978-0240810829

Millerson G and Owens J – *Video Production Handbook* (Focal Press, 2008) ISBN 978-0240520803

Musburger R – *Single-Camera Video Production* (Focal Press, 2005) ISBN 978-0240807065

Rabigner M – *Developing Story Ideas* (Focal Press, 2006) ISBN 978-0240807362

Small R – *Production Safety for Film, Television and Video* (Focal Press, 2000) ISBN 978-0240515311

Websites (Relevant websites applicable to learner's home country)

| | |
|--|---|
| www.bfi.org.uk/education | The educational section of the British Film Institute website |
|--|---|

Unit 5: Audio Production

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30901H**

This unit is internally assessed

Unit aim

This unit aims to give learners knowledge of broadcast and non-broadcast audio products, and to develop the core industry skills of content creation, production techniques and audience awareness associated with audio production.

Unit introduction

The term 'audio production' encompasses a wide variety of production activity, from recording a local band's demo tape to radio drama programmes such as the world's longest running soap opera, *The Archers*, which involves, quite apart from the technical staff, a large team of script writers, consultants and actors.

The rapid development of podcasting and community radio has refocused attention on audio production. The underlying skills explored in this unit are the basis of a wide range of audio products and platforms from traditional terrestrial radio, to in-store and internet audio, website content, documentary and drama production.

While new platforms and outputs are constantly being developed, the core requirements of technical skills and content production remain central to the industry. However, audio production skills on their own are of limited value if little or no consideration has been given to audience expectation. In this unit learners will explore basic sound recording techniques and technology. Learners will increase their understanding of how production skills can be transferred across the industry by considering a range of broadcast and non-broadcast applications. In creating their own audio products, learners will develop their understanding of content production for specific audiences, and technical skills in sound recording, editing and mixing.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about broadcast and non-broadcast audio products and formats
- 2 Be able to use audio technology to create an audio product
- 3 Be able to review own audio production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline broadcast and non- broadcast audio products and their formats | M1 describe broadcast and non- broadcast audio products with some detail and with reference to appropriate illustrative examples | D1 evaluate broadcast and non- broadcast audio products with reference to precise and detailed illustrative examples |
| P2 use audio technology to create an audio product that partially realises intentions | M2 use audio technology competently to create an audio product that mainly realises intentions | D2 use audio technology skilfully to create an audio product that clearly realises intentions |
| P3 review strengths and weaknesses of own audio production work. | M3 describe strengths and weaknesses of own audio production work with some detail and with reference to appropriate illustrative examples. | D3 evaluate strengths and weaknesses of own audio production work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about broadcast and non-broadcast audio products and formats

Broadcast:

- terrestrial radio
- community radio
- digital audio broadcasting (DAB)
- form, e.g. live, as-live, recorded
- genre, e.g. news and feature packages, music and speech programming, commercials, drama, commentary, trails.

Non-broadcast:

- podcasts
- internet radio
- in-store audio.

Audio formats:

- CD
- music TV
- digital sound files, e.g. mp3, wav.

2 Be able to use audio technology to create an audio product

Recording technologies:

- microphones
- recording and editing formats, e.g. digital, CD, hard disk, mixing desks
- studio recording, e.g. studio layout and operation, on-air and off-air protocols
- monitoring levels.

Recording situations:

- e.g. live recordings, as-live recordings, interviews, commentaries, studio and outside broadcast, atmosphere, wild track, effects, live entertainment performances digital sound files, e.g. mp3, wav.

Pre-production:

- ideas (format, content, style, audience, length)
- script
- schedules
- budgets
- risk assessments.

Production:

- e.g. recording, studio operation, studio protocols, monitoring levels music TV.

Post-production:

- e.g. mixing, editing, storage and labelling of edited material, studio protocols.

3 Be able to review own audio production work.

Finished product:

- compared with original intentions
- technical qualities (recording, editing; aesthetic qualities).

Production process:

- production (technical competencies, creative ability)
- post-production (technical competencies, creative ability)related topic.

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, tutors, client related topic.

Information for tutors

Essential requirements

Learners need access to portable recording equipment, preferably digital solid state portable recorders or hard disk machines (for example Marantz, Zoom, Maycom or Fostex) that enable recorded audio to be downloaded to PCs for editing. External microphones for the recorders would be advantageous depending on the requirement of a particular recorder (for example, phantom power, XLR, USB or minijack). Studio facilities are desirable but not essential. Digital audio editing software such as Adobe Audition or Audacity is essential to enable understanding of current industry edit and mixing techniques. Internet access should be available as a basic requirement.

Employer engagement and vocational contexts

Centres should develop links with local or community radio stations. Producers or journalists from the BBC or commercial local radio may be able to talk directly to learners. Current health and safety regulations mean work experience opportunities have been withdrawn at most stations. Community radio may have more people and options available and may be able to offer not just expertise, but also partnerships and output opportunities.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network

Delivery guidance

This unit is primarily about practical skills and giving learners a set of transferable skills that can be used across various parts of the audio production industry. The skills of recording, presentation and editing are obvious requirements, but content (and its relationship to target audiences) has become a significant issue for the industry as audiences fragment and have access to an ever-increasing range of platforms. An introduction to target audiences and the way they affect content is therefore important. Audio production is a cost-effective and highly motivational tool, not just for learners but also for the audience, particularly if it offers opportunities for interaction.

Learners do not need to investigate every kind of audio product or format in detail. It is sufficient that they have an understanding of the range of possible audio products and are able to identify or describe them. To this end they should be encouraged to listen to a wide range of radio and other professional audio productions. This will also help them to understand the creative possibilities of the medium. If learners are microphone shy it is recommended that a small number of quick recording tasks are included initially to increase confidence and develop an appreciation that producing industry-style quality products is not only achievable but possible within a realistic time frame.

Centres will need to be selective about which technologies and techniques they introduce their learners to, depending upon the equipment available and the experience of the teaching staff. The teaching of different formats could be approached by listening to a range of podcasts, internet radio, and the listen-again option on some radio station websites. The BBC's iPlayer is an obvious means of listening to a range of pre-recorded and live music, drama, comedy and news-based radio. In terms of differentiation, learners can consider the impact of radio on audiences by looking at the website of RAJAR, which is the official body in charge of measuring radio audiences in the UK (www.rajar.co.uk).

Some in-store radios (such as ASDA FM) are also available online. These will enable learners to assess how radio is used to engage customers, promoting impulse buying of products. Tutors and learners can take advantage of the increasing number of podcast sites that enable audio to be uploaded quickly without specific knowledge of XML-based technology (for example www.podomatic.com and www.mypodcast.com).

Many sites provide details of global listener downloads and subscribers which is highly motivating to learners and gives them a real sense that their work is of value to a real audience. For example, any presentations done through the unit could be recorded, thereby not only producing a presentation but also practising audio product technical skills at the same time. Technical skills could be developed in practical workshop sessions giving learners the opportunity to experiment with techniques and technology.

Introductory activities could be organised in the form of mini assignments that allow learners to focus on special aspects of audio production such as interviewing, vox pops, editing, script writing, recording voice pieces etc.

While some activities could be centred on individual learning, much of the production work could be team based. A school internet radio station listened to on Winamp or RealPlayer in centres could provide the opportunity to cover much or all of the first two learning outcomes by looking at radio station and programme formats along with target audiences, studio protocols, presentation styles, microphone techniques, recording, editing, music programming, jingles, trails, drama, news and the associated paperwork of news cues, bulletin scripts and competitions. It will provide a good opportunity to engage with the wider community and enable learners of varying skills and interests to take part.

A suite of trails or jingles would carry the same production values as a drama or news features and would be just as relevant when considering the needs of industry. At all times, classroom discussion will be a vital element in both generating ideas and evaluating skills.

Whilst some learners will be confident presenters, others may prefer to be producers or have an interest in journalism. As a project an internet radio station will encourage both the natural team player and the individual, and highlight current social networking marketing and assessment options. Centres with available funding could apply to Ofcom for an RSL FM licence. Part of the evaluation and review could come from listener texts, emails, social networking sites, post-broadcast surveys, postings on spin-off podcast or video sharing sites set up for the event etc. Each process will promote teamwork, differentiation, motivation, community, enterprise and a sense of personal achievement while all the time focusing on audience appreciation and involvement.

Learners should at all times be encouraged to evaluate their own performance and seek feedback from peers as well as tutors. Tutor observation in workshops and other classroom activities could also be used to support assessment of these outcomes.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and unit assessment. |
| Introduction to the audio industry with visiting speakers: <ul style="list-style-type: none">• radio• other audio production. |
| Introduction to: <ul style="list-style-type: none">• radio formats• sound files (mp3, wav). |
| Assignment 1 – Ear `ere: exercise on individual learners’ experiences of audio products followed by presentation Using prepared worksheets learners will: <ul style="list-style-type: none">• list what they have listened to in the past month• identify for each item on the list:<ul style="list-style-type: none">○ format○ how item was produced○ how well item was produced• prepare presentations• give presentations. |
| Introduction to microphone and editing techniques. Learners will: <ul style="list-style-type: none">• record interviews, wildtrack, atmosphere• record scripts• edit existing pre-recorded audio to time, checking for bad edits and flow. |
| Illustrated talk – designing audio products to a specified client brief. |
| Exercises in radio production technology and techniques. Working in pairs learners produce: <ul style="list-style-type: none">• a radio commercial, script and audio• a radio programme trail, script and audio• a radio news voice piece, script and audio. Working individually learners: <ul style="list-style-type: none">• investigate radio and recording studio layouts and basic equipment levels• investigate hand-held digital audio recording devices and assesses strengths and weaknesses• write individual report on findings. |

Topic and suggested assignments/activities/assessment

Assignment 2 – Audio Product Production

Learners will:

- undertake product research
- generate ideas
- prepare and present a pitch to producer and client
- complete pre-production planning
- complete scripts, cue sheets, running orders, playlists
- complete production
- complete post-production.

Assignment 3 – End of Production Review

Learners will:

- discuss final product with rest of group
- discuss final product with tutor
- gather audience response to final product
- review production and post-production logs
- write up review of final product.

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcomes 1 and 3 can be provided through written reports, preparatory materials, production logs, tutor observation and witness reports, or any combination of these. A mix of

Word-processed notes, worksheets, recordings and PC-based presentations such as MovieMaker could also be considered. Presentations should be recorded for verification purposes.

A viva voce type assessment might be appropriate for some learners. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

The production work itself will provide the basis for much of the evidence for achievement of learning outcome 2. Additional evidence could be provided through a portfolio of learners' recordings kept as mp3 or wav files, along with screenshots. Where learners work in groups each learner in the group must produce individual evidence for the assessment of their achievement of this learning outcome.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will name and provide an outline summary of examples of broadcast and non-broadcast audio products covering the areas outlined in the unit content and correctly identifying the form and format for each.

P2: learners will use recording technology in specified situations, such as recording and editing a radio commercial test piece, and will follow pre-production, production and post-production procedures correctly at a basic level. The final audio product will be recognisably related to the original idea, and will demonstrate that the learner has applied relevant techniques in its completion but with a rather rough, uneven or shapeless result. Decisions which involve questions of style (such as language, vocal delivery or choice of music) will often be inappropriate, or appear to have been taken without consideration.

P3: appropriate strengths and weaknesses of the learner's own work ('work' means both the process and the product resulting from following that process) will be noted without further comment and drawn from a narrow range of sources. Comments on the production process will mainly be confined to a historical account of activities. A learner might note, for example, *'We decided to interview a local band. We set up mics in the studio. We had already written a cue and questions in advance.'* Accounts which are mostly taken up with irrelevant detail (for example, *'The lead singer and the drummer kept making stupid jokes about their mates and I don't like their music anyway'*) should not be considered as meeting the pass grade. Assessments of the work will be relevant but very generalised and at the level of assertion (for example, *'The recording session went quite well and the final edit was good'*).

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will provide descriptions of a range of broadcast and non-broadcast audio products that go beyond a bare outline and some appropriate details of those products will be used to illustrate points made about them. However, these details will not be explicitly linked to the points they are illustrating or used to develop ideas further.

M2: audio technology and techniques will be used to produce work that is competent – that is, learners will show ability in the handling of equipment and in the exercise of skills, and care in relation to following pre- production, production and post-production procedures, but they will not yet be completely confident in those procedures or the use of equipment, and will not yet employ the skills with imagination. The final audio product will clearly be related to the original idea and will demonstrate that the learner has employed relevant techniques in its completion with reference to the original idea. Decisions which involve questions of style (such as language, vocal delivery or choice of music) will have been taken with some thought.

M3: appropriate strengths and weaknesses of the learner's own work ('work' means both the process and the product resulting from following that process) will be described with appropriate illustrative examples or details. Commentary will show some descriptive detail, with examples given to support comments, but will still be at the level of statement or assertion rather than being supported by explanation or argument. A learner might comment, for example, *'We set up mics for the band interview, but there were too many people in the studio so some voices sounded a bit distant.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: a wide range of broadcast and non-broadcast audio products will be described in good detail and points made about them will be supported in some way by reference to precise, well-chosen and detailed examples, which will often be developed, or used to further develop ideas. Products chosen for discussion will be compared and evaluative points will be made. A learner might note, for example, *'The audio guide for gallery X is better than the one for museum Y because the sound quality is much better and more consistent.'*

D2: whether following a procedure or executing a practical activity, distinction grade learners will achieve high quality results. Techniques and equipment will be used with facility and to very good effect and learners will be at ease with both. There will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Distinction grade learners may well produce results that are beginning to move beyond the conventional.

D3: strengths and weaknesses of the learner's own work will be subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. They will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions in some way.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---|---|--|
| P1, M1, D1 | Assignment 1 – Ear 'ere | Market research conducted for an audio production company interested in the listening habits of young people. | <ul style="list-style-type: none"> Completed worksheets. Presentation slides and notes. Recording of presentation. |
| P2, M2, D2 | Assignment 2 – Audio Product Production | A brief from an audio production or radio company for a specified product such as an audio guide to a particular room in an art gallery, or a topical piece for a consumer radio programme. | <ul style="list-style-type: none"> All research documentation. All ideas notes, draft cues, logs of approaches to interviewees. All pre-production cues and scripts. Screenshots of pre-recorded audio showing stages. Logs of emails, texts, surveys, social networking responses. Completed audio product. |
| P3, M3, D3 | Assignment 3 – End of Production Review | As above. | <ul style="list-style-type: none"> All data gathered from respondents. Written review. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|-----------------------------------|--|
| Advertising Production | Commercial Production for Radio |
| Creative Media Production Project | Music-based Programming |
| Media Audiences and Products | News Production for Radio |
| Writing for the Creative Media | Presentation Techniques for Broadcasting |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound, Radio Content Creation, and Interactive Media and Computer Games as follows:

Sound

- S5 Rig sound equipment
- S11 Acquire sound using a microphone
- S14 Mix recorded sound
- S16 Make sound recordings
- S17 Record sound on location
- S20 Edit sound

Radio Content Creation

- RC5 Originate and develop ideas for radio content
- RC8 Pitch ideas for radio content
- RC10 Write for radio
- RC14 Record audio on location and in studio
- RC15 Edit, process and mix audio
- RC20 Assist with radio productions
- RC21 Produce speech content for radio
- RC27 Evaluate the success of radio programming and projects
- RC29 Present a radio programme
- RC30 Prepare for and conduct radio interviews
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio

Interactive Media and Computer Games

- IM27 Create sound effects for interactive media products
- IM28 Create music for interactive media products

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Kinnaird M – *Sounds Like a Good Idea* (Continuum, 2008) ISBN 978-1855394483

McLeish R – *Radio Production, 5th Edition* (Focal Press, 2005) ISBN 978-0240519722

Journals

Broadcast

Radio Magazine

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.broadcastnow.co.uk | Online magazine dedicated to news and features on broadcasting |
| www.mcps-prs-alliance.co.uk | Music copyright licensing |
| www.ofcom.org.uk | The regulator of the radio industry |
| www.rab.co.uk | The Radio Advertising Bureau |
| www.radioacademy.org | A site dedicated to senior industry figures and academics with background features and careers |
| www.theradiomagazine.co.uk/radiomag08/index.cfm | News from the radio industry; requires subscription |

Unit 6: Print Production

| | |
|--------------------------|--------------------|
| Level: | SRF Level 2 |
| Notional Learning Hours: | 100 |
| Unit value: | 10 |
| SRF unit code: | 30902H |

This unit is internally assessed

Unit aim

This unit aims to develop learners' understanding of print production techniques and technology. Learners will be introduced to ways of developing ideas for print products, and will investigate and practise hand, mechanical and digital print production methods.

Unit introduction

The printing industry is one of the United Kingdom's largest industries with an annual turnover in excess of £14 billion and over 17,000 printing companies serving a huge diversity of other industries. These are mainly small firms employing fewer than 20 people; there are only around 500 companies which have more than 50 in their workforce.

The products that printers deal with vary enormously – books, newspapers, magazines, fine art images, cartons and other forms of packaging, publicity material etc. Most of the work is done on highly sophisticated machines but there is still a place for the craft printer working with traditional technologies.

Through following this unit learners will develop their understanding of print production techniques and technology through investigating hand, mechanical and digital print production methods, learning about the advantages and disadvantages of each method. They will then make print products using analogue and digital print production technology and techniques.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about print production technologies and techniques
- 2 Be able to develop ideas for printed material
- 3 Be able to create print products
- 4 Be able to review own print production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline print production technologies and techniques employed in the industry | M1 describe print technologies and techniques with some detail and with reference to appropriate illustrative examples | D1 explain print technologies and techniques with reference to precise and detailed illustrative examples |
| P2 present an idea for printed material which uses an appropriate technology | M2 present a developed idea for printed material which uses an appropriate technology | D2 present an imaginative idea for printed material which uses an appropriate technology |
| P3 use print technology and techniques to create a print product that partially realises intentions | M3 use print technology and techniques competently to create a print product that mainly realises intentions | D3 use print technology and techniques skilfully to create a print product which clearly realises intentions |
| P4 review strengths and weaknesses of own print production work. | M4 describe strengths and weaknesses of own print production work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own print production work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about print production technologies and techniques

Techniques and technologies:

- hand, e.g. etching, linocut, screen print, woodcut, lithography
- mechanical, e.g. letterpress, gravure, screen process
- digital, e.g. photocopying, laser printing, inkjet, desktop publishing (DTP) related topic.

Advantages and disadvantages:

- skills and knowledge required
- costs
- speed
- aesthetic considerations
- technical considerations.

2 Be able to develop ideas for printed material

Ideas generation:

- methods, e.g. brainstorming, group discussion, past and current commercial practice
- technology, e.g. hand, mechanical, digital
- requirements, e.g. client's needs, technical restrictions, costs, audience or market.

Design originations:

- ideas sheets
- thumbnails
- concept drawings
- rough drafts.

Considerations:

- costs
- available resources
- quality
- legal and ethical issues.

3 Be able to create print products

Production:

- technology, e.g. hand, mechanical, digital
- proofs
- final versions
- production management.

Products:

- e.g. newspapers, magazines, posters, leaflets, flyers, booklets, labels, packaging.

4 Be able to review own print production work

Finished product:

- compared with original intentions
- technical qualities
- aesthetic qualities
- suitability for audience or market.

Production processes:

- production management
- technical skills
- creative development.

Sources of information:

- self-evaluation
- production logs
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

Learners will need access to a range of print production processes from linocut printing through to high-end colour laser printing in order to produce their final products. Desktop publishing and image manipulation software (such as Photoshop or iPhoto) should be available.

Employer engagement and vocational contexts

Centres should develop links with local print production agencies such as newspapers, advertisers and direct marketing companies that may deal with extensive print runs.

It is always beneficial for learners to speak directly with people working in the industry and editors, journalists and print professionals would provide an excellent insight into industry products and practices.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

This unit should be seen as an introduction to the processes, techniques and technology used in print production.

Learners should undertake research into the range of print processes and link this to the range of print products available. In the first lesson of the unit this could be done simply by getting the members of the group to do an 'audit' of all the printed material they have in their possession at that moment. This could be followed up with similar exercises with a more specific objective such as an audit of printed materials in the school or college reception foyer, in a specified shop, or on a tube or railway platform. One such exercise could focus on the proportion of verbal to visual information, another on the purpose of each item of printed material. In this way learners should begin to develop a thoughtful response to the print items that surround them.

Learners will need guidance on print production processes and should experiment with techniques from both hand-printing and mechanical processes. Learners should understand that print is about making multiples not just one-off items. Care should be taken to allow exploration of a full range of processes and techniques. Digital technology makes instantaneous prints possible but learners must understand the processes required to produce printed material in bulk.

Whilst centres may have DTP facilities it is recommended that these are used for initial design and layout of products. Learners should then be able to make the step towards production using both traditional and digital technology.

At this level learners may well be working as part of a team. In order to satisfy the learning outcome requirements centres should be aware of the need to provide an outline or theme for the print products. This may be a newspaper or magazine to which learners contribute specific sections, or posters and flyers for a specific event. There should be plenty of opportunities within any educational institution for learners to produce print products for real purposes and to tightly specified briefs.

Learners doing this unit will need access to a wide range of printed materials which may be found by research on the internet, through local or national contacts or through visits. It may be necessary to visit a local printer to develop an understanding of some traditional and digital print techniques and technologies.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and unit assessment. |
| Introduction to technologies and techniques used within the print industry (two sessions run by managers of local print companies). |
| <p>Assignment 1 – Researching Print Techniques and Technology</p> <p>Learners will:</p> <ul style="list-style-type: none"> ● conduct research into current print technologies and techniques ● collate research data ● produce presentation ● present findings to client. |
| <p>Interaction with print production techniques and technologies – lectures on the following:</p> <ul style="list-style-type: none"> ● outline of technologies available to learners ● outline of techniques appropriate to those technologies ● using print techniques and technology – practical use of equipment applying skills learned to different products. <p>Learners follow up with pair work reviewing products made using these technologies and techniques.</p> |
| Visit to nearby printing company. |
| <p>Assignment 2 – Client Brief to Produce Materials to Support Product Information Campaign</p> <p>Learners will:</p> <ul style="list-style-type: none"> ● decide on type of product to be created to best fulfil brief ● research into similar print products ● generate ideas ● prepare and give pitch to client (manager of local marketing company) ● undertake content research for product ● undertake pre-production work ● undertake production ● undertake post-production ● gather responses to work ● prepare evaluation presentation ● give evaluation presentation. |

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcome 1 can be a report on the learner's investigations into print production techniques and technology. This could be backed up by examples of found print products annotated with relevant production process information. Oral presentations can also be used to provide evidence for this outcome. If used, they should be recorded for internal and external verification purposes.

Learners should identify suitable ideas through brainstorming, group discussions, rough sketches or layouts and then develop one of those ideas as evidence for achievement of learning outcome 2. Learners should show evidence of having considered the print run required, the budget available, the availability of resources and the time available to make the product. Oral presentations can also be used to provide evidence for this outcome. If used, they should be recorded for internal and external verification purposes.

Evidence for achievement of learning outcome 3 will be a product created using appropriate techniques and technology. The finished product should relate to the investigations undertaken and the ideas generated in learning outcome 2.

At this level it is understood that learners might work in a team. If so, tutors must ensure that learners provide individually produced evidence against which they can be assessed.

Reflection upon skill development, individual performance and teamwork is required as evidence for achievement of learning outcome 4. Learners should be aware of the need to consider their own and team performance as well as evaluating the finished product.

For some learners, particularly in relation to learning outcome 4, a viva voce type assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will identify print technologies and techniques and give a correct but unelaborated outline of printing methods covering the areas outlined in the unit content. A learner might note, for example: *'Linocutting is a simple print technology. To make a linocut you cut into a piece of lino and wipe ink over it, then press paper against it so that the paint comes off on the paper. This is a very cheap and crude way of making a print. It doesn't take long. All you need is a bit of lino, some cutters and a roller.'*

P2: learners will come up with a feasible idea for a print product which is an appropriate response to the assignment set, but the idea will have been arrived at quickly and without a great deal of consideration. The presentation will be rough and the idea unelaborated. The technology chosen will be appropriate to the product, will be briefly outlined, and will be within the learner's competence. Learners will identify, but not discuss, relevant considerations which might arise in trying to produce the idea. A learner might note, for example, *'This is an advert so it will have to be legal, decent and honest.'*

P3: the finished product will be recognisably related to the original idea, and will demonstrate that the learner has applied relevant techniques in its completion but with a rather rough result. Decisions which involve questions of aesthetics (such as colour or choice of fonts) will be inappropriate, or appear to have been taken without consideration.

P4: learners will provide an overall outline review of their print production work, appropriate strengths and weaknesses of the work being noted without further comment. Points noted will be relevant to the production process and the product but will mainly be confined to a historical account of activities. A learner might note, for example, *'I decided to make a flyer to advertise my sister's band in black and white. I got some pictures of her as a toddler and copied a guitar onto it.'* Accounts which are predominantly taken up with irrelevant detail (such as, *'It took my mum ages to find the pictures and when she did she found hundreds of others she thought she'd lost. She was really pleased and phoned my Aunt Doris to tell her'*) should not be considered as meeting the pass grade. Assessment of the work itself will be relevant but very generalised and at the level of assertion. For example, *'It really looked like she was playing the guitar so I was well pleased and it made people laugh so it must have worked.'*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe relevant print technologies and techniques with some detail using appropriate illustrative examples, though this discussion will not be supported by explanation or developed further through discussion of the examples. For example, a learner might note: *'Linocutting, engraving and etching are all methods of printing which use a similar technique. You cut into the material somehow and ink it and then press paper against it so that the paint comes off on the paper. Because the bit you don't cut out is the bit that is printed you have to work in reverse like a photographic negative. Etching uses a fine stylus and acid to cut into the metal so can be very detailed. Rembrandt was a master of this process (see illustration X).'*

M2: learners will take some care in developing an idea which will show a good response to the assignment set. There will be some sense of the idea having been worked on and taken further through that process. Techniques, skills or technologies required to realise the idea will be adequately described. Ideas will be presented in an organised way. Learners will provide some detail about considerations which might arise in trying to produce the idea. A learner might note, for example, *'This is an advert so it will have to be legal, decent and honest, which means I won't be able to make claims about the product which cannot be demonstrated.'*

M3: development and realisation of the final product will be competent and merit grade learners will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. Aesthetic decisions will be based on some thought and will be on the whole satisfying.

M4: strengths and weaknesses in the learner's own work will be commented upon with some detail and with some reference to appropriate illustrative examples but evaluative comments will still be at the level of statement or assertion rather than being supported by explanation or argument. For example, a learner might note: *'When I had found a picture of a guitar I shrank it down so that it was in proportion to her and twisted it slightly to make it at the right angle. It looked real and very funny.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will explain print technologies and techniques, supporting points by reference to precise, well-chosen and detailed examples. Detail will be full, consistently appropriate and relevant, and will often itself be developed or used to further develop ideas or arguments. The learner's use of any technical and specialist language will be consistently appropriate and accurate. A learner might note, for example: *'Technically speaking the linocut is a very simple way of making a print. Gouges are used to cut away the surface of the lino. Ink is applied to the surface of the lino and paper pressed against the inked block. The uncut areas then come out as colour and the cut areas as white space. The materials are cheap and cutting into the soft lino is easy and less of a fuss than using a stylus and acid when etching into metal, but you can't do such fine work as you can with an etching because the lino has a coarse grain. However, some artists, such as Picasso, have made good use of that quality to create prints with bold shapes and lines with varying thicknesses (see illustration X).'*

D2: when developing their ideas learners will be inventive and resourceful, and will address the brief specifically and thoughtfully, though at this level they will still be working within conventions. Techniques, skills or technologies required to realise the idea will be described in good detail and ideas will be presented in a careful, well-organised manner. Learners will provide good detail about considerations which might arise in trying to produce the idea – *'Adverts have to be honest but there are ways of making claims about what the product can do which can be seen in different ways. You don't say that a perfume will improve your love life, for instance – you just show men swooning around when a woman wearing the perfume is near them. You want people to think that the men are attracted to the woman by the perfume, but if challenged you would say they are just showing how much they like the smell.'*

D3: there will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Use of illustration, fonts, colour and layout will all be aesthetically pleasing.

D4: strengths and weaknesses in the learner's own work will be subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. They will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions in some way. A learner might note, for example: *'When I had found a picture of a guitar I shrank it down so that it was in proportion to her and twisted it slightly to make it at the right angle because I wanted it to look as realistic as possible. I did this because I thought that the more realistic it looked the odder it would look, and so it would be funnier.'*

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|----------------------------------|---|--|---|
| P1, M1, D1 | Assignment 1 – Researching Print Techniques and Technology | A small print company looking to expand has asked for a report on current print technologies to inform its development plans. | <ul style="list-style-type: none"> • Research plans. • Collated research data. • Presentation slides and accompanying materials. • Presentation recording. |
| P2, M2, D2 P3, M3, D3 P4, M4, D4 | Assignment 2 – Brief to Produce Materials to Support Product Information Campaign | A company launching a new product has commissioned printed materials to support the product information campaign that will run alongside the marketing campaign. | <ul style="list-style-type: none"> • All ideas notes, sketches and drafts. • All research documentation. • All pre-production, production and post- production work. • Finished print product. • Materials for evaluation presentation. • Recording of evaluation presentation. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--|---|
| Creative Media Production Project | Producing Print-based Media |
| Media Audiences and Products | Research Techniques for the Creative Media Industries |
| Research for Creative Media Production | Understanding the Print-based Media Industries |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in publishing as follows:

- PUB14 Produce a visual design specification
- PUB15 Implement visual design specifications
- PUB22 Edit text
- PUB24 Edit images
- PUB25 Proofread text and collate corrections.

Suggested resources

Books

- Adams M and Dolin P – *Printing Technology, 5th Edition* (Delmar Cengage Learning, 2001) ISBN 978-0766822320
- Bann D – *The All New Print Production Handbook* (Turtleback, 2007) ISBN 978-2940361380
- Banks A and Caplin S – *The Complete Guide to Digital Illustration* (ILEX, 2003) ISBN 978-1904705000
- Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732
- Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364
- Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707
- Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980
- McCue C – *Real World Print Production* (Peachpit Press, 2006) ISBN 978-0321410184
- Speirs H – *Introduction to Printing and Finishing* (Pira International, 2003) ISBN 978-1858029066
- Various – *Dictionary of Publishing and Printing* (A&C Black, 2006) ISBN 978-0713675894

Websites (Relevant websites applicable to learner's home country)

| | |
|--|---|
| www.britishprint.com | Industry website with links to job outlines, profiles and opportunities in the print industry |
| www.printindustry.com | Contains a helpful page with a glossary of key words and terms used within the industry |
| www.printweek.com | A comparison of the advantages and disadvantages of analogue and digital printing methods |

Unit 7: Interactive Media Production

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30903H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to gain knowledge of the purposes of interactive media and how interactive media products are created. Learners will achieve this through a study of interactive media products, through planning and producing an interactive media presentation, and reflecting on their work.

Unit introduction

The interactive media industry is huge and growing daily. The development of new technology and the growth of the internet have generated many opportunities for interactive media professionals.

Every day we use a wide range of interactive products in our work or in our play. Interactivity is the key to successful multimedia products whether through a DVD format, touch-screen kiosk or interactive TV. People entering this industry need to have a basic awareness of how interactive media products have been designed and developed.

At this level it is important that those considering a career in the interactive media industry have a basic appreciation of how authoring hardware and software are used to produce an interactive media product. They must be aware of possible constraints of target platforms and their capabilities. They should experience the effective use of interactive media development tools to produce a basic interactive media product.

This unit will enable learners to explore techniques associated with the production of an interactive media product. This involves the use of authoring software and the creative integration of audio and visual material to produce a final product. It is essential that the product is focused on the needs of the user. Screen design and layout are important but the final functioning interactive media product created for this unit must be easy to use and easy to understand.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about the elements of interactive media production
- 2 Be able to develop ideas for an interactive media product
- 3 Be able to create an interactive media product
- 4 Be able to review own interactive media production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline the elements of interactive media production | M1 describe the elements of interactive media production with some detail and with reference to appropriate illustrative examples | D1 explain the elements of interactive media production with reference to precise and detailed illustrative examples |
| P2 present ideas for an interactive media product with reference to format and application | M2 present developed ideas for an interactive media product with reference to format and application | D2 present imaginative ideas for an interactive media product with reference to format and application |
| P3 use interactive media technology to create an interactive media product that partially realises intentions | M3 use interactive media technology competently to create an interactive media product that mainly realises intentions | D3 use interactive media technology skilfully to create an interactive media product that clearly realises intentions |
| P4 review strengths and weaknesses of own interactive media work. | M4 describe strengths and weaknesses of own interactive media work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own interactive media work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about the elements of interactive media production

Platforms:

- CD/DVD ROM
- information kiosks
- interactive TV
- worldwide web
- hand-held devices, e.g. mobile phones, personal digital assistants (PDAs).

Software:

- e.g. Director, Flash.

Assets:

- sound
- text
- video
- graphics
- animations
- 3D content.

Limitations:

- size
- download time
- type of content
- requirement for plug-ins.

2 Be able to develop ideas for an interactive media product

Format:

- e.g. electronic presentation, CD/DVD.

Application:

- e.g. education, information, entertainment, sales.

Idea development:

- mood boards
- influences of past and current practice
- brainstorming
- purpose
- audience
- style.

3 Be able to create an interactive media product

Development:

- storyboards
- layout diagrams
- script
- production schedules
- proposal.

Assets:

- sound
- text
- video
- graphics
- animations
- 3D content
- legal and ethical implications of importing assets from secondary sources.

Production:

- screen
- interaction
- navigation
- controls
- graphics
- layout
- colour.

Publish:

- e.g. for electronic presentation, CD/DVD, web.

4 Be able to review own interactive media production work

Finished product:

- compared with original intentions
- technical qualities
- aesthetic qualities.

Production notes:

- technical competencies
- creative abilities
- time management.

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, tutors, client
- production documentation, e.g. notes, minutes of meeting, production diaries.

Information for tutors

Essential requirements

In order to run this unit centres will need appropriate hardware and authoring software such as Director or Flash. Learners should have access to relevant textbooks, the internet, and a range of examples that illustrate current interactive media authoring. In addition they will need access to a range of copyright-free assets for use in their interactive media product, or alternatively software to create relevant assets such as Premiere or Photoshop.

Employer engagement and vocational contexts

Centres should develop links with local interactive media production studios which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers and specifically at www.skillset.org/interactive/overview

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

It is essential that learners are aware of the work of professional publishers of interactive media products and that they develop knowledge of current professional practice and of the skills and techniques associated with the chosen authoring software. They also need to build an understanding of how text, still and moving images, and sound may be effectively combined in this type of product (for example, a CD ROM package, a touch-screen kiosk or an interactive learning game). Some time should, therefore, be spent in looking at such products. Learners could be given a number of interactive media products along with a brief questionnaire, to be completed for each one, about content, ease of use, attractiveness and techniques employed in their production. This would begin to develop a structured critical approach to interactive media production, and would give learners some idea of the sort of skills they will need to develop.

The use of a complex authoring language is not required as a number of packages are available that allow simple integration of a variety of interactive media assets (for example, sound, video, animation, 3D content) into a product. However, the differences between an interactive media product and website should be made clear. The focus must be on user interactivity and integration of a variety of media assets.

A structured approach to the development of skills and techniques associated with the production of an interactive media product should be adopted, introducing learners to one or two techniques at a time through simple, highly focused exercises.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and structure of the unit assessment. |
| Research and demonstration of applications using interactive media authoring, emphasising interactivity and control. |
| Group investigation of common platforms and uses. |
| Demonstration and comparison of basic authoring tools. |
| Introduction to and research on asset types and limitations for use with authoring tools. |
| Assignment 1 – Exercise on Principles of Interactive Media Production |
| Present findings of Assignment 1. |
| Skill building using features of authoring tools, including construction of interactivity and control techniques. |
| Introduction to ideas generation and planning. |
| Assignment 2 – Generating Ideas for an Interactive Media Product Learners will: <ul style="list-style-type: none">• consider and interpret a creative brief• generate and record ideas• find suitable assets and document their locations, including consideration of the legal and ethical implications of their proposed work• carry out planning activities prior to production• maintain a production log throughout this process. |
| Assignment 3 – Creating an Interactive Media Product Learners will: <ul style="list-style-type: none">• undertake production workshop sessions following their planned ideas• test and improve a draft version• publish the interactive product• maintain a production log throughout this process. |
| Assignment 4 – Reviewing Own Interactive Media Work Learners will: <ul style="list-style-type: none">• gather, collate and assess responses to their work, including production log• present and review their own interactive media production work. |

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcomes 1 and 2 can be provided through written reports, preparatory materials, production logs, tutor observation and witness reports, or any combination of these.

The interactive media product will be the primary source of evidence for achievement of learning outcome 3, along with relevant pre-production and production documentation. Assets used in the production do not necessarily all need to be created by the learner but where assets are imported from other sources consideration should be given to their suitability and to any copyright issues arising.

Achievement of learning outcome 4 can be evidenced through a written report, presentation, or structured statement in an audio or audio-visual medium. Presentations should be recorded for internal and external verification purposes.

For some learners a viva voce type assessment might be appropriate to support the evidence for learning outcomes 1, 2 and 4. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will provide an outline description of the most important elements of the technology and techniques required to produce an interactive media product. All aspects of the description provided will be accurate and relevant. If there are any details or illustrative examples they will not be well chosen or fully appropriate. For example, in relation to applications, platforms and limitations, the learner will note some of the applications of interactive media authoring and some relevant limitations, writing, perhaps, *'Interactive media presentations are used in a lot of places such as touch-screen displays in shopping centres, DVD menus and on the web, but big file sizes can sometimes make the presentations run very slowly, especially over the web.'*

P2: ideas will be sketched out roughly and without much detail. Learners will not justify their choice of final ideas for implementation. However, they will present some verbal or visual record of their ideas and will give some indication of where the ideas came from or how they were arrived at – for example, *'I will produce a five-screen interactive street map for Medhampton. The initial screen will include a video introduction and navigation links. My map will have interactive hotspots. Each screen will have an image and description with some sound. This is for an information kiosk to aid those unfamiliar with the area. I have included a layout diagram.'*

P3: learners will produce a functioning interactive media product that partially realises their intentions. 'Interactive' means that the user has the ability to control the presentation by a multimedia system – for example, navigation controls, and hotspots for material selection and the way in which material is presented. Further, the product should contain a variety of different media assets, such as image, sound, video, animation and 3D content, either generated by the learner or imported from secondary sources. Pass grade learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills, so that their final products only partially match what they had in mind when they envisaged the product. Products may have limited interactivity or may not be fully suitable for purpose or target audience.

P4: learners will identify the strengths and weaknesses of their own interactive media work ('work' meaning both the process and the product resulting from following that process) but these will usually be noted without further comment, other than at the level of simple assertion. For example, a learner might note, *'The sound recorded for the initial screen went quite well and the final edit was good.'*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe the technology and techniques required to produce an interactive media product with some detail, supporting the commentary with appropriate examples, though the examples provided will not be explicitly linked to the point they are illustrating or used to develop ideas or arguments. A learner might note, for example, *'Interactive media presentations are used for a variety of applications. These include touch-screen kiosks which give users information in shopping centres or allow them to purchase cinema or rail tickets, educational displays in museums and galleries, and interactive DVD menus. It is important to consider making interactive media products user friendly so they don't become difficult to navigate. Sometimes media rich websites use interactive media elements but large file sizes can sometimes make the presentations run very slowly, especially over slower web connections.'*

M2: ideas will be developed and planning of the product will be done competently – that is, showing ability in relation to planning skills but not yet employing those skills with complete confidence or with imagination. Ideas will be presented carefully through, for example, written notes or competently constructed mood or storyboards.

M3: learners will use interactive media production software in such a way as to mainly realise their intentions and will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. They will be able to use the software but will not yet be completely confident with it. Work will show a good level of interactivity. For example, users will be able to navigate and activate a number of different asset types via onscreen buttons, but these may still feel a little clumsy to operate. The product will be generally appropriate to the target audience. Skills attainment will be good at the technical level, but these skills will not yet be employed with imagination.

M4: description of the strengths and weaknesses of the learner's own work will be more detailed, with examples being used to support comments. It will offer a more balanced and thoughtful consideration, though comments will still be at the level of statement rather than being supported by explanation or argument. For example, *'It was worth spending two days brainstorming my initial ideas. This helped me to produce my layout plan. I then used the scanner to scan in the pictures, cropped them and saved them at the correct size, resolution and file format to reduce their file size so they didn't take up too much room on the CD.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will explain the technology and techniques required to produce an interactive media product, comments made being supported by reference to precise, well-chosen and detailed examples. Detail will be full, consistently appropriate and relevant, and will often itself be developed, or used to further develop ideas or arguments. Thus a learner might show specific examples of applications and compare them to each other. For example, a learner might note: *'Touch-screen kiosks give users information in shopping centres or allow them to purchase cinema or rail tickets or provide educational displays in museums and galleries.'*

It is important to consider making interactive media products user friendly so they do not become difficult to navigate. Shown below is an example of the menu from the display at the local shopping centre which gives information about the location of the shops. The menu is clear and easy to use and you can view the shops alphabetically or by type of shop. The map is colour coded so you can find the type of shop you need easily and you can view video clips to tell you about some of the services on offer.'

D2: when developing their ideas learners will be inventive and resourceful, though at this level they will still be working within conventions. They will think laterally and come up with ideas and solutions which others in the group have not thought of. Techniques, skills or technologies required to realise the idea will be described in good detail and ideas will be presented in a careful, well-organised manner.

D3: learners will clearly achieve their intentions through fluent application of well-understood technical skills. There will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively. A high level of competence will be evident in the application of techniques and skills, and in the aesthetic and functional qualities of the final interactive media product. Work will show high levels of interactivity and will be appropriate to the target audience.

D4: learners will explain strengths and weaknesses of their own work with reference to well-detailed examples – that is, they will demonstrate an awareness of why they did what they did, and will justify or support comments on these production decisions. A learner might note, for example, *'I spent some time brainstorming my initial ideas; this helped me to produce my layout plan. The layout plan was very useful as it helped me understand the navigation links needed and the size and position of my text and graphics. I then used the scanner to scan in the pictures, cropped them and saved them at the correct size, resolution and file format to reduce their file size. I found jpeg to be the best format for photographs and gif for clip art images which helped me to make the image transparent.'* The learner's use of any technical and specialist language will be correct, being consistently appropriate and accurate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--|---|---|
| P1, M1, D1 | Assignment 1 – Principles of Interactive Media Production | Contribution to online blog – article on principles of interactive media production. | Report document in word processed or electronic form. |
| P2, M2, D2 | Assignment 2 – Generating Ideas for an Interactive Media Product | Brief from a museum or gallery to create a multimedia presentation for a kiosk display, to attract more young people. | All ideas notes, sketches and drafts. |
| P3, M3, D3 | Assignment 3 – Creating an Interactive Media Product | As above. | Final product saved to CD. Creative development log. All production documentation. Asset audit sheet. Commentary on legal and ethical implications. Testing reports. |
| P4, M4, D4 | Assignment 4 – Reviewing Own Interactive Media Work | As above. | Personal commentary in word processed or electronic form. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--|--|
| Audio Production | Digital Video Production for Interactive Media |
| Creative Media Production Project | DVD Menu Design and Authoring |
| Digital Graphics for Interactive and Print-based Media | Interactive Media Authoring |
| Research for Creative Media Production | Interactive Media Design |
| Video Production | Sound in Interactive Media |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM2 Obtain assets for use in interactive media products
- IM6 Use authoring tools to create interactive media products
- IM10 Initiate interactive media projects
- IM12 Devise user testing of interactive media products
- IM13 Conduct user testing of interactive media products
- IM14 Evaluate user testing of interactive media products
- IM15 Write and edit copy for interactive media products
- IM16 Plan content for web and multimedia products.

Suggested resources

Books

Austin T and Doust R – *New Media Design* (Laurence King Publishing, 2006)
ISBN 978-1856694315

Barron A E and Ivers K – *Multimedia Projects in Education: Designing, Producing and Assessing* (Libraries Unlimited Inc, 2005) ISBN 978-1591582496

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007)
ISBN 978-0435464707

Counts E – *Multimedia Design and Production: For Students and Teachers*
(Allyn & Bacon, 2003) ISBN 978-0205343874

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007)
ISBN 978-1846901980

Lachs V – *Making Multimedia in the Classroom: A Practical Guide* (Routledge, 2000)
ISBN 978-0415216845

Schaeffer M – *Macromedia Director MX 2004 for Windows and Macintosh: Visual Quickstart Guide* (Peachpit Press, 2004) ISBN 978-0321246677

Underdahl B, Nyquist J R and Martin R – *Macromedia Director MX 2004 Bible*
(John Wiley & Sons, 2004) ISBN 978-0764569906

Vaughan T – *Multimedia: Making it Work, 7th Edition* (McGraw-Hill, 2007)
ISBN 978-0072264517

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.adobe.com/products/director/multimedia_authoring_software | The Adobe website |
| www.bluelemon.de/html/en/index_1.html | Examples of interactive media products created in Director |
| www.director-online.com | Articles, forums and Director examples |
| www.justskins.com/forums/macromedia-director-40 | Helpful forum for Director |
| www.mcli.dist.maricopa.edu/director/index.html | Archived list of tips for Director |

Unit 8: Photography Techniques

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30904H**

This unit is internally assessed

Unit aim

This unit aims to develop learners' skills in photography. The unit covers generating ideas for photographic images, producing images and producing final prints. Learners will also explore past and current photographic practice, including techniques and styles, in order to inform their own photographic work.

Unit introduction

Photography – which is included in the photo-imaging sector – has a wide range of applications within the creative media sector including photo-journalism, advertising, fashion photography, food photography and stills photography for film and television. It also exists outside what would be strictly defined as the creative media sector in professions such as the high-street photographer (who might cover weddings and take family portraits), medical, industrial and architectural photographers.

This unit will enable learners to explore and develop their understanding of the techniques, equipment and materials used in the production of photographs. Learners will investigate both film-based photographic methods and the processes involved in digital photography. They will look at historical and contemporary practice and will develop ideas for their own photographic work and create a range of photographic images.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to generate ideas for photographic images informed by photographic practice
- 2 Be able to use photographic technology to create photographic images
- 3 Be able to review own photography work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|--|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 present an idea for photographic images which shows some relationship to photographic practice | M1 present a developed idea for photographic images which shows understanding of photographic practice | D1 present an imaginative idea for photographic images which clearly derives from a good understanding of photographic practice |
| P2 use photographic technology to create photographs that partially realise intentions | M2 use photographic technology competently to create photographs that mainly realise intentions | D2 use photographic technology skilfully to create photographs which clearly achieve intentions |
| P3 review strengths and weaknesses of own photographic work. | M3 describe strengths and weaknesses of own photographic work with some detail and with reference to appropriate illustrative examples. | D3 evaluate strengths and weaknesses of own photographic work with reference to precise and detailed illustrative examples. |

Unit content

1 Be able to generate ideas for photographic images informed by photographic practice

Idea generation:

- creative thinking, e.g. brainstorming, group discussion, development exercises
- recording ideas, e.g. notes, sketches, collages, trial shots
- limitations, e.g. resources, time, costs.

Photographic practice:

- past practice
- contemporary practice
- forms, e.g. press, documentary, portraiture, advertising, fashion, studio, location, gallery
- techniques, e.g. available lighting, artificial lighting, posed, snapshot, differential focus, manipulation of grain, manipulation of tonal range, manipulation of colour, masking, collage
- styles, e.g. reportage, painterly, punk, surrealist, experimental.

2 Be able to use photographic technology to create photographic images

Photographic equipment:

- camera
- tripod
- artificial lights, e.g. flash, floods, spots, diffusers.

Photographic technology:

- film-based (film camera, aperture and shutter speed, film stock, printing paper, equipment for film processing and printing, chemicals for processing and printing)
- digital (digital camera, camera functions, memory chips, computer, image manipulation software, scanner, printers, printing paper).

Planning:

- e.g. shooting schedule, studio booking, equipment booking, locations, models

Image quality:

- technical, e.g. sharpness, depth of field, control of blur, exposure, contrast, colour saturation, light effects
- aesthetic, e.g. composition
- point of view, impact.

Presentation of final prints:

- mounting and finishing materials
- exhibition mounting
- portfolio mounting
- titling .

Health and safety:

- e.g. using electrical equipment, handling chemicals, darkroom protocols, working on computer screens.

3 Be able to review own photography work

Finished product:

- realisation of intentions
- technical qualities
- aesthetic qualities.

Production process:

- technical competencies
- creative ability
- time management.

Sources of information:

- self-evaluation
- documentation, e.g. ideas notes, sketches, trial shots, notes on professional photographers
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

The following types of traditional equipment would be appropriate at this level:

- basic cameras – 35 mm compact, basic 35 mm single lens reflex camera
- lighting equipment – tungsten halogen lamp units, electronic flash units, reflectors
- darkroom (darkroom workstations should be available on the basis of one per two learners).

The following digital equipment would be appropriate for this unit:

- computers and printers (computer workstations should be available on the basis of one for each learner)
- software for the manipulation of digital images
- digital cameras
- flatbed scanners.

Employer engagement and vocational contexts

Centres should develop links with local photographic studios that work in the commercial, social and press sectors of the photographic industry. Photojournalists from local papers and magazines are often willing to come in and talk about their work. Commercial photographers working in advertising, fashion, portraiture, and wedding photography are a good resource for talking about the skills required, markets and finance.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Other useful websites are:

- www.bipp.com – The British Institute of Professional Photography
- www.swpp.co.uk – The Society of Wedding and Portrait Photographers
- www.swpp.co.uk – The Association of Photographers

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

This unit requires a structured approach to the development of skills and the exploration of photographic and digital techniques for the production of photographs. Learners should look at both digital and film-based photographic techniques, technology and materials even though they need use only one of them (though there is no reason why they should not use both if facilities permit that).

It is essential that learners are aware of the historical and contemporary work of professional photographers and that they develop an understanding of the skills and techniques associated with traditional (film-based) methods and digital processes.

Film-based methods would give learners experience of studio and darkroom practices for the production of black and white photographs. Digital photography would give learners an opportunity to create images using digital technology and manipulate these images using computer software.

Learners should be introduced to the range of photographic types and styles from the beginning of photography (Daguerre and Fox Talbot) to contemporary photography (Martin Parr, Richard Avedon, Henri Cartier-Bresson) and the range of digital photographic artists that can be found on websites such as www.lensculture.com.

Learners should be introduced to a range of photographic forms that they might encounter every day such as press, advertising, fashion, portraiture, documentary and experimental. They are likely to be passive consumers of photography and need to become active and critical thinkers. The ideas they generate will be informed by their investigations into types and styles of photography. However, their ideas might also be informed by their use of a particular technology.

When they are introduced to the camera and its controls, learners should be shown a range of cameras. The development of digital technology means that cameras for both film-based and digital photography can have identical bodies and lenses. Learners need to be aware of the similarities and differences, and the advantages and disadvantages of film-based and digital cameras. Where possible, learners should have easy access to a range of both types of camera so that they can experiment with ideas in film-based and digital photography.

Initial exercises should show learners how to use the shutter and aperture to give them control of the camera. Automatic functions should, of course, be switched off at this stage. Simple exercises in composition can also be set, such as looking for shapes and structures or mirror images. When film processing and printing is undertaken this should be kept simple at this stage – there is no need to teach learners about push- processing or dodging and burning techniques. That said, learners who show aptitude and a desire to learn such things should not be held back.

The same rule should be applied to digital techniques. What is formally taught need not go much beyond such techniques as saving files, erasing, cropping, layering, and use of the colour palette.

As they move towards their own production work, learners should be encouraged to approach photography as a means of visual expression and communication as well as a technical tool. As such they should have access to a wide range of imagery from the past and the present, produced on both film-based and digital equipment. They should be encouraged to experiment with photographic techniques and technology.

Learners should be encouraged to exhibit their work using appropriate display techniques. This could lead to a critique session where the learners comment on each other's work or an invited audience could review their work.

Learners would then be able to review their own work in light of comments from their peers or the audience and present their review in an appropriate way.

NB: Care over health and safety is vital when working in a photographic studio, darkroom, on location or using computer screens. Learners must thoroughly understand the health and safety issues associated with the use of photographic chemicals and equipment.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|---|
| Introduction to unit. |
| Group discussion on types and styles of photography. |
| Assignment 1 – Ideas Task 1 – analysis of photographs from different periods of time. Working in pairs learners will: <ul style="list-style-type: none">● research photographs from Daguerreotypes to digital images● analyse photographic techniques and technology that use both traditional and digital technology● prepare presentation● undertake presentation and review other learners' presentations. Task 2 – experimenting with the technology of photography. Following an introduction to the technologies of photography, learners will: <ul style="list-style-type: none">● work in pairs to experiment with the technology of photography, e.g. pinhole cameras, photograms, scanning and manipulation● individually prepare an illustrated report. Task 3 – exercise to experiment with photographic techniques. Following an introduction to photographic techniques learners will work individually to: <ul style="list-style-type: none">● identify and experiment with a number of photographic techniques, e.g. panning, panorama, macro, wide angle, fisheye● produce some sample photographic images● prepare presentation of their images● undertake presentation and review other learners' presentations. Task 4 – developing ideas for photographs for an exhibition Working individually learners will: <ul style="list-style-type: none">● research the content for a photographic exhibition● research size of photographs required for exhibition● generate ideas for own contribution to the exhibition● prepare and pitch ideas. |

| Topic and suggested assignments/activities/assessment |
|---|
| Assignment 2 – Photography Production Learners will: <ul style="list-style-type: none">• undertake pre-production planning for producing photographs• undertake production of photographs• undertake post-production including cropping and sizing of photographs. |
| Introduction to techniques of displaying photographs (one session). |
| Learners will: <ul style="list-style-type: none">• mount photographic work in an exhibition format• set up exhibition. |
| Assignment 3 – Debrief Critique session providing an opportunity for learners to discuss each other’s work and identify the strengths and weaknesses of their own work. Learners will then complete the review process by presenting a report which identifies the strengths and weaknesses of their photography work, using an appropriate presentation format. |

Assessment guidance

Evidence for assessment

Assessment focuses on the ability to generate and research creative ideas for the production of photographs, the development and application of skills and techniques, the presentation of photographic images, and the ability to reflect critically on one's own work.

For learning outcome 1 learners will produce ideas for photographs informed by their investigation of past and current photographic practice. This could be evidenced through notes and sketches produced when developing their ideas annotated with comments on their investigation of historical and contemporary photographic practice. Learners could also produce an illustrated report or presentation. Presentations must be recorded for internal and external verification purposes. Tutor observation and one-to-one discussions can also provide evidence for criteria P1, M1, and D1.

Evidence for achievement of learning outcome 2 will be the images developed from their investigations in learning outcome 1. Learners may use film-based or digital technology, or both. The final images must be mounted. Learners could hold an exhibition of their photographic work and ask their peers or an audience to comment on it. This will provide evidence for the review of their photography work.

Evidence for achievement of learning outcome 3 should be a critical self-assessment of finished work in the form of a written report or an oral presentation. Presentations must be recorded for internal and external verification purposes.

For some learners a viva voce type assessment might be appropriate for learning outcomes 1 and 3, either to provide all the relevant evidence or to provide additional evidence. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will generate ideas for the production of photographic images, and present those ideas to others either orally or in writing and sketches. Notes will be brief and uninformative and any sketches will be rough. Ideas for photographs will be arrived at quickly and will be fairly obvious though there will be some evidence of the influences of current or past practice on their own ideas. There will be little indication of limitations in terms of resources, time and cost.

P2: learners will use photographic techniques and technology, though they will not yet use them to good effect. They must be able to use film-based or digital cameras to take pictures using natural or artificial light. When using film-based technology they will be able to develop negatives and print from them. When using digital technology they will be able to download images from a digital camera to a computer, store them, employ simple manipulation techniques on them, and print them. Pass grade learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills, so that their final product will only partially match what they had in mind when they envisaged the images. For example, the images will lack technical and aesthetic qualities such as a full tonal range, controlled focus, and balanced composition.

P3: learners will provide an overall outline review of their own photography work. They will give an accurate outline of their objectives and be able to correctly identify faults but without using the appropriate terminology. For example, a learner might note: *'This is a picture of a football match showing a goal being scored but the picture is blurred and there is too much sky in it.'* Learners will make limited use of the views of others on their photographic work.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will take some care in developing ideas which will be presented with some detail and in an organised way. Care will have been taken to seek out images from past and current practice similar to the type they intend to produce and there will be some detailed comments on them which will demonstrate understanding of the style and purposes of those images, though commentary will not be elaborated. They will address the time, cost and resources implications of what they want to do.

M2: use of technology and the consequent images will be competent. Learners will be able to use cameras and follow procedures such as developing and printing or downloading and manipulating images, and the results will be technically good (clear blacks and whites and a good tonal range in both negatives and prints, for example, if working in film). Though they will not yet be completely confident in the use of equipment, learners will be sufficiently competent in technical skills to be able to express their intentions to some degree. Merit grade learners are likely, for example, to consistently produce technically sound images which also demonstrate some understanding of aesthetic matters such as composition.

M3: in reflecting upon their own work, learners will discuss their images in more detail than pass grade learners, subjecting them to some comment (though this will not be supported or justified) and correctly identifying the reason for any faults. Points made will be supported with illustrative examples taken from the work. The reasons for taking the pictures will be evident and there will be some indication that the learner is thinking about what has been done. A learner might note, for example: *'I took a series of pictures at a football match in which I wanted to show people in high speed action. On the whole I was pretty pleased with the results. The first two pictures in my portfolio are a bit blurred because I was using a long lens to get close to the players, and had moved it too fast when following them.'* Learners will make use of the views of other people on their photographic work.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: when developing their ideas learners will be inventive and resourceful, though at this level they will still be working within conventions. They will think laterally and come up with ideas and solutions which others might not have thought of. Ideas will be described in good detail and presented in a careful, well-organised manner. They will be clearly informed by a good understanding of photographic practice, indicated by detailed commentary on the styles and purposes of the photographs looked at in the process of developing their own ideas, and by the aesthetic qualities of the final pictures. Resource, time and cost implications will be well thought through.

D2: learners will produce photographic images that are of high quality, both technically and aesthetically, through the creative use of photographic technology. For example, shots will be well framed, focus will be well controlled and compositions will be balanced. There will thus be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively.

D3: in reflecting upon their work, distinction grade learners will 'explain' – that is, they will demonstrate an awareness of why they did what they did, and will justify or support comments in some way. They will make it clear what they were trying to do, describe the images in correct technical terms, explain why they were successful or be able to identify the reasons for any problems and say what needs to be done to correct the fault. A learner might note, for example: *'Because I am interested in sports photography I took a series of pictures at a football match. I also wanted to practise taking pictures of people in high speed action using the ability of the camera to freeze a moment in time. I was happy with the technical quality of all the pictures. They all had a good contrast and tonal range and the focus was crisp in most of them. The first two pictures in my portfolio are a bit blurred, though, because I was using a long lens to get close to the players, and had obviously moved it rather jerkily when following them. The next time I do this I will use a tripod or a monopod to help me steady the camera and move it more smoothly.'* Learners will be able to put to good use the views of others when reflecting on their work. Distinction grade learners will employ technical vocabulary correctly, using the right word in the right context.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|----------------------|--|---|
| P1, M1, D1 | Assignment 1 – Ideas | Learners have been commissioned by a local museum to produce photographs for an exhibition called 'My Town'. | <ul style="list-style-type: none"> ● Collated research data. ● Research log. ● Examples of images found. ● Presentation (recorded). ● Folder of image experiments annotated by the learner. ● A report on or audit of the skills developed. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---------------------------------------|-----------|--|
| | | | <ul style="list-style-type: none"> Initial ideas reflecting their earlier investigations. Development of ideas through mind mapping or other technique. Final idea with a range of potential images identified. |
| P2, M2, D2 | Assignment 2 – Photography Production | As above. | <ul style="list-style-type: none"> All pre-production documentation All production documentation. All post-production documentation. Finished photographs. Exhibition |
| P3, M3, D3 | Assignment 3 – Debrief | As above. | <ul style="list-style-type: none"> Notes from critique. Evaluation. Review in form of, e.g., PowerPoint presentation with images. Illustrated report. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|------------------------|---------------------------------------|
| Advertising Production | Photography and Photographic Practice |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Photo Imaging as follows:

PI2 Agree the photo imaging brief

PI3 Plan and organise photographic assignments

- PI7 Undertake photographic assignments
- PI12 Process exposed films
- PI13 Print photographic images by hand
- PI15 Produce scanned images
- PI16 Undertake technical adjustment of images
- X2 Ensure your own actions reduce risks to health and safety.

Suggested resources

Books

- Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732
- Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364
- Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707
- Calder J and Garrett J – *The 35 mm Photographer’s Handbook* (Pan Books, 1999) ISBN 978-0330390132
- Daly T – *The Digital Photography Handbook* (Amphoto Books, 2004) ISBN 978-0817437930
- Focal Press Staff, Andrews P – *Adobe Photoshop Elements 7: A Visual Introduction to Digital Photography* (Focal Press, 2008) ISBN 978-0240521572
- Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980
- Langford M – *101 Essential Tips on Photography* (Dorling Kindersley, 1997) ISBN 978-0756602246
- Langford M – *Basic Photography* (Focal Press, 2000) ISBN 978-0240515922
- Lessing P – *The First Week with My New Digital Camera: A Very Basic Guide to Understanding, Editing and Saving Digital Photographs* (Capital Books, 2002) ISBN 978-1931868174
- MacCleod S – *Basics Photography: Post-Production Black and White* (AVA Publishing, 2007) ISBN 978-2940373055
- Wignall J – *Kodak’s Most Basic Book of 35mm Photography* (Kodak Books, 1996) ISBN 978-0879850463

Journals

- The British Journal of Photography – www.bjp-online.com
- Pixel Magazine* – www.pixelmagazine.co.uk
- Professional Photographer* – www.professionalphotographer.co.uk

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.magnumphotos.com | Magnum Photos, a photo library cooperative |
| www.rps.org | The Royal Photographic Society |
| www.thebppa.com | The British Press Photographers’ Association |

Unit 9: Animation Techniques

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30905H**

This unit is internally assessed

Unit aim

This unit aims to introduce learners to the practical processes of animation and to enable them to develop an understanding of historical and contemporary animation techniques. Learners will work on design, character, setting and narrative and will then focus on a specific technique for the production of an animation sequence.

Unit introduction

Animation production is a significant activity in the creative media sector, not only in high-profile television programmes such as Wallace and Gromit, but also in feature films, mobile phone content, the internet, television advertising and the computer games industry. Whilst there is still room for the traditional 'craft' techniques such as cel animation, computer-generated and aided animation is increasingly being used, and in ways that allow for as much creativity as traditional methods.

Learners will research the content and production techniques used in historical and contemporary examples of work. Learners will develop understanding in such things as persistence of vision, frame rates, stop-frame techniques and the production of cells. This background will inform planning and production of work using one of the traditional methods or a digital application for animation and provide a basis for exploring and experimenting with animation techniques and content.

A successful career in animation requires good visual awareness and attention to detail. It requires the ability to develop fresh ideas for content which will engage the chosen audience. A good animator will take into account at all stages the role of animation as communication, whether this be for entertainment or information. Learners should always aim to move beyond simply creating moving shapes on a screen.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about animation techniques
- 2 Be able to develop ideas for an animation sequence
- 3 Be able to create an animation sequence
- 4 Be able to review own animation production.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline techniques employed in animation | M1 describe techniques employed in animation with some detail and with reference to appropriate illustrative examples | D1 evaluate techniques employed in animation with reference to precise and detailed illustrative examples |
| P2 present an idea for an animation sequence | M2 present a developed idea for an animation sequence | D2 present an imaginative idea for an animation sequence |
| P3 use animation techniques to create an animation sequence that partially realises intentions | M3 use animation techniques competently to create an animation sequence that mainly realises intentions | D3 use animation techniques skilfully to create an animation sequence that clearly realises intentions |
| P4 review strengths and weaknesses of own animation production work. | M4 describe strengths and weaknesses of own animation production work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own animation production work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about animation techniques

Techniques:

- Zoetrope
- Kinetiscope
- flick book
- cel animation
- rotoscoping
- drawn on film
- digital applications
- photographic stills
- Claymation
- stop frame related topic.

Influential animation:

- e.g. Walt Disney, Hanna Barbera, Warner Bros, Norman McLaren, Len Lye, Aardman Animations.

Contemporary uses:

- e.g. music videos, advertising, television programmes, computer games, mobile phones, internet.

2 Be able to develop ideas for an animation sequence

Considerations:

- audience
- technique
- style, e.g. straight, comic, satirical, fantasy, anime.

Genres:

- e.g. children's, music video, advertisement.

Generation of ideas:

- visualisation
- characters
- backgrounds
- storylines
- audio
- working within technical limitations.

Development of ideas:

- designs
- drawings
- storyboarding
- consideration of movement
- continuity
- frames per second
- perspective
- soundtrack design
- point of view, e.g. changes or extents of an action or movement.

3 Be able to create an animation sequence

Pre-production:

- e.g. scripts, sketches, models, materials, storyboard, set, music, sound effects.

Production:

- e.g. model making, set building, drafting, layout, point of view, key frames, copy writing, audio recording, filming.

Post-production:

- e.g. editing (cuts, transitions, timing, frame numbers), special effects, sound mixing, soundtrack editing, soundtrack synchronisation.

4 Be able to review own animation production

Finished product:

- compared with original intentions
- appropriateness to audience
- technical qualities
- aesthetic qualities
- content
- style.

Production process:

- pre-production, e.g. research, planning
- production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork
- post-production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork.

Sources of information:

- self-evaluation
- documentation, e.g. notes, sketches, storyboards, production logs
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

Access to a rostrum camera, an animation table and lighting will be required, as well as camera equipment capable of frame capture and remote shutter control. Many DV cameras come with animation modes and whilst some of these are less than frame accurate, their use can be combined with existing video editing applications.

Access to animation production software is required with domestic level applications being suitable. Construction space will be required to enable learners to make sets or models, as well as sufficient studio space for a number of sets to be in place over the period of an assignment.

Recording, editing and post-production facilities for sound will be required.

Libraries should have DVD resources as well as relevant and current information on animation, filming techniques and digital animation and contemporary film-makers.

Employer engagement and vocational contexts

Centres should aim to develop relationships with local animation companies, freelancers and model makers to develop a programme which includes visiting speakers, workshops and work placements.

Animation is now widely commissioned by a range of organisations wishing to use this medium to convey messages on websites. Some live brief work with external clients will be valuable.

Publicly funded media centres will also provide a range of opportunities and collaboration and contact details for these will be available through regional screen agencies. These agencies exist to develop film and media in the UK. Their websites provide much material for research and many of them include clips of production work. They do not fund production work by students, but offer information about the production, distribution and exhibition initiatives taking place across the UK:

- www.bfi.org.uk – British Film Institute
- www.em-media.org.uk/pages/home – East Midlands Media
- www.filmagencywales.com – Film Agency for Wales
- www.filmlondon.org.uk – Film London
- www.firstlightmovies.com – First Light
- www.northernirelandscreen.co.uk – Northern Ireland Screen
- www.northernmedia.org – Northern Film and Media
- www.northwestvision.co.uk – North West Vision and Media
- www.scottishscreen.com – Scottish Screen
- www.screeneast.co.uk – Screen East
- www.screensouth.org – Screen South
- www.screenwm.co.uk – Screen West Midlands
- www.screenyorkshire.co.uk – Screen Yorkshire
- www.swscreen.co.uk – South West Screen
- www.ukfilmcouncil.org.uk – UK Film Council.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions. Guidance about industry roles and careers in animation is on Skillset's website www.skillset.org/animation

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

The unit could be taught through a variety of activities. Short introductory practical exercises might include the production of flip books and zoetrope strips to demonstrate early development of the illusion of movement. Further practical experimentation with various animation techniques can be encouraged with screenings of professionally produced examples in advertising, music videos and experimental film. Discussion of these examples should concentrate on the animation method employed – they could, for example, be broken down frame by frame to demonstrate the way in which the animation has been constructed, whether it be claymation, pixilation, cel, cut-outs, mixed media or stop frame. Analysis of specific texts should therefore be given great emphasis, looking particularly at the strategies employed and the relationship of those strategies to the technique used and the audience. This understanding will then inform the production work.

Centres might opt to teach one form of animation to all their learners, in which case a series of demonstrations, workshops and exercises designed to develop the basic skills for that technique might be produced to take learners through a structured programme. Alternatively, centres may prefer to let learners follow their own interests, in which case the tutor's role will be more that of a facilitator, guiding learners towards sources of information and ensuring that they keep their ambitions related to the potential of the available facilities.

Animation is a time-consuming business so, whichever approach is adopted, tutors should guide learners carefully to ensure that they do not take on over-ambitious projects. In considering what length of production they might think appropriate, tutors should, of course, take into account the chosen method of production.

Initial ideas development and pre-production work can be broken down into specific tasks by the tutor, or learners can negotiate the ordering of their own work at this stage. Learners should be encouraged at this stage to concentrate on the process of animation itself, rather than getting too caught up in associated aspects of production such as set construction.

It is suggested that production and post-production tasks be monitored by the tutor during a series of workshop sessions, with more formal sessions, including group presentations, being used for evaluation of the production work.

Screenings of completed work should occur within the centre, possibly as part of an exhibition event to a wider audience. Completed productions might also be screened elsewhere in the locality, entered for festivals or uploaded to appropriate websites. Learners will require some input into the process of reviewing their own completed work.

Lectures and discussions should be incorporated into the teaching, along with a programme involving visiting speakers or visits to, for example, animation studios, festivals or cinema screenings.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction (two sessions): <ul style="list-style-type: none">• unit aims and assessment• range and development of animation• techniques, formats and styles• principles of animation. |
| Seminar session – screenings of productions chosen by tutors and learners demonstrating range of animation. |
| Workshop on persistence of vision using paper-based materials to illustrate technique. |
| Workshop on stop motion using found objects or people on a camera with still frame capture facility. |
| Workshop on computer application: using introductory software to animate onscreen object. |
| Assignment 1 – Web Video Learners record a talking heads video describing significant examples of animations, identifying the key features and the animation technique used, and illustrating the video with stills. |
| Visiting speaker: animator working in a range of techniques. |
| DVD documentary of animators discussing techniques used to make their work. |
| Workshops: <ul style="list-style-type: none">• model making• drawing characters and backgrounds• set design and construction. |
| Exercise – prepare and produce a simple ten second sequence of animation using one of the techniques explored in workshops. |
| Workshops: <ul style="list-style-type: none">• creating ideas• constructing characters and narrative. |
| Assignment 2 – Proposal Learners will devise the content of a 30-second animation with drawings and designs for characters and backgrounds, create a proposal and pitch their ideas to tutor or a visiting professional. |
| Lectures and workshops: <ul style="list-style-type: none">• communicating with an audience• how to assess animation looking at examples of existing work. |
| Visit to studios, screening or exhibition. |
| Workshop on soundtrack production. |
| Assignment 3 – Animation production (of 30-second sequence devised in Assignment 2). |

Topic and suggested assignments/activities/assessment**Assignment 4 – Screening** (of animation produced in Assignment 3).

Learners will:

- organise and run screening
- gather audience responses
- write report reviewing production.

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcome 1 could be a written report, video piece or a presentation by the learner. Presentations should be recorded for internal and external verification purposes. Learners could also hand in notes on animations they have watched.

Achievement of learning outcome 2 can be evidenced through various forms of recording of exercises or group development activities. Notes, ideas boards and spidergrams are all acceptable forms of evidence, along with sketches, photographs, designs and storyboards. These can also be supported by tutor observation.

Practical recording and editing activities that are monitored and notes by tutors would provide evidence for achievement of learning outcome 3 as would the final product. It is essential that for any group work all individual work is evidenced in order to award an individual learner a grade for the unit. This should be supported with initial minuted group discussions and role allocations, and final evaluation of own work and team activity.

Evidence for achievement of learning outcome 4 can be in the form of a presentation, a written report, or a structured statement in an audio or visual medium.

For some learners a viva voce type assessment might be appropriate for learning outcomes 1 and 4. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Presentations and vivas must be recorded for internal and external verification purposes.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will name major animators or animation companies and will provide unelaborated, outline descriptions of animations which those animators have produced. These descriptions will be accurate, will correctly identify the techniques employed and will cover the main or most obvious elements of the content for this learning outcome. Where there are any illustrative details from the animations referred to they will not be well chosen or appropriate.

P2: learners will generate an idea for the production of an animated sequence and present that idea either orally or in writing. Any techniques, skills or technologies required to realise the idea will be named or very briefly described. The idea will be feasible but simple, and the presentation of it will be basic. Notes, summaries, scripts and artwork will be brief and roughly presented.

P3: learners will follow pre-production, production and post-production procedures as specified in the unit content and employ relevant techniques correctly at a basic level. The completed animation sequence will be recognisably related to the original

idea, and will demonstrate that the learner has applied relevant techniques in its completion but with a rather uneven or rough result. Learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills, so that their final product will only partially match what they had in mind when they envisaged the product. Pass grade learners are likely, for example, to produce a sequence in which movement is very jerky and the narrative confused.

P4: learners will provide an unelaborated, outline description of their work – ‘work’ meaning both the process and the product resulting from following that process. This description will be relevant to the production process and the product but will mainly be confined to a historical account of activities (for example, *‘I decided to do a sequence based on a clockwork mouse finding its way round a maze. First I had to think up what the maze would look like and build the set. Then I had to find a clockwork mouse ...etc.’*). Accounts which are mostly taken up with irrelevant detail (such as lengthy accounts of how the mouse was obtained and how it subsequently misbehaved) should not be considered as meeting the pass grade. Evaluation of the work itself will be relevant but very generalised and at the level of assertion – for example, *‘The filming went quite well and I was really pleased with the finished sequence which I thought was funny.’*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe historical and contemporary animation techniques using appropriate illustrative examples. They will show evidence of having seen and reflected upon a range of animations and be able to describe the signature elements and visual style of major animators or animation companies, selecting illustrative details from examples of their work and identifying aspects of particular appeal to an audience. Any examples given will be relevant but will not be elucidated further. It may, therefore, be noted that a named animation system was an advance on previous systems as the movement was ‘more lifelike’ but there will be no explanation as to how this was achieved.

M2: learners will show competent levels of ideas development and design. The proposal will be appropriate to the technique used to produce it. Learners will take care over the development of the idea, both in terms of working on the idea and in the presentation of drawings, designs and scripts. Work will show realistic intentions in relation to the technique used, the medium and the audience.

M3: learners will show ability in the handling of equipment and care in relation to pre-production, production and post-production procedures. They will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. Aesthetic decisions will be based on some thought and will be on the whole satisfying. Merit grade learners are likely, for example, to produce a sequence in which the movement of onscreen elements is fluid, the narrative logical and the point of view consistent.

M4: learners will reflect upon their production work through discussion of strengths and weaknesses. Commentary will thus be more detailed, with examples to support comments, but will still be at the level of statement or assertion rather than being supported by explanation or argument – for example, *‘This idea wasn’t as easy to develop as I thought it would be. The maze the mouse was to go through had to be very simple as I didn’t have time to show it going through a large or difficult one. I also had to think up some incidents that would hold it up so as to make it funnier.’*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will describe in detail a full range of historical and contemporary animation techniques, looking at the strengths and weaknesses of each in relation to aesthetics, narrative and audience appeal, supporting points made with reference to precise, well-chosen illustrative details taken from a wide range of past and current examples. For example when discussing the fluidity of movement, learners will be able to identify frame rate as a key factor.

D2: learners will show high-level skills and creativity. When developing an idea, they will achieve high quality results by taking an active, resourceful and imaginative approach to the task. The proposal will explore the technique used to produce it. Learners will develop detailed ideas and present detailed drawings, designs and scripts.

D3: there will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. The viewing experience will seldom if ever be affected by technical problems in relation to camera work, movement, narrative and point of view.

D4: strengths and weaknesses in the learner's work will be expressed clearly and subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. They will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions. A learner might note, for example, *'I only had time to construct a simple maze so I had to make up for this by adding complications for the mouse such as dangers and obstructions. I tried to make these as funny as possible because that would be more likely to keep the interest of a young viewer.'*

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--------------------------|---|--|
| P1, M1, D1 | Assignment 1 – Web Video | For a website, record a talking heads video aimed at fans of animation describing four animations and illustrating the video with stills. | <ul style="list-style-type: none">• All research notes.• Video. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|-------------------------------------|--|---|
| P2, M2, D2 | Assignment 2 – Proposal | In response to a brief from an animation competition devise a 30 second animation | <ul style="list-style-type: none"> • Proposal. • Ideas and designs. • Pitch slides and notes. • Recording of pitch. |
| P3, M3, D3 | Assignment 3 – Animation Production | Using the pre-production work from the previous assignment, turn the concept into an animation sequence. | <ul style="list-style-type: none"> • All planning documentation. • Animation. |
| P4, M4, D4 | Assignment 4 – Screening | Screen the production to an audience. | <ul style="list-style-type: none"> • Collated notes on audience responses. • Evaluation. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|------------------|-----------------------------------|
| Audio Production | 2D Animation Production |
| Video Production | 3D Animation |
| | Designing Idents for Television |
| | Film and Video Editing Techniques |
| | Music Video Production |
| | Stop Motion Animation Production |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Animation as follows:

ANIM1 Work effectively in animation

ANIM4 Evaluate proposed ideas prior to production

ANIM7 Write a script

ANIM8 Create designs

ANIM9 Visualise the script

ANIM10 Edit timings
ANIM12 Create 2D animation
ANIM13 Finalise artwork for 2D animation
ANIM17 Build characters (models) for stop motion animation
ANIM18 Set up lighting and cameras for stop motion animation
ANIM19 Create stop motion animation.

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Bendazzi G – *Cartoons: One Hundred Years of Cinema Animation* (John Libbey, 1995) ISBN 978-0861964454

Culhane S – *Animation: From Script to Screen* (Columbus Books, 1990) ISBN 978-0312050526

Grant J – *Masters of Animation* (Batsford, 2001) ISBN 978-0713486287

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Lord P – *Cracking Animation: The Aardman Book of 3-D Animation* (Thames & Hudson, 2004) ISBN 978-050051190X

McFarlane T and Beck J – *Outlaw Animation: Cutting-edge Cartoons from the Spike and Mike Festivals* (Harry N Abrams, 2003) ISBN 978-0810991519

Noake R – *Animation: The Guide to Animated Film Techniques* (McDonald and Co, 1988) ISBN 978-0356158721

Priebe K – *The Art of Stop-Motion Animation* (Delmar, 2006) ISBN 978-1598632442

Shaw S – *Stop Motion: Craft Skills for Model Animation* (Focal Press, 2008) ISBN 978-0240520556

Wells P – *Understanding Animation* (Routledge, 1998) ISBN 978-0415115973

White T – *Animation from Pencils to Pixels* (Focal Press, 2006) 9780-240806709

White T – *The Animator's Workbook* (Watson Guptill Publications, 1988) ISBN 978-0823002292

Wiedemann J – *Animation Now!* (Taschen, 2007) ISBN 978-382283789X

Williams R – *The Animator's Survival Kit* (Faber & Faber, 2002) ISBN 978-0571202284

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.aardman.com | The home of Wallace and Gromit, a tour of the studio and a showcase for Aardman's current offerings |
| www.anim8ed.org.uk | Anim8ed is an online animation resource aimed at young people |
| www.awn.com | An electronic monthly publication devoted to the art, craft and industry of animation, featuring intelligent news, reviews, commentary and opinion written by the leading minds in the field today |
| www.filmeducation.org/primary/animation/technique.html | The animation pages of Film Education |
| www.pixar.com | The company responsible for the films Monsters Inc and Toy Story. This site offers, amongst other things, information on the stages of production |
| www.wbanimation.warnerbros.com | Warner Bros |

Unit 10: Web Authoring

| | |
|--------------------------|--------------------|
| Level: | SRF Level 2 |
| Notional Learning Hours: | 100 |
| Unit value: | 10 |
| SRF unit code: | 30906H |

This unit is internally assessed

Unit aim

The aim of this unit is to introduce learners to the purposes of web authoring and how websites are created. Learners will achieve this through a study of existing websites and through planning and producing a website and reflecting on their work.

Unit introduction

Whatever the size of a business, whether a huge international business like News International or a family-run hotel in the Scottish Highlands, it is more than likely to have a website. Websites are now the accepted way for businesses to communicate with their clients and customers – to advertise their existence, tell people what they have to offer, and to sell their products and services. There is, consequently, a growing need for those with the skills to construct and maintain these sites.

This unit will develop initial skills in web authoring techniques. Learners will develop an understanding of the worldwide web and the appropriate skills to produce web pages. Learners will be able to undertake simple tasks relating to the design and implementation of web pages. They will learn about authoring techniques, how to compile websites and how to publish their material on the worldwide web.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about web authoring principles and protocols
- 2 Be able to develop a plan for a website
- 3 Be able to use web authoring software to create a website
- 4 Be able to review own web authoring work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline the principles and protocols of web authoring | M1 describe the principles and protocols of web authoring with some detail and with reference to appropriate illustrative examples | D1 explain the principles and protocols of web authoring with reference to precise and detailed illustrative examples |
| P2 plan and present ideas for a website | M2 present developed ideas for a website | D2 present imaginative ideas for a website |
| P3 use web authoring software to create a website that partially realises intentions | M3 use web authoring software competently to create a website that mainly realises intentions | D3 use web authoring software skilfully to create a website that clearly realises intentions |
| P4 review strengths and weaknesses of own web authoring work. | M4 describe strengths and weaknesses of own web authoring work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own web authoring work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about web authoring principles and protocols

Protocols:

- URL
- domain name
- top level domain
- domain name registration
- page naming, e.g. index.htm for homepage, internet service providers, hosting.

Software:

- HTML text editor, e.g. Notepad
- visual editor, e.g. FrontPage, Dreamweaver.

Design:

- font size
- font colour
- background
- paragraph, line break
- hyperlinks, e.g. image, page, website
- style sheets
- metatags.

2 Be able to develop a plan for a website

Plan:

- purpose
- audience
- legal and ethical considerations.

Structure:

- site structure, e.g. homepage, linked content pages
- page layout, e.g. consistency, heading style, body style, colours, backgrounds.

Content:

- text
- imported content, e.g. text, images, animation, video, sounds, music.

3 Be able to use web authoring software to create a website

File types:

- e.g. htm, html, gif, jpeg.

Page structure:

- head
- body
- metatags (author, keywords, description).

Layout:

- background
- repeated content, e.g. copyright, trademark, logo, head, sub-head, body
- template
- style sheets.

Layout methods:

- tables (table alignment, cells)
- style sheets.

Import content:

- e.g. text, images, animated gif, flash, video, sound.

Text:

- font
- alignment
- emphasis
- size
- heading styles
- colour.

Lists:

- e.g. unordered, ordered.

Images:

- resolution
- size
- alignment (horizontal and vertical)
- still
- alternative text.

Hyperlinks:

- page links
- www
- email
- anchors (text and image)
- link colours.

4 Be able to review own web authoring work

Finished product:

- compared with original intentions
- suitability for intended audience
- technical qualities
- aesthetic qualities.

Production process:

- technical competencies
- creative abilities
- time management
- teamwork (if appropriate).

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, tutors, client
- documentation, e.g. notes, minutes of meetings, production diaries.

Information for tutors

Essential requirements

For this unit learners will need access to appropriate web authoring software such as Dreamweaver, FrontPage, Flash, and Fireworks, computer hardware with appropriate accessories such as scanners and printers, textbooks and the internet. While publishing work to the worldwide web is not essential to this unit, centres may consider providing web space and FTP software for this purpose.

Employer engagement and vocational contexts

Centres should develop links with local interactive media production studios which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers/ and www.skillset.org/interactive/overview

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

This unit introduces learners to the worldwide web and to the software required to author websites. Their explorations should begin with research into the variety of sites and information on the worldwide web. Learners should be encouraged to use libraries, archives and electronic sources for research. They should be looking at a wide range of websites and understanding how these sites are constructed. Learners could produce a report on their findings, maybe capturing some images to support this exploration. Their introduction to the concept of web authoring software may need to take place in classroom situations with individual exercises being undertaken by learners. They should be allowed to experiment with software to produce simple web pages that could later be turned into more sophisticated material.

Learners should plan and produce their own pages for a website. This website might be produced for an intranet rather than launching it on an internet site. Learners should be allowed to develop appropriate pages from a basic homepage right through to more complicated pages such as forms or animated pages.

Learners should be encouraged to evaluate their own work and the work of their team, where appropriate. They should use appropriate language and terminology when producing their evaluation. They should look at the technical qualities of the web authoring work and how it works in relation to their initial ideas.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and structure of unit assessment. |
| Comparison and demonstration of basic web authoring tools. |
| Research and demonstration of software and languages. |
| Class investigation of web hosting. |
| Lecture and research on protocols of web authoring. |
| Assignment 1 – Analysis of Existing Websites Learners will: <ul style="list-style-type: none">• individually research websites to explore the principles and protocols of web authoring design• present findings to rest of the class. |
| Skill building using features of web authoring tools. |
| Introduction to ideas generation and planning. |
| Assignment 2 – Generating Ideas for a Website Learners: <ul style="list-style-type: none">• consider and interpret a creative brief• generate and record ideas• find suitable assets and document their locations including consideration of the legal and ethical implications of their proposed work• carry out planning activities prior to production. Throughout this process learners must maintain a production log. |
| Assignment 3 – Creating a Website Learners will: <ul style="list-style-type: none">• undertake production workshop sessions following their planned ideas• test and improve a draft version• publish the website• maintain a production log throughout this process. |
| Assignment 4 – Review Own Web Authoring Work Learners will: <ul style="list-style-type: none">• gather, collate and assess responses to their work• review their production log in light of responses gathered• present a review of their website. |

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcomes 1 and 4 could take the form of a written report, oral presentation (possibly on PowerPoint), or a structured audio-visual statement. Oral presentations should be recorded for internal and external verification purposes.

For some learners a viva voce type assessment might be appropriate for learning outcomes 1 and 4. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Evidence for achievement of learning outcome 2 will be ideas and plans for a website, and for learning outcome 3 it will be an uploaded website (ideally the one they planned through learning outcome 2).

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will provide an unelaborated, outline summary in which the most important principles and protocols of web authoring are described; the content given for the learning outcome will be covered, though not substantially, and all aspects of the description will be accurate and relevant. If there are any detailed illustrative examples they will not be well chosen or fully appropriate. For example, in relation to the description of web authoring, the learner might give a basic explanation of each element of the specified unit content: *'The Top Level Domain of a web address is the final section of the address. It tells us the type of business.'* The description of HTML might be presented as a list of basic definitions covering the unit content, eg '`<p>` – paragraph, `
` – line break, etc.'

P2: when producing and presenting their plan, learners will cover the ground specified in the unit content, but this will be at the level of a simple description. For example, *'My website will have five pages. The pages will have a pale green background. The business logo will be in the top right corner and 'copyright' will be on the bottom left of each page.'*

P3: learners will produce a website that partially realises their intentions. The website produced should conform to conventions such as having a homepage linked to each other page, but does not necessarily have to be uploaded to the worldwide web and may instead be presented locally. Other links may exist between the pages; there will be a link to an external web page, and an external email link. The learner will cover the required ground as specified in the unit content but at a basic level only. Pass grade learners will be hampered in expressing their intentions fully by their

limited grasp of technology and skills, so that their final products only partially match what they had in mind when they envisaged the product. Products may have limited interactivity or may not be fully suitable for the purpose or target audience.

P4: learners will provide an overall outline review of the strengths and weaknesses of their own web authoring work but these will be noted without further comment, other than of a descriptive nature ('work' means both the process and the product resulting from following that process). Assessments of the quality of the work will be relevant but very generalised and at the level of assertion. A learner might note, for example, *'I think my website is quite good. It has all the right content that it should have and is easy to read and navigate.'*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe web authoring principles and protocols with some detail, supporting the commentary with appropriate examples. There will be some discussion in that views or opinions will be offered, though this will be at the level of statement, and the examples provided will not be explicitly linked to the point they are illustrating or used to develop ideas or arguments. For example, *'The.co.uk part of the URL www.example.co.uk is called the Top Level Domain.'* *The HTML definitions should include brief examples of code – for example, '<p> is used to make a new paragraph: example – <p> text paragraph </p>,
 is used to make line breaks between text: example – sentences
.'*

M2: ideas will be developed and planning of the website will be done competently – that is, showing ability in relation to planning skills but not yet employing those skills with complete confidence or with imagination. For example, *'My website will have five linked pages: index.htm, aboutus.htm, newprods.htm, product1.htm, product2.htm. The pages will have a pale green background using colour #66FF99, with the business logo in the top right corner and copyright on the bottom left of each page. The following drawings show my website plan. I have drawn a map to show how pages are linked.'*

M3: learners will use web authoring software in such a way as to mainly realise their intentions. Learners will be sufficiently competent in technical skills to be able to express those intentions or achieve what they aim to achieve to some degree. They will be able to use the software but will not yet be completely confident with it.

M4: descriptions of the strengths and weaknesses of learners' work will be more detailed, having examples to support comments. This discussion will offer a more balanced and thoughtful consideration, though comments will still be at the level of statement rather than being supported by explanation or argument. For example, a learner might note: *'I spent two days brainstorming my initial ideas and produced my plan. I had to consider monitors that might be used to view my website. I chose to make my pages 800 x 600. I then used the scanner to scan in the pictures I had decided to use for my site. I scanned the pictures at 75 dpi.'* Assessments of the quality of the work will be relevant but generalised. A learner might note, for example, *'I followed my plan and I think my website is quite good. All the links work, the text is readable and the images are placed well on the page and do not cover any words.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will explain web authoring principles and protocols. Comments made will be explained or supported through reference to well-chosen and detailed examples which will be consistently appropriate and relevant, and will often themselves be developed, or used to further develop points made. A learner might note, *'HTML text editors are useful for quick adjustments to a web page but web editing software makes it very quick and easy to prepare complete websites. To use a text editor, the web designer has to know HTML codes, but a web editor can be used by someone who does not know HTML since the software makes the HTML code automatically. The web editor software is WYSIWYG which means that the user can design their page on screen and immediately see it as it will appear on the web. However, it is good to know some basic HTML code to fix minor problems quickly.'*

D2: when developing their ideas learners will be inventive and resourceful, though at this level they will still be working within conventions. They will think laterally and come up with ideas and solutions which others might not have thought of. Techniques, skills or technologies required to realise the idea will be described in good detail and ideas will be presented in a careful, well-organised manner.

D3: competence and fluency will be evident in the application of techniques and skills, and in the aesthetic and functional qualities of the final website. Work will clearly demonstrate interactivity and will be appropriate to the target audience. There will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively.

D4: strengths and weaknesses in a learner's own work will be expressed clearly and subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. Learners will demonstrate an awareness of why they did what they did, and will justify or support comments on production decision. For example, a learner might note: *'I had to consider the range of common monitor resolutions that might be used to view my website; I chose to make my pages 800 x 600 since this is a common though low resolution, but I feel it displays the site very well. I then used the scanner to scan in the pictures I had decided to use for my site. I scanned the pictures at 75 dpi since resolutions higher than this do not improve the image on a web page. I scaled the image before importing to the page in order to increase download speed because large images take longer to download. My index page loads very fast but one of the pages with a lot of pictures on still loads more slowly than I would like.'* The learner's use of any technical and specialist language will be correct, being consistently appropriate and accurate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---|--|--|
| P1, M1, D1 | Assignment 1 – Analysis of Existing Websites | Contribution to online blog – analysis of existing website principles and protocols. | <ul style="list-style-type: none"> • All research notes. • Presentation slides and notes. • Recording of presentation. |
| P2, M2, D2 | Assignment 2 – Generating Ideas for a Website | Brief from a local charity to create a website promoting the charity. | <ul style="list-style-type: none"> • All ideas notes, sketches and drafts. • Asset audit sheet. • Review of legal and ethical implications. |
| P3, M3, D3 | Assignment 3 – Creating a Website | As above. | <ul style="list-style-type: none"> • Final product saved to CD. • Creative development log. • All production documentation. • Testing reports. |
| P4, M4, D4 | Assignment 4 – Review Own Web Authoring Work | As above. | <ul style="list-style-type: none"> • All research notes. • Presentation slides and notes. • Recording of presentation |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--|--|
| Digital Graphics for Interactive and Print-based Media | Digital Graphics for Interactive Media |
| Interactive Media Production | Interactive Media Authoring |
| | Interactive Media Design |
| | Web Animation for Interactive Media |
| | Web Authoring |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM4 Prepare user interface assets for interactive media products
- IM5 Design user interfaces for interactive media products
- IM6 Use authoring tools to create interactive media products
- IM13 Conduct user testing of interactive media products
- IM15 Write and edit copy for interactive media products
- IM16 Plan content for multimedia and web products.

Suggested resources

Books

Adobe Creative Team – *Adobe Dreamweaver CS4 Classroom in a Book* (Adobe, 2008)
ISBN 978-0321573810

Austin T and Doust R – *New Media Design* (Laurence King Publishing, 2006)
ISBN 978-1856694315

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book*
(Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007)
ISBN 978-0435464707

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007)
ISBN 978-1846901980

McNeil P – *The Web Designer's Idea Book* (How Books, 2008) ISBN 978-1600610646

Osborn J – *Dreamweaver CS4 Digital Classroom* (John Wiley & So, 2008)
ISBN 978-0470410929

Price M – *FrontPage 2003 in Easy Steps* (Computer Step, 2004)
ISBN 978-1840782691

Quick R – *Web Design in Easy Steps* (Computer Step, 2006) ISBN 978-1840783148

Robbins J N – *Learning Web Design: A Beginner's Guide* (O'Reilly Media, 2007)
ISBN 978-0596527525

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--------------------------------|
| webdesign.about.com/od/webdesignbasics/Basics_of_Web_Design.htm | Tips on how to design websites |
| www.about-the-web.com/shtml/creating.shtml | Tips on how to design websites |
| www.adobe.com/products/dreamweaver | Adobe Dreamweaver |
| www.entheosweb.com/dreamweaver/default.asp | Dreamweaver tutorials |
| www.great-web-design-tips.com | Tips on how to design websites |
| www.howtcreate.co.uk | Tips on how to design websites |
| www.killersites.com | Dreamweaver tutorials |
| www.microsoft.com/frontpage | Official Microsoft site |
| www.tutorialized.com/tutorials/Dreamweaver | Dreamweaver tutorials |
| www.tutorialized.com/tutorials/MS-FrontPage | FrontPage tutorials |

Unit 11: Digital Graphics for Interactive and Print-based Media

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30907H**

This unit is internally assessed

Unit aim

The aim of this unit is to introduce learners to the production and development of digital graphics for use in interactive media and print media products. Learners will investigate the theory underlying the creation of digital graphics, and use the basic tools of digital graphics software to produce images for interactive media and print media products.

Unit introduction

Anyone considering a career in the print, moving image or interactive media industry needs to be aware of the various disciplines and skills relevant to the industry but which may be outside their own particular interest or career goals. Print-based products include graphics and illustrations that are there to grab the reader's attention and communicate a specific message. Interactive products all incorporate some form of digital graphics, and many films, videos and television programmes will include sequences that include some form of digital graphics, particularly in the opening titles and closing credits. There is a need for all those entering the media sector to understand how to use digital image manipulation tools and save images in appropriate file formats.

At this level a basic awareness and experience of industry-standard software tools is required. All entrants to the sector also need to understand how to plan to make the most effective use of resources and make the most effective use of their time.

This unit provides learners with knowledge, understanding and practical experience. It allows learners to gain experience in the production and development of digital graphics for use in a range of products. It is important for learners at this level to develop appropriate skills in manipulating digital graphics images using computer software. They will investigate technology used to create digital graphics images. Through following this unit, learners will become familiar with the basic tools of digital graphics software and will develop the skills needed to create and manipulate digital graphics used for a range of print and interactive media products.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about digital graphics technology
- 2 Be able to generate ideas for digital graphic images
- 3 Be able to use digital tools to create digital graphics for interactive media products in response to a brief
- 4 Be able to use digital tools to create digital graphics for print media products in response to a brief.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline the key characteristics of digital graphics technology | M1 describe digital graphics technology with some detail and with reference to appropriate illustrative examples | D1 explain digital graphics technology with reference to precise and detailed examples, using correct technical language |
| P2 present ideas for digital graphic images | M2 present developed ideas for digital graphic images | D2 present imaginative ideas for digital graphic images |
| P3 apply appropriate digital graphics tools to create, in response to a brief, digital graphic images for interactive media products, partially realising intentions | M3 apply digital graphics tools competently to create, in response to a brief, digital graphic images for interactive media products, mainly realising intentions | D3 apply digital graphics tools skilfully and imaginatively to create, in response to a brief, digital graphic images for interactive media products, clearly realising intentions |
| P4 apply appropriate digital graphics tools to create, in response to a brief, digital graphic images for print media products, partially realising intentions. | M4 apply digital graphics tools competently to create, in response to a brief, digital graphic images for print media products, mainly realising intentions. | D4 apply digital graphics tools skilfully and imaginatively to create, in response to a brief, digital graphic images for print media products, clearly realising intentions. |

Unit content

1 Know about digital graphics technology

Pixel:

- picture element
- image resolution image resolution.

Types of digital images:

- raster (bmp, gif, tiff, jpg)
- vector (psd, wmf, fla, ai).

File extensions:

- e.g. bmp, png, gif, tiff, jpg, psd.

Compression:

- lossy
- lossless.

Image capture:

- scanner
- digital camera.

Optimising:

- target image output;
- image bit depth;
- image resolution
- image dimensions
- compression.

Output:

- intended image output, e.g. print, screen, worldwide web
- compression.

Storage of image assets:

- file size, file-naming conventions, asset management.

2 Be able to generate ideas for digital graphic images

Stimulus:

- e.g. client brief, own brief.

Ideas:

- brainstorming
- visualisation
- thumbnail sketching.

Image purpose:

- print media products, e.g. poster, stationery, packaging
- interactive media products, e.g. rollover button, navigation bar, animated gif, banner, logo, icon.

Develop ideas:

- layout sketches
- storyboard
- visual style, e.g. colour, style, cartoon, photo-realistic, cel- shaded, anime
- composition
- typography.

3 Be able to use digital tools to create digital graphics for interactive media products in response to a brief

File types:

- raster, e.g. bmp, gif, tiff, jpg
- vector, e.g. psd, wmf, fla, ai.

Screen image resolution:

- PPI (pixels per inch).

Digital tools:

- colour, e.g. palette, brightness, contrast
- layers
- cropping
- selecting, e.g. marquee, lasso, magic wand
- copy
- paste
- undo
- save
- effects

- history
- shape
- brushes
- gif animation
- additive colour mode (RGB).

Interactive media graphics:

- rollover buttons
- navigation bars
- animated gifs
- banners
- logos
- icons.

Image output:

- image size
- compression.

Review finished images:

- compared with original intentions
- technical qualities
- aesthetic qualities.

4 Be able to use digital tools to create digital graphics for print media products in response to a brief

File types:

- raster, e.g. bmp, gif, tiff, jpg
- vector, e.g. psd, wmf, fla, ai.

Printing image resolution:

- DPI (dots per inch)
- LPI (lines per inch).

Digital tools:

- colour, e.g. palette, brightness, contrast
- layers
- cropping
- selecting, e.g. marquee, lasso, magic wand
- copy
- paste

- undo
- save
- effects
- history
- shape
- brushes
- process colour (CMYK).

Print media graphics:

- poster
- stationery, e.g. business card, invitation, leaflet
- packaging, e.g. label, DVD box cover.

Image output:

- output size, e.g. A5, A4, A3
- orientation (landscape, portrait)
- four colour process (CMYK).

Review finished images:

- compared with original intentions
- technical qualities
- aesthetic qualities.

Information for tutor

Essential requirements

Centres should develop their own library of up-to-date resources to include print and digital images (from interactive media products, websites or professional journals, for example). Because of the practical nature of this subject learners need access to the appropriate computer hardware and digital graphics software.

Employer engagement and vocational contexts

Centres should develop links with local interactive media and graphic design studios which could be approached to provide visiting speakers, study visits or samples of typical artwork.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

In this unit learners should produce digital graphics for interactive media and print media products for a range of purposes.

For example, learners could produce digitally manipulated images for an advertising poster, DVD box cover and label, business card, leaflet, an invitation, graphics and interface elements for web pages or logo designs for business. The possibilities are extensive. Directing learners to create graphics for a range of purposes will create a context for their digital graphics technology investigations. Knowing the difference between raster and vector graphics will have much greater meaning if they are comparing the results from a photo editing programme and a vector drawing programme when designing logos. Comparing file sizes and quality is much more meaningful when learners are making content for both print and images to be displayed on screen only, such as those for websites and interactive media products. These examples show that an active experimental approach is required to encourage learners to broaden their technical knowledge of digital graphics technology. Interesting examples of professional work should be made available for discussion, which can inspire learners in their own work.

An important foundation to any digital graphics project is the ideas generation and planning, so time spent on this away from the computer will pay dividends. Learners must be encouraged to think about how ideas are generated and to apply techniques such as brainstorming, visualisation and thumbnail sketching to help generate the kernel of an idea and then take that idea and develop it further through layout sketches and storyboards. Learners should be encouraged to undertake visual research by examining existing professional products related to their developed ideas and brief and looking at existing artists and designers for inspiration.

Workshops and demonstrations are recommended when teaching digital graphics software applications. Learners should then be encouraged to apply these software tools to their own digital graphics assignment work. It is useful for learners to monitor and review their work during the image creation stages, creating a quality control process enabling them to improve technical and creative decisions.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|---|
| Introduction to unit and structure of the programme. |
| <p>Introduction to digital graphics techniques.</p> <p>Lectures on, demonstrations of and discussions about:</p> <ul style="list-style-type: none"> ● pixels and image resolution and their relationship ● raster and vector images and their associated file extensions ● graphic file extensions and their relationship to file compression ● capturing an image using a scanner and a digital camera ● how to optimise an image for an indented image output ● the importance of using asset management techniques to store image assets. |
| <p>Assignment 1 – What Is Digital Graphics Technology?</p> <p>Exercise on the technology behind digitally generated images, and associated compression and optimisation techniques that can be employed for a particular image output.</p> <p>Learners will:</p> <ul style="list-style-type: none"> ● investigate picture element and image resolution ● investigate types of digital graphics used to create digital images ● investigate file extensions used in digital graphics, file compression and optimisation ● investigate image capture, image output and storage of image assets ● generate log or report during investigations of relevant digital graphics technologies used to create digital graphics for interactive and print media products. |
| <p>Introduction to ideas generation.</p> <p>Lectures on, demonstrations of and discussions about methods to assist with ideas generation</p> |
| <p>Assignment 2 – Ideas Generation for Digital Graphics</p> <p>Exercise on generating ideas for digital graphics in response to a client’s or own briefs for:</p> <ol style="list-style-type: none"> 1 interactive media products 2 print media products. <p>Learners will:</p> <ul style="list-style-type: none"> ● generate ideas for rollover buttons, navigation bars, animated gifs, banners, logos and icons for an interactive media product ● generate ideas for a poster, business card and a DVD box cover ● investigate and develop ideas that will assist with the creation of the poster, business card and a DVD box cover ● generate log or report on the ideas generation process. |

Assessment guidance

Evidence for assessment

Evidence for achievement of the learning outcomes of this unit can be presented in any format – written reports, class presentations, structured audio-visual statements etc., together with the digital images for an interactive and print media product produced from the learner's own generated ideas. Oral presentations should be recorded for the purposes of internal and external verification.

For some learners a viva voce might be appropriate for assessment of achievement of learning outcome 1. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will give outline descriptions of the key characteristics of digital graphics technology making some reference to each italicised sub-heading of the content for the learning outcome. All aspects of the descriptions provided will be accurate and relevant. If there are any illustrative examples they will not be well chosen or fully appropriate. For example, a learner might note, *'A digital image is made up with lots of tiny different coloured dots on the screen, these dots are called pixels.'*

P2: learners will present ideas that are appropriate to the briefs set but have been arrived at quickly and without a great deal of consideration. Learners will not justify their choice of final ideas for implementation. They will present some verbal or visual record of their ideas and will give a brief indication of where the ideas came from or how they were arrived at. Any techniques, skills or technologies required to realise the ideas will be named or very briefly described – though sufficiently to identify them.

P3: learners will apply appropriate digital graphics software tools, as outlined in the unit content, to produce finished digital images for interactive media products from their own ideas. Learners will achieve finished images working with basic digital graphics software tools and techniques, but the outcomes will not be particularly successful. The work on the images will have been purposeful and the outcome will have some shape, some sense of design. They will describe the digital graphics tools they used to produce the digital representation of their ideas, and document it in some way such as in a blog, report or diary. At this level, when reviewing their finished images, the learner will give an unelaborated outline of their comparison with their original intentions and assessments of final quality will be relevant but very generalised and at the level of assertion. A learner might note, for example, *'The final banner image was good and I thought the way I used the text effects worked well.'*

P4: learners will apply appropriate digital graphics software tools, as outlined in the unit content, to produce finished digital images for print media products from their own ideas. Learners will achieve finished images working with basic digital graphics software tools and techniques, but the outcomes will not be particularly successful. The work on the images will be purposeful and the outcome will have some shape, some sense of design. They will describe the digital graphics tools they used to produce the digital representation of their ideas and document it in some way such as in a blog, report or diary. At this level, when reviewing their finished images, the learner will give an unelaborated outline of their comparison with their original intentions and assessments of final quality will be relevant but very generalised and at the level of assertion. A learner might note, for example, *'The final image for my poster was good and I thought the way I used the anime style worked well.'*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe correctly key characteristics of digital graphics technology with reference to examples to illustrate the points being made. However, the examples provided will not be explicitly linked to the point they are illustrating or used to develop ideas further. For example a learner might note, *'In digital imaging a pixel is used to store and represent each part of a digital image electronically. The picture on the left below shows a picture from website X, and on the right is the same picture but I have zoomed in to show how it is made up with pixels.'*

M2: learners will generate digital graphics ideas for both interactive media products and print media products, and will develop those initial ideas further as outlined in the unit content. They will show some skill in relation to ideas generation techniques. Techniques, skills or technologies required to realise the ideas will be described with some detail.

M3: learners will demonstrate competent use of digital graphics software tools to produce finished digital images for interactive media products from their own ideas. 'Competent' means the learner shows ability in relation to skills and the handling of equipment but is not yet employing those skills with creativity or imagination, and is not yet completely confident in the use of digital graphics software tools. The level of skills attainment will be good, but not excellent and the learner will still need occasional advice or support. Learners will make note of how they used the relevant digital graphics tools and techniques in their work, pointing to instances of where they have done so. This should be documented in some way such as in a blog, report or diary. When commenting on their finished images, learners will compare the finished images with their original intentions in more detail than a pass grade learner would, giving examples to support their comments. They will present a more balanced and thoughtful consideration, though comments will still be at the level of statement or assertion rather than being supported by explanation or argument.

M4: learners will be able to demonstrate competent use of digital graphics software tools to produce finished digital images for print media products from their own ideas. 'Competent' means the learner shows ability in relation to skills and the handling of equipment but is not yet employing those skills with creativity or imagination, and is not yet completely confident in the use of digital graphics software tools. The level of skills attainment is good, but not excellent and the learner will still need occasional advice or support. Learners will make note of how they used the relevant digital graphics tools and techniques in their work, pointing to instances of where they have done so. This should be documented in some way such as in a blog, report or diary. When commenting on their finished images, learners will

compare the finished images with their original intentions in more detail than a pass grade learner would, giving examples to support their comments. They will present a more balanced and thoughtful consideration, though comments will still be at the level of statement or assertion rather than being supported by explanation or argument.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will explain correctly key characteristics of digital graphics technology, illustrating points made with reference to precise and detailed illustrative examples. These examples will be full, consistently appropriate and relevant, and will often be developed, or used to further develop points made. The learner's use of any technical and specialist language will be consistently appropriate and accurate. For example, a learner might note, *'In digital imaging a pixel is used to store and represent each part of a digital image electronically. The picture on the left below, shows a picture in jpg format from website X known as a raster image, and on the right is the same picture but I have zoomed in to show how it is made up with pixels. This image has been compressed to reduce its file size using lossy compression (i.e. 72dpi resolution) because the image will be displayed only on a computer screen.'*

D2: learners will generate well-developed ideas through creative thinking and from those ideas draw concept art that is beginning to move beyond the purely conventional using pencil drawing techniques as outlined in the unit content. Learners will show high level technical skills and creativity throughout the concept drawing process and they will achieve high quality results. Techniques, skills or technologies required to realise the ideas will be described in good detail and ideas will be presented in a careful, well-organised manner.

D3: there will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Learners will achieve high quality results and will create digital images that are beginning to move beyond the purely conventional. Digital graphics software tools will be used to good effect and skills will be deployed creatively. Learners will make detailed notes of how they have used the relevant digital graphics tools and techniques in their work, pointing to instances of where they have done so. This should be well documented in some way such as in a blog, report or diary. When reviewing their finished images, learners at this level will compare their finished digital images with their original intentions. The review will reveal they have a more sophisticated awareness of why they did what they did, and they will justify and support their comments on technical and aesthetic qualities through their production decisions.

D4: there will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively and imaginatively. Learners will achieve high quality results and will create digital images that are beginning to move beyond the purely conventional. Digital graphics software tools will be used to good effect and skills will be deployed creatively. Learners will make detailed notes of how they have used the relevant digital graphics tools and techniques in their work, pointing to instances of where they have done so. This should be well documented in some way such as in a blog, report or diary. When reviewing their finished images, learners at this level will compare their finished digital images with their original intentions. The review will reveal they have a more

sophisticated awareness of why they did what they did, and they will justify and support their comments on technical and aesthetic qualities through their production decisions.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---|--|---|
| P1, M1, D1 | Assignment 1 – What Is Digital Graphics Technology? | Contribution to online digital graphics art e-zine – article on digital graphics technology. | <ul style="list-style-type: none"> Finished article as electronic file. |
| P2, M2, D2 | Assignment 2 – Ideas Generation for Digital Graphics | Brief to generate ideas for interactive and print-based media products. | Development log containing: <ul style="list-style-type: none"> All ideas notes, brainstorming, mood boards, thumbnail sketching. |
| P3, M3, D3 | Assignment 3 – Digital Image Creation for Interactive Media | As above. | Project portfolio containing: <ul style="list-style-type: none"> all stages in the creation of the digital images personal review comments on the finished digital images. |
| P4, M4, D4 | Assignment 4 – Digital Image Creation for Print-based Media | As above. | Project portfolio containing: <ul style="list-style-type: none"> all stages in the creation of the digital images personal review comments on the finished printed digital images. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|-----------------------------------|--|
| 2D Digital Art for Computer Games | Digital Graphics for Computer Games |
| | Digital Graphics for Interactive Media |
| | Digital Graphics for Print |
| | Drawing Concept Art for Computer Games |

Interactive Media and Computer Games

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM4 Prepare user interface assets for interactive media products
- IM16 Plan content for web and multimedia products

Photo Imaging

- PI15 Produce scanned images
- PI16 Undertake technical adjustment of images
- PI21 Undertake image asset management
- PI23 Research and access images
- PI24 Source and acquire images.

Suggested resources

Books

Adobe Creative Team – *Adobe Photoshop CS3 Classroom in a Book* (Adobe, 2007)
ISBN 978-0321492029

Adobe Creative Team – *Adobe Photoshop CS4 Classroom in a Book* (Adobe, 2008)
ISBN 978-0321573797

Adobe Creative Team – *Adobe Photoshop Elements 7.0 Classroom in a Book*
(Adobe, 2008) ISBN 978-0321573902

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book*
(Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007)
ISBN 978-0435464707

Gordon B and Gordon M (editors) – *The Complete Guide to Digital Graphic Design*
(Thames & Hudson, 2005) ISBN 978-0500285602

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007)
ISBN 978-1846901980

Williams R – *The Non-Designer's Design Book* (Peachpit Press, 2008)
ISBN 978-0321534040

Journals

Computer Arts – has useful tutorials as well as reviews

Creative Review – the leading magazine for visual communication

Websites (Relevant websites applicable to learner's home country)

| | |
|------------------------|---|
| www.adobe.com | The website of this software manufacturer contains useful information and resources, including training materials, forums, downloadable trial software and players and news |
| www.commarts.com | US based communication arts magazine featuring articles, profiles, portfolios etc... focusing on graphic design |
| www.computerarts.co.uk | The website for the magazine Computer Arts has useful tutorials as well as reviews, competitions, forums and downloads |

Unit 12: Advertising Production

| | |
|--------------------------|--------------------|
| Level: | SRF Level 2 |
| Notional Learning Hours: | 100 |
| Unit value: | 10 |
| SRF unit code: | 30913H |

This unit is internally assessed

Unit aim

The aim of this unit is to introduce learners to the way advertisements are created and the ways in which they work. Learners will study existing advertisement techniques in a number of mediums, and plan and produce an advertisement of their own in a chosen medium.

Unit introduction

Advertising and the media are inseparable. Advertising exists in some shape or form in every medium – television, film, radio, the press, the internet – and this is true whether the advertising is carried through a commercial media outlet (where the advertising is explicit and often supports it financially) or a public service media outlet (which will carry not only explicit advertising for its own products and services but will also transmit covert advertising through sports programmes, sponsored events and public relations messages infiltrated into news items). It follows that the advertising industry is one of the largest in the creative media sector.

This unit introduces learners to the techniques of advertising. It shows them how to develop ideas for advertisements, and how to plan and produce advertisements in a selected medium. Learners will be required to analyse the construction of a particular advertisement along with the persuasive techniques employed. From this basis of knowledge they will be able to plan and produce their own advertisements.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how advertisements are constructed
- 2 Be able to develop ideas for an advertisement
- 3 Be able to create an advertisement
- 4 Be able to review own advertising production.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline advertisements in terms of content, style and technique | M1 describe advertisements in terms of content, style and technique with some detail and with reference to appropriate illustrative examples | D1 explain advertisements in terms of content, style and technique with reference to precise and detailed illustrative examples |
| P2 present an appropriate idea for an advertisement | M2 present a developed idea for an advertisement | D2 present an imaginative idea for an advertisement |
| P3 use appropriate techniques and technology to create an advertisement that partially realises intentions | M3 use appropriate techniques and technology competently to create an advertisement that mainly realises intentions | D3 use appropriate techniques and technology skilfully to create an advertisement that clearly realises intentions |
| P4 review strengths and weaknesses of own advertising production work. | M4 describe strengths and weaknesses of own advertising production work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own advertising production work with reference to precise and detailed illustrative examples. |

Unit content

1 Know how advertisements are constructed

Medium:

- e.g. radio, TV, cinema, interactive, print, poster.

Content:

- e.g. narrative, visual, verbal, order of information, music, SFX.

Styles:

- e.g. humorous, surreal, dramatic, realist.

Persuasive techniques:

- information about products or services, e.g. features, benefits, unique selling proposition (USP)
- emotional manipulation, e.g. use of fear, playing on emotion, compassion
- brand identification
- celebrity endorsement.

2 Be able to develop ideas for an advertisement

Ideas generation:

- e.g. brainstorming, group discussion, research commercial practice
- requirements, e.g. client's needs, technical restrictions, costs, target audience or market.

Treatment or proposal:

- target audience
- content
- style
- strategy
- budget.

Regulations and codes of practice:

- e.g. legal considerations, Advertising Standards Authority, Ofcom.

3 Be able to create an advertisement

Pre-production:

- preparation and planning, e.g. for print or interactive (copy, visuals, layout plans, sketches, mood boards, thumbnails, early drafts, use of colour, fonts), for moving image (script, storyboard, shooting script), for audio (script, music, SFX, cues)
- production requirements, e.g. equipment, crew, actors, location recces
- production schedules, production logs.

Production:

- e.g. drafting, layout, copywriting, recording, filming.

Post-production:

- e.g. for print-based media, for interactive media, for moving image, for audio.

4 Be able to review own advertising production

Finished product:

- compared with original intentions
- technical qualities
- aesthetic qualities
- persuasive qualities.

Production process:

- production (technical competencies, creative ability)
- post-production (technical competencies, creative ability).

Sources of information:

- self-evaluation, production logs, comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

For this unit learners should have access to appropriate production equipment. Depending on the medium in which learners are working, this may include computer-aided design equipment, portable and studio recording equipment, and video production and post-production equipment.

Employer engagement and vocational contexts

Centres should (where possible) develop links with local advertising agencies and graphic design studios that work for such agencies. Editors of local papers could be willing to come in and talk about the relationship between their papers and advertising, both in terms of target market and finance.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Saatchi and Saatchi runs a Summer Scholarship programme each year – details can be found at www.saatchi.co.uk/summerscholarship

A guide to the structure of the advertising industry can be found at www.mind-advertising.com/agencies_index_basics.htm

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

It is recommended that this unit be contextualised within a specific medium so that work for learning outcome 1 can be kept within manageable limits, and also so that the production element of the unit can be based on pre-existing technical skills. It is important to recognise that, whilst the technical skills of a specific medium are not the focus of this unit, learners must be able to use the technology they are working with if they are to express their intentions successfully. In terms of course structures, therefore, this unit could follow *Unit 5: Video Production*, *Unit 6: Audio Production*, or *Unit 7: Print Production*.

After an introduction to the concepts of advertising, the first stage of this unit could be taught through a series of group sessions in which learners are encouraged to discuss and analyse examples of individual advertisements and advertising campaigns. Alternatively, learners could be encouraged, through self-directed learning, to investigate advertising campaigns through libraries and the internet. The Advertising Standards Authority website (www.asa.org.uk) is recommended for information about advertising generally and for interesting commentaries on advertisements.

Talking about what people in the group own (and why) and what they aspire to own (and why) might be one way of getting into the subject. It will help, also, if tutors have up-to-date information on the effects of advertising campaigns.

However, it is more important at this stage that learners develop an understanding of the techniques of advertising. Analysis of specific texts should therefore be given the greater emphasis, looking particularly at the strategies employed and the relationship of those strategies to the target markets. This understanding will then inform the production work.

Initial pre-production work can be broken down into specific tasks by the tutor, or learners can negotiate the ordering of their own work at this stage. It is suggested that production and post-production tasks be monitored by the tutor during a series of workshop sessions, with more formal sessions, including group presentations, being used for evaluation of the production work.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and assessment of unit |
| Group exercise on where adverts are situated. |
| Introduction to how advertisements are constructed: <ul style="list-style-type: none"> ● content ● styles ● persuasive techniques. |
| Exercise on adverts that have been subject of Advertising Standards Authority investigation (pair work). Learners will: <ul style="list-style-type: none"> ● research advertisements in pairs following brief given ● write report individually covering <ul style="list-style-type: none"> ○ descriptions of advertisements studied ○ techniques employed in them ○ reasons for being subject to complaints ○ summaries of ASA decisions. |
| Exercise on individual consumption in relation to advertising. Learners will: <ul style="list-style-type: none"> ● identify a number of recent purchases they have made ● explore reasons for purchases ● find and analyse recent advertisements for each of the products, and compare given reasons for purchases with perceived intentions of adverts ● prepare presentations ● give presentations. |
| Introduction to analysis of advertisements. |

Topic and suggested assignments/activities/assessment

Assignment 1 – Analysis of Adverts from Different Mediums

Learners will work in pairs to:

- research advertisements from three different mediums on a specified product type
- analyse adverts using techniques taught in previous session
- prepare presentations
- give presentations.

Assignment 2 – Advertisement Production

Learners will:

- decide on product to advertise
- research into adverts for similar products
- generate ideas
- prepare proposal
- prepare and give pitch to client
- complete pre-production planning
- complete production
- complete post-production.
- presentation of work.

Assignment 3 – Review

Learners will:

- produce questionnaires to gain feedback on their advertisement
- arrange showings and get questionnaires completed
- analyse questionnaire responses
- write review of their own advertisements in the light of responses gathered.

Assessment guidance

Evidence for assessment

Achievement of learning outcome 1 could be evidenced through a written report or a presentation by one learner or a small group. In the case of a group presentation assessors must ensure that evidence is produced which enables each learner in the group to be individually awarded a grade for the unit. Presentations should be recorded for internal and external verification purposes. Learners could also hand in annotated advertisements (or drawings or video grabs in the case of film or television advertisements).

Achievement of learning outcome 2 could be evidenced through various forms of recording of brainstorming exercises or group development activities. Notes, ideas boards, and spidergrams are all acceptable forms of evidence, which can also be supported by tutor observation.

Practical recording and editing activities that are monitored and recorded by tutors would provide evidence for learning outcome 3 as would the final product. It is essential that all group work is individually evidenced in order to award an individual learner a grade for the unit.

This might be done through initial minuted group discussion and role allocation and final evaluation of own work and team activity.

Evidence for achievement of learning outcome 4 can be in the form of a presentation, a written report, or a structured statement in an audio or visual medium.

For some learners a viva voce type assessment might be an appropriate way of creating evidence for the assessment of learning outcomes 1 and 4. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Presentations and vivas must be recorded for internal and external verification purposes.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will give accurate but unelaborated, outline summaries of the content, style and technique of advertisements from a given medium saying what they contain and look like. Learners will offer some basic observations which accurately identify the technique being employed. For example, a learner might note, '*The advert for the film Mr and Mrs Smith is quite plain and funny. It has a picture of a man and a woman, one each side of the poster. They are looking at us not at each other. He is holding a gun and she has a gun in her garter. At the bottom of the poster and in between the two people is the title in large black letters. The title is very obvious.*'

P2: learners will present an idea for an advertisement based on a technique appropriate to that idea. The idea will be arrived at quickly, perhaps in a rather haphazard way and without a great deal of thought. There will be very little development of the original idea and the technique will simply be named or very briefly described in such a way as to identify it. The treatment or proposal will cover the requirements of the specified unit content but in a simple and unelaborated form.

P3: the application of advertising techniques demonstrated in the finished advertisement will be at a basic level, and aesthetic understanding and capabilities will also be basic ('aesthetics' can be taken to cover matters of style as well as the considerations that might more strictly be covered by that term). Learners will be hampered in expressing their intentions fully by their limited grasp of the technology and skills appropriate to the medium in which they are working, so that their final advertisement will only partially match what they had in mind when they came up with the idea. Learners are likely, for example, to produce a television advertisement in which the overall sense of the narrative is only just understandable. Shots will be in the order planned, but the individual shots will be poorly framed and will not match up when edited together. Editing will lack pace, and sound levels will vary quite widely from one shot to another.

P4: learners will provide an overall outline review of appropriate strengths and weaknesses of their work without further comment ('work' means both the process and the product resulting from following that process). The strengths and weaknesses identified will be relevant to the production process and the product but will mainly be presented in the form of a historical account of activities (for example, '*After I had written the copy for my advert I chose the font. I went for Georgia which looked good. Then I had to decide on the layout. This wasn't as easy as I thought it would be and took me too long ...*' etc.). Reference to the product will consist mainly of a relevant but unelaborated outline of content, and assessments of its quality will be very generalised and at the level of assertion (for example, '*The final layout was good and I thought the copy worked well*').

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: descriptions of advertisements and advertising techniques will go beyond a bare outline, with some appropriate detail and illustrative examples being provided. There will, however, be no further elaboration of these details or examples and they will not be explicitly linked to the discussion or used to develop points or ideas further. The techniques employed in the advertisements will be made more explicit using detail from them to illustrate the points made. In a discussion of the advertisement for the film Mr and Mrs Smith, for example, the learner might describe the contents of the advertisement as a pass grade learner would, but then note, '*The poster uses humour and appeals to a youth audience as most people of around 18 to 30 would think that the way she is keeping a gun in her garter is quite funny.*'

M2: learners will give some thought to the generation of an idea and will develop it with some care, working in a more organised way than pass grade learners. There will be some sense of the idea having been worked on and taken further through that process. Techniques, skills or technologies required to realise the idea will be adequately described. Ideas will be presented in an organised way and treatments or proposals will contain some detail.

M3: learners will be sufficiently competent in the technical skills appropriate to the medium in which they are working to be able to express their intentions or achieve what they aim to achieve to some degree. The application of advertising techniques will be considered and thoughtful. Aesthetic decisions will be based on some thought and will be on the whole satisfying. Merit grade learners are likely, for example, to produce a television advertisement in which the overall sense of the narrative is clear with shots in the order planned, but editing may be slightly stilted or sound levels inconsistent.

M4: in reflecting upon their production work learners will go beyond merely identifying strengths and weaknesses. Description of the product will go beyond content into intention, and commentary will be more detailed, with illustrative examples taken from the work to support comments. However, explanations will be rather unsophisticated, and assessments will still be at the level of statement or assertion rather than being supported by explanation or argument. For example, a learner might note, *'I wanted people to be attracted to my advert so I made sure the boy was good looking. I thought the final layout was good and I thought the copy stood out wellbeing in dark green against the pink shirt of the boy.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: advertisements will be not just described but explained, points made being supported in some way by reference to precise, well-chosen and detailed examples. Details and examples will often be developed, or used to further develop ideas or arguments. In the case of a discussion of the Mr and Mrs Smith poster, for example, learners will make the connection between the poster and the audience, and develop ideas from the observations made about the advertisement: *'The advert is aimed at a younger audience because the man and the woman are both young and look cool, and the expressions on their faces are not hard. In fact, they are almost smiling. Also, the way the gun is tucked into her garter is quite funny. This indicates that the film is a sort of comedy rather than a straight gangster movie It contrasts with the posters for Sin City, which all have a person with a gun in them, but they look hard and mean because this is a serious action movie'*

D2: when developing their ideas learners will be inventive and resourceful, though at this level they will still be working within conventions. They will think laterally and come up with ideas and solutions which others might not have thought of. Techniques, skills or technologies required to realise the idea will be described in good detail and ideas will be presented in a careful, well-organised manner. Treatments or proposals will be well detailed.

D3: there will be an overall sense that learners are in control both of the advertising techniques they are deploying and the technology they are using and are able to use both to serve their creative objectives effectively and imaginatively. For example, in a television advertisement the narrative will be clear and economically conveyed, shots will be well framed, editing crisp, and sound levels consistent.

D4: strengths and weaknesses in a learner's own work will be expressed clearly and subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. Learners will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions in some way. A learner might note, for example, *'The first requirement of an advertisement is to attract attention, so, because the advert is aimed at women,*

I made sure I used an attractive man for the visual. The next requirement is to get the reader interested, so I dressed him in pink, which is thought of as a rather girly colour. Any use of technical and specialist language will be correct, being consistently appropriate and accurate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|-----------------------|---|---|---|
| P1, M1, D1 | Assignment 1 – Analysis of Adverts from Different Mediums | Working as creatives within an advertising company, learners do research on current campaigns for a specified product-type in preparation for working on an account for a new product of that type. | <ul style="list-style-type: none"> • Collated research data. • Research log. • Presentation (recorded). |
| P2, M2, D2 P3, M3, D3 | Assignment 2 – Advertisement Production | Brief from a manufacturing company to produce an advertisement in a specified medium aimed at a specified target audience for a specified product. | <ul style="list-style-type: none"> • All research documentation. • All ideas notes, sketches and drafts. • Pitch materials. • All pre-production documentation. • All post-production documentation. • Finished advertisement. • Presentation (recorded). • Production log. |
| P4, M4, D4 | Assignment 3 – Review | As above. | <ul style="list-style-type: none"> • Completed research questionnaires. • Analysis of responses. • Report. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--------------------------------|---|
| Media Audiences and Products | Advertisement Production for Television |
| Video Production | Commercial Production for Radio |
| Audio Production | Marketing and Public Relations |
| Print Production | |
| Photography Techniques | |
| Writing for the Creative Media | |

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Burtenshaw K, Mahon N and Barfoot C – *Fundamentals of Creative Advertising* (AVA Publishing, 2006) ISBN 978-2940373185

Butterfield L – *Excellence in Advertising* (Focal Press, 1999) ISBN 978-0750644792

Dibb S – *Marketing Briefs and Revision Guide* (Focal Press, 2001) ISBN 978-0750662000

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Pattis S W – *Careers in Advertising, 3rd Edition* (McGraw Hill, 2004) ISBN 978-0071430494

Powell H, Hardy J, Hawkin S and MacRury I – *The Advertising Handbook* (Routledge, 2009) ISBN 978-0415423113

Journal

Campaign – the trade paper of the advertising industry

Websites (Relevant websites applicable to learner's home country)

| | |
|--|---|
| www.adassoc.org.uk | The Advertising Association, a federation of 32 trade bodies, represents the advertising and promotional marketing industries in the UK |
| www.asa.org.uk | The Advertising Standards Authority |
| www.iaaglobal.org | The International Advertising Association connects advertising associations from all over the world and acts as an industry educator and knowledge transfer facilitator |
| www.rab.co.uk | The Radio Advertising Bureau |

Unit 13: Writing for the Creative Media

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30914H**

This unit is internally assessed

Unit aim

The aim of this unit is to introduce learners to the reasons for and methods of writing for the creative media. Learners will research and develop ideas, create written materials using appropriate conventions and explore the relationship between the writing process and the products produced in their chosen area of the media.

Unit introduction

For some industries in the creative media sector such as the press, writing is almost an end in itself. Reports, articles, reviews of books, films and plays, and, in some journals, short stories are all examples of writing for a particular audience using an appropriate writing style. In many other industries writing underlies a different final product, scriptwriting for film, television and radio being the obvious example. Each of these activities requires the application of different specialist writing skills and an understanding of the form and conventions of the various products, but all of them require writers to be at ease with the written language, able to express themselves clearly, and to utilise basic skills of spelling, punctuation and grammar. Good writing for the media results in appropriate, useable, audience-focused products and it follows that an understanding of the writing process is important to those working within the sector, regardless of specialist area.

This unit first introduces learners to the different applications of writing for the media, and then to the techniques and conventions of writing for a specific industry in the sector. Beginning with research into the methods used by professional writers, the unit then requires learners to generate ideas and to turn these into fully realised written material which is correctly presented for the chosen medium and form. Finally, the unit allows learners to reflect on the effectiveness of the work created and understand the need for revisions and improvements.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about different types of writing produced in the creative media sector
- 2 Be able to generate ideas for written material
- 3 Be able to produce written material
- 4 Be able to review own writing work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline different types of writing produced in the creative media sector | M1 describe different types of writing produced in the creative media sector with some detail and with reference to appropriate illustrative examples | D1 evaluate different types of writing produced in the creative media sector with reference to precise and detailed illustrative examples |
| P2 present appropriate ideas for written material | M2 present developed ideas for written material | D2 present imaginative ideas for written material |
| P3 apply conventions and technical skills to produce written material that partially realises intentions | M3 apply conventions competently and technical skills with some accuracy to produce written material that mainly realises intentions | D3 apply conventions skilfully and technical skills accurately to produce written material that clearly realises intentions |
| P4 review strengths and weaknesses of own writing work. | M4 describe strengths and weaknesses of own writing work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own work with reference to precise and detailed illustrative examples. |

Unit content

1 Know about different types of writing produced in the creative media sector

Media industries:

- e.g. film, television, video, radio, magazine, newspaper, worldwide web, comic book, computer games.

Types of writing:

- e.g. newspaper journalism, broadcast journalism, magazine journalism, documentary scripting, television scripting, film scripting, radio scripting, fiction, game story, advertising copy, web content.

2 Be able to generate ideas for written material

Stimulus:

- e.g. brief, commission, competition, targeted spec proposal, personal interest, potential market.

Development:

- e.g. brainstorming, production team meetings, note taking, team writing, refining process, creative discussions, group development, scene by scene synopsis.

Considerations:

- client requirements
- audience requirements
- genre conventions
- narrative conventions
- narrative structure
- content
- style
- marketplace
- influence of other successful products
- timescale.

Research:

- content, e.g. primary sources, secondary sources, printed material, internet sites, video and audio recordings, interviews
- market, e.g. current practice, production guides, published writers' advice.

Preparation:

- treatment
- synopsis
- outline.

3 Be able to produce written material

Conventions:

- e.g. cues, visual description, use of camera, shooting script, dialogue, music and sound effects, continuity links, commentary, voice-over, characterisation, style, mode of address, headlines, sub-headings, illustrations, graphics, conveying information, conventions of genre.

Layout:

- title page
- page numbers
- page breaks
- columns
- sight readable
- font style and size
- spacing
- alignment.

Accuracy:

- spelling
- grammar
- syntax
- punctuation
- description
- factual content
- names.

4 Be able to review own writing work

Finished work:

- compared with original ideas
- suitability for audience
- appropriateness for the brief
- content
- structure
- writing skills, e.g. expression, spelling, punctuation, grammar, information delivery, style, aesthetic qualities, genre consideration.

Production process:

- research skills
- time management
- rewriting
- teamwork
- creative development
- initiative.

Sources of information:

- self-evaluation
- documentation, e.g. ideas notes, notes from meetings, drafts
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

For this unit learners should have access to a variety of written media formats including, as appropriate, scripts for radio, film and television (these are readily available from a number of internet sources for educational use), magazines and newspapers, graphic novels, photo-stories and the internet. In addition the centre may wish to obtain recorded interviews with writers.

Learners should have access to appropriate software such as scriptwriting packages.

Employer engagement and vocational contexts

Centres should develop links with local and, where possible, national production companies such as newspapers and radio stations. Television and film are more difficult to access but screenwriters could be approached to discuss their work with learners as could agents and editors.

The BBC runs many competitions for radio and television writing and most local and national newspapers offer some form of work experience. The BBC is often very keen to support local talent and educational institutions.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

After an introduction to the different types of writing done for the media, learners should either, depending on the interests and resources of the centre, be helped to develop the skills for one particular form of writing, or be allowed to branch out and experiment according to their own interests – in the latter case under the careful eye of the tutor lest they get involved in an over-ambitious project. Ideas derived from personal interests should be clearly aligned to a realistic market and have a clear concept of the audience aimed at.

Tutors might consider having a number of writing teams working on a combined project. For example a group working on a magazine aimed at gamers, a group working on film or television reviews, and a group working on a graphic novel could later combine their work to produce a youth based publication. Similarly, a group of learners all working on different genres of radio or television broadcasting could put their work together to produce a sampler set for a new broadcasting channel. It would also be possible to combine work done for different media, for example using a graphic novel as the basis of the storyboards for a television production, or adapting a series of magazine articles into a radio documentary.

Emphasis should be placed on the importance of redrafting. Good writers tend to rewrite rather than merely write. The process of revision must involve consideration of audience, client and feasibility. With this in mind, learners should be made aware of the considerable benefits to writers of working on a computer – though they should also be made aware of the need to constantly check the impact of what might be thought minor emendations on other parts of the document. They must also be taught not to put their trust in spellcheckers. Tutors should note that as this unit is concerned with the skills of writing the standard of technical accuracy in written English expected of learners is greater than that expected of them in other units.

While work is in progress it is suggested that tutors regularly issue script notes or development notes to allow learners to develop their work within industry guidelines.

There is much scope for generating different types of written material in this unit, but tutors should be aware that some genres are better suited than others to this level of learning. It is unlikely that learners at this level will complete a feature-length film script – or that they would do so successfully, at any rate. As practice is vital, the choice of a genre which enables the production of a large number of small pieces of work might be thought preferable to one which requires large-scale written projects.

If the form of writing taught is scriptwriting or advertisement copywriting, it is recommended that this unit be run alongside a production unit that will enable the final script to be realised. The work is more likely to come alive for learners if it leads to an actual sound or video production or a printed product. The Links section below indicates which units are suitable to accompany this one.

Learners should keep a production folder to monitor and evaluate progress as their work develops to completion. The final written work and the folder will then form a good basis for the reflective process.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to the module and unit assessment |
| Group exercise exploring where writing is used in the media. |
| Introduction to the techniques of writing for different product areas. |
| Introduction to the specific genres and conventions of different products. |
| <p>Assignment 1 – Investigating Writing in the Media</p> <p>Working in pairs to investigate a chosen product, learners will:</p> <ul style="list-style-type: none"> ● research current writers or editorial policy in the chosen area ● collect examples and analyse the methods and formats used ● prepare a presentation ● present results. |
| <p>Introduction to working to a brief:</p> <ul style="list-style-type: none"> ● potential commercial clients ● broadcasters in the UK ● targeting for unsolicited work. |

Topic and suggested assignments/activities/assessment

Assignment 2 – Developing Ideas for a Brief

Learners generate and develop ideas for a piece of writing in response to a brief.

Learners will:

- consider the client brief
- undertake research
- determine audience, genre and conventions
- brainstorm ideas
- record initial ideas (treatments, scene by scene, breakdowns etc.)
- carry out development
- write a treatment
- pitch idea
- review feedback and client needs
- give final pitch
- write final treatment document.

Assignment 3 – Completing the Project

Learners will:

- develop initial ideas
- create a project management plan and folder
- produce first draft of product
- produce second draft of product
- read through and obtain peer feedback
- produce final version.

Assignment 4 – Presentation and Review of Final Work

Learners will:

- obtain client feedback
- review feedback
- evaluate project management process
- evaluate product against the brief
- evaluate product against the original idea
- collate notes and research into a final project management folder
- prepare a presentation on the final product and project management
- give presentation of project and product review.

Assessment guidance

Evidence for assessment

Evidence for achievement of learning outcome 1 will be a commentary on examples of writing for a particular media area or areas which could be presented in a written format, orally, or by means of a structured audio-visual statement. Oral presentations should be recorded for verification purposes.

Achievement of learning outcome 2 could be evidenced through the learner's production folder combined with tutor observation reports from development meetings. Mind maps, meeting notes, mood boards, burn down charts and other appropriate production tools could all be used to assess the development and production of a suitable product. Tutors are encouraged to offer two interim assessment opportunities which could be conducted as a formal meeting to mirror industry practice.

Evidence for achievement of learning outcome 3 will be the learner's completed work. One long, finished piece would be acceptable as evidence, as would a portfolio of several shorter pieces. For example, five minutes of a drama script per learner with a plot synopsis for any remaining scenes would be appropriate, as would a single extended article of around 750 words or three or four short reviews of around 200 words each.

Achievement of learning outcome 4 might best be assessed through the project management folder, a written report or audio-visual presentation.

For some learners a viva voce type assessment might be appropriate for learning outcomes 1 and 4, though as this is a unit concerned essentially with how to write, there would have to be very good reasons for adopting such a method of assessment. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will provide unelaborated, outline summaries of different types of writing for the media covering the main or most obvious elements of the content given under the italicised sub-headings for this learning outcome. These summaries will be accurate in relation to the most important aspects of what is being described. If any illustrative examples are offered they will lack detail and may well not be appropriate. Descriptions will normally include reference to the product in terms of the medium in which it operates. The Sun, for instance, would be identified as a national daily red-top tabloid newspaper that contains national and international news, sports news, TV listings, entertainment news and reviews, pages devoted to regular columnists and other regular sections such as a 'problem' page. This

approach will also apply to other media areas, so, for example, when discussing graphic novels the learner might state, *'The graphic novel uses some words to tell you about the sound you would hear such as 'thwock' and this is a convention of comic books.'* Or for magazines, *'The magazine article talks about celebrities who have had 'clashin' fashion' moments. Talking about fashion disasters is an expected part of the celebrity magazine genre.'* The fuller treatment of three or four examples from a range of types of writing, or briefer treatment of a larger number of examples from a wider range would be equally acceptable.

P2: learners will generate ideas for the production of written material that are appropriate to the assignment or brief set or the purpose for which the writing is intended but they will be fairly obvious, and arrived at quickly and without a great deal of consideration. Presentation of ideas will be supported with limited research and only slight reference to the brief or the intended market and learners will not justify their choice of final ideas for implementation. It should be noted that the unit content requires learners to generate ideas in response to a brief as well as on their own initiative.

P3: learners will produce written material in which it is possible to recognise the genre in the completed piece(s) of work. Expression will be reasonably clear. Register and tone, however, will not always be clear or consistent. Learners will demonstrate basic technical writing skills – that is, the learner will not be utterly dependent on a spellchecker, and will know the difference between, for example, 'their' and 'there', 'where' and 'were', 'hear' and 'here'. Punctuation will be basically sound though there may still be occasional uncertainty over the use of commas and full stops, but this will not seriously hinder easy understanding. Evidence that a learner is making improvements in these matters, having started from a very low level of skills, could justifiably be used as evidence of achieving this criterion. Work that is unclear throughout, or where technical writing skills are consistently poor and lead to loss of functionality of the work as a written media document, should not achieve a pass for this criterion.

P4: learners will provide an overall outline review of appropriate strengths and weaknesses of their own writing work without further comment ('work' means both the process and the product resulting from following that process). Description of the writing process will mainly be confined to a historical account of activities. A learner might note, for example, *'After we had been given the competition brief I went to the library to get some examples of short radio plays. One of them was a monologue and that gave me a good idea ...'* etc. Accounts which are mostly taken up with irrelevant detail, such as lengthy digressions on the substance of many a session of sweet, silent thought (however poetically expressed) or which make simple factual statements without relevance to the product development (such as, *'We had production meetings every week on Thursday and then changed the script after'*) should not be considered as meeting the pass-level for this criterion. Assessments of the quality of the work will be relevant but very generalised and at the level of assertion (for example, *'I was really pleased with the final script and I thought it had a very dramatic ending'*).

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will describe different types of writing produced in the creative media sector, going beyond a bare outline and providing some appropriate illustrative detail. They will cover the same ground as the pass grade learner but the texts chosen for discussion will be covered in more detail and generic codes and

conventions will be made more explicit through detailed examples taken from the material chosen. There will, however, be no further elaboration of these examples and they will not be explicitly linked to the discussion or used to develop ideas or points. For example, a learner may expand on the use of the slugline in a script, explaining how the use of locations is important and describing how the production crew would do a script breakdown.

Though points made will not be supported by explanation or developed further by argument, and the illustrative examples will not be elucidated further, nonetheless there will be some indication that the learner is thinking about what has been read. So, in a discussion of *The Sun* the learner might point out that though it uses a limited vocabulary that does not make it easier to write for, illustrating the point with an example of the paper's summing up of a complex issue in simple terms. The language of the example, however, will not be explored any further.

M2: learners will present ideas for written products that demonstrate a development of the idea in line with the requirements of the assignment. The work will at least partially address genre, client and other considerations and learners will have taken care over the choices made. The idea will have been developed in light of the appropriate technical and logistical constraints. For example, where learners have limited access to special effects technology, moving image based scripts will have taken this into account. Where a choice of medium and form is available, learners will choose the most appropriate development route so, continuing the above example, they may choose radio drama in preference to video to allow them to create a more exotic or otherworldly setting without the need for visual effects.

M3: learners will demonstrate a competent use of codes and conventions, though they may not be particularly imaginative or creative in deploying them. The functionality of the work as a written piece will be evident throughout. Work will show occasional lapses from formally correct English but will be generally clear with infrequent errors of syntax or grammar.

M4: in reflecting upon their own work merit grade learners will describe the strengths and weaknesses of the work with reference to appropriate detailed examples. Description of the product will therefore go beyond content into intention and commentary will be more detailed. However, explanations will be rather unsophisticated, and assessments will still be at the level of statement or assertion rather than being supported by explanation or argument, and connections between what was done and the reasons for its being done will not be made explicit. For example, a learner might note: *'My character is very unsure of himself at the end. He leaves lots of sentences unfinished at that point.'* Or *'We used a lot of silence in the play to add tension.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will critically discuss examples of different types of writing produced in the creative media sector, developing points made to some extent and offering evaluations of texts, sometimes comparing them explicitly with other texts. Comments made will be justified with further argument. A red-top tabloid will thus be compared with a broadsheet newspaper, examples of the different styles of writing given, and differences elucidated. A learner might note, for example, *'The Sun says here that the police officer has 'vowed' to clear his name, but in The Independent it says that he has 'stated' that he will clear his name. This is typical of The Sun which likes to use short, dramatic words when perfectly ordinary English would do.'*

Learners will also critically discuss the chosen texts in relation to the wider considerations of genre, conventions and audience where appropriate. For example, when discussing a radio drama script, the learner may offer, *'The term 'grams' refers to music used in a radio play. In this example the music is Smells like Teen Spirit, which is a link to the age of the main character and their need to leave the boring job they have. Music is used in this way in most radio plays because it is emotional so it makes the audience feel a particular way.'*

D2: learners will come up with ideas that address the assignment or brief well and are a little beyond the ordinary (a more unusual angle on a news story than their peers come up with, or an interesting topic for an investigative piece). Ideas will be well researched, and how the brief is addressed will be clearly explained, as will the intended audience or market. The work will clearly demonstrate an appreciation of the final product and the development process will have consistently worked towards this end.

D3: learners will achieve their intentions through the application of high-level skills and creativity. They will produce work that has been written (and rewritten as needed) with facility and confidence, either deploying current codes and conventions of a genre creatively or consciously playing with them. Register and expression will be consistently accurate and clear. Technical skills will be good, demonstrating only rare lapses in spelling and punctuation. At this level of achievement, technical skills should be taken to include observing the correct conventions in formats (for example, scriptwriting for film) as well as formal writing skills. To be awarded this grade learners must be able to produce creative written work that is clearly achieving its intentions in terms of genre, audience, form and conventions.

D4: strengths and weaknesses in a learner's own work will be expressed clearly and subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point being illustrated. They will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions in some way. A learner might note, for example, *'I wanted to make my character seem unsure of himself at the end, so he leaves lots of sentences unfinished at that point. This leaves a doubt in the audience's mind as to whether he really knows what he thinks himself.'* Learners will also be aware of the restrictions of the production context and be able to draw on previous examples as justification where appropriate. This could well be a result of the work completed for criterion 1. For example, *'We thought it was very important that the audience did not see the ghost as the special effects would not have been good enough to support the script. We used sound and the reaction of the main character to try to scare the audience similar to the way the director worked in 'Whistle and I'll Come to You', which we watched during our research.'*

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--|--|--|
| P1, M1, D1 | Assignment 1 – Investigating Writing in the Media | Learners have applied to be part of a writing project for a chosen area. Before they are allowed to begin work on the project they must investigate chosen areas of the media. | <ul style="list-style-type: none"> • Collated research. • Research logs. • Presentation slides and notes. • Recording of presentation. |
| P2, M2, D2 | Assignment 2 – Developing Ideas for a Brief | A brief from a client to produce a pitch, treatment and the final product for a writing project. | <ul style="list-style-type: none"> • Project management folder containing all ideas notes. • Written treatment. • Verbal pitch. • Recording of pitch |
| P3, M3, D3 | Assignment 3 – Completing the Project | As above. | <ul style="list-style-type: none"> • Drafts. • Finished written project. |
| P4, M4, D4 | Assignment 4 – Presentation and Review of Final Work | Writer and client review the product and the management of the project. | <ul style="list-style-type: none"> • All feedback notes. • Project management folder. • Presentation slides and notes. • Recording of presentation. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|------------------------------|----------------------------------|
| Audio Production | Computer Game Story Development |
| Interactive Media Production | Radio Drama |
| Media Production Project | Scriptwriting for Radio |
| Print Production | Writing Copy |
| Reviewing Computer Games | Writing for Television and Video |
| Video Production | |

Opportunities to relate the work done for this unit to Skillset National Occupational Standards will depend upon the medium and format in which students work. Standards might include those in Animation, Broadcast Journalism, Multimedia and Print Journalism, Production (Film and TV), Publishing, and Radio Content Creation.

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Boyd A – *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 1997) ISBN 978-0240514659

Costello J – *Writing a Screenplay* (Pocket Essentials, 2002) ISBN 978-1904048312

Coulfield A – *Writing for Radio: A practical guide* (The Crowood Press, 2009) ISBN 978-1847970954

Davis R – *Developing Characters for Script Writing* (A&C Black, 2004) ISBN 978-0713669503

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Kelsey G – *Writing for Television* (A&C Black, 1990) ISBN 978-0713650921

McInerney V – *Writing for Radio* (Manchester University Press, 2001) ISBN 978-0719058431

Straczynski J M – *The Complete Book of Scriptwriting* (Titan Books, 1997) ISBN 978-1852868826

Websites (Relevant websites applicable to learner's home country)

| | |
|--|---|
| www.bbc.co.uk/writersroom | An excellent resource for teachers and learners; the site contains advice and guidance as well as radio and television scripts from current productions; included in the site is a multi- format script macro ScriptSmart that works with Word and automatically creates appropriate script layouts |
| www.city-net.com/~roxman/script.html | A good site for a discussion of the general process behind writing a video script; the site discusses the initial approach to producing a video-based script |
| www.cybercollege.com/tvp006.htm | A good site for the discussion of video scriptwriting in general terms |
| www.irdp.co.uk/scripts.htm | Discusses the principles of radio drama |
| www.mindspring.com/~mmm/10point.html | A more general site on the basics of scriptwriting |

Unit 14: Factual Production for the Creative Media

| | |
|--------------------------|--------------------|
| Level: | SRF Level 2 |
| Notional Learning Hours: | 100 |
| Unit value: | 10 |
| SRF unit code: | 30915H |

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' understanding of factual formats across the creative media sector and their skills in factual production in one medium.

Unit introduction

Factual production encompasses a wide range of creative media activity in all areas of the sector. Generally speaking, it would be understood to refer to news production for the press and broadcasting, but it would also include a spectrum of activities from documentary production to reviewing. For some it would include 'reality TV' though others would put most of that on the other side of the boundary between factual and entertainment programming. However, here, as in so many other areas of media production, it is not always possible to draw clear distinctions.

In this unit learners will become familiar with the formats and styles of factual production across the media, and will have the opportunity to create their own factual media product in a specified medium.

The unit focuses on developing learners' skills in understanding, researching, developing, producing and evaluating factual media products. This could include television documentaries and features, consumer and holiday reports, news reporting and writing, newspaper and website articles or complete websites. The emphasis should be firmly placed on 'factual'.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the conventions of factual media formats
- 2 Be able to generate ideas for a factual media product
- 3 Be able to create a factual media product following appropriate conventions
- 4 Be able to review own factual media production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline the conventions of factual media formats | M1 describe the conventions of factual media formats with some detail and with reference to appropriate illustrative examples | D1 evaluate conventions of factual media formats with reference to precise and detailed illustrative examples |
| P2 present ideas for a factual media product | M2 present developed ideas for a factual media product | D2 present well-developed and imaginative ideas for a factual media product |
| P3 apply appropriate conventions and use appropriate technology to create a factual media product that partially realises intentions | M3 apply appropriate conventions and use appropriate technology competently to create a factual media product that mainly realises intentions | D3 apply appropriate conventions and use appropriate technology skilfully to create a factual media product that clearly realises intentions |
| P4 review strengths and weaknesses of own factual media production work. | M4 describe strengths and weaknesses of own factual media production work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of factual media production work with reference to precise and detailed illustrative examples. |

Unit content

1 Know the conventions of factual media formats

Formats:

- e.g. television news item, radio news item, newspaper article, magazine article, newspaper website article, television documentary, film documentary, radio documentary, video diary, fact-based website, blog, wiki, podcast, tweet.

Conventions:

- form, e.g. first person, third person, objective, subjective, eye-witness, authoritative, detached, interactive
- structure (depending on medium and form)
- content, e.g. interviews, images, linking narration
- technical conventions, e.g. language, camerawork, layout
- style of addressing audience.

2 Be able to generate ideas for a factual media product

Product:

- e.g. television news item, radio news item, newspaper article, magazine article, newspaper website article, television documentary, film documentary, radio documentary, video diary, fact-based website.

Ideas generation:

- brainstorming; discussion
- experimentation (appropriate to media format being worked in)
- research (background, content, people, places, legal and ethical considerations).

Audience:

- target audience
- placement, e.g. channel, programme slot, publication, linked websites, mobile platform.

3 Be able to create a factual media product following appropriate conventions

Pre-production:

- scheduling
- preparation of resources, e.g. facilities, equipment, sources of information, interviewees
- documentation as appropriate to medium.

Production:

- as appropriate to medium, e.g. filming, audio recording, carrying out interviews, writing-up, desktop publishing, website design.

Post-production:

- as appropriate to medium, e.g. editing sound, vision and copy, proofreading, checking links, uploading websites, printing final copies, writing to CD or DVD.

Conventions:

- form, e.g. first person, third person, objective, subjective, eye-witness, authoritative, detached, interactive
- structure (depending on medium and form)
- content, e.g. interviews, images, linking narration
- technical conventions, e.g. language, camerawork, layout
- style of addressing audience.

4 Be able to review own factual media production work

Finished product:

- compared with original idea
- appropriateness to audience
- technical qualities
- aesthetic qualities
- content
- style.

Production process:

- pre-production, e.g. research, planning
- production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork
- post-production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork.

Sources of information:

- self-evaluation
- documentation, e.g. notes, minutes of meetings, scripts, rough work, schedules, production logs
- comments from others, e.g. audience, peers, tutors.

Information for tutors

Essential requirements

Learners must have access to appropriate production equipment and software. Appropriate production facilities relevant to different mediums are indicated in the relevant units. Learners will need access to a wide range of examples of factual production in a variety of mediums, both for analysis and to help them gather ideas for production work.

Employer engagement and vocational contexts

Centres should develop links with local media organisations which could be approached to provide visiting speakers, study visits or samples of typical products. Local newspapers in particular are often willing to get involved in working with schools and colleges.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

Whatever medium learners are likely to produce their final product in, they must start with an overview of factual production across the media and develop some knowledge and understanding of the forms and conventions of this form of production across the sector.

To this end, centres should build a library of past and current factual material in as many mediums as possible. Once they have obtained a general overview of the subject, learners could be encouraged to develop a more specialised understanding of one medium or form of production, possibly doing an analysis of a single factual media product of the type they wish to – or are required to – work on in the production element of the unit.

Following this investigative work, learners should be able to generate an idea for their own factual media product (which can be in any medium, according to the resources of the centre and the nature of the programme the centre is running). If this unit is done after another specialist unit such as *Unit 5: Video Production* or *Unit 6: Audio Production*, learners will be able to apply their pre-production, production and post-production skills and knowledge in realising their idea.

Learners within a class group may work individually on their own projects or in small teams. In the latter case tutors must ensure that all members of the group have roles which will enable them to produce the necessary evidence to assess them against all the grading criteria, and at all the grade levels. Alternatively, tutors may decide upon a form and medium and require that the entire cohort work to the same brief.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| <p>Introduction to unit and unit assessment.</p> |
| <p>Assignment 1 – Forms and Conventions of Factual Production</p> <p>Learners work in pairs or threes to:</p> <ul style="list-style-type: none">• identify examples of factual production formats in as many mediums as possible• list, categorise and describe the examples collected by members• identify conventions of formats identified. <p>Learners then write up notes on this research individually. The class will then:</p> <ul style="list-style-type: none">• listen to a programme• discuss the programme. <p>Learners will then write up an individual analysis of the way the programme uses conventions of radio factual programming.</p> |
| <p>Assignment 2 – Ideas</p> <p>Learners will, individually:</p> <ul style="list-style-type: none">• prepare ideas for a 15-minute college radio factual slot• choose one idea for development• pitch that idea to rest of group identifying:<ul style="list-style-type: none">○ outline proposal○ background research that will need to be done○ resources needed to realise the idea○ how it will appeal to the college radio audience. <p>The class will then vote for half as many ideas to go into production as there are learners in the class. Learners whose ideas have been chosen form pairs with other members of group.</p> <p>The pairs then:</p> <ul style="list-style-type: none">• develop jointly and write up individually a treatment of their idea• research background, content, sources, possible contributors• plan and script piece• write interview questions. |
| <p>Assignment 3 – Production</p> <p>The pairs will:</p> <ul style="list-style-type: none">• prepare schedules• book facilities and equipment• line up interviewees• record interviews• record additional material• produce an individual edit of final piece• oversee broadcasting on college radio. <p>NB: all documentation must be prepared individually by each member of the pair.</p> |

Topic and suggested assignments/activities/assessment

Assignment 4 – Programme Review

Learners will:

- undertake statistical survey to estimate listening figure
- prepare questionnaires for qualitative research
- oversee completion of 15 questionnaires each
- have individual interviews with tutor
- take notes from formal peer responses
- collate and analyse survey information
- write up individual report reviewing the programme.

Assessment guidance

Evidence for assessment

A portfolio of evidence for this unit might consist of class and individual notes, appropriate analysis of factual products, a completed production (with all relevant pre-and post-production work) and an evaluation. Assessors must ensure that all evidence submitted by learners demonstrates individual achievement of the criteria.

Evidence for achievement of learning outcome 1 could be a report or presentation showing that the learner has understood the construction and conventions of selected examples of factual media. Presentations should be recorded for internal and external verification purposes.

Evidence for achievement of learning outcomes 2 and 3 should be in the form of a completed factual media product, in any media format. This should include notes on ideas, treatments for final ideas, research documentation, and all pre-production, production and post-production documentation and materials.

Tutor observations in practical lessons/workshops can also be used to inform an overall grade for this part of the unit.

Evidence for achievement of learning outcome 4 can be written, in the form of a structured audio or audio-visual statement or report, or orally presented. Oral presentations should be recorded for internal and external verification purposes.

For some learners a viva voce type assessment might be appropriate for assessing achievement of learning outcomes 1 and 4. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will cover a number of similar factual formats, accurately but briefly outlining the major conventions for each. Texts will be referred to and briefly described, but there will be no detail extracted from these texts to explicitly illustrate points being made. A learner might, for instance, identify at a basic level the structure and narrative line of a factual production: *'This programme tells the story of ... it starts with... it ends with ...'* etc. Conventions concerning the way visuals are used in a television documentary might be noted implicitly rather than explicitly. A learner might note about a television documentary on children growing up in different social classes: *'We see the children playing with one another and hear them talking as though to us but we don't hear anyone asking them questions ... the children talk in their everyday language with local accents but sometimes we hear a voice-over in a posh accent using much longer words and telling us why they are behaving the way they are. It is as though we are being lectured to by a tutor.'*

P2: learners will describe an idea for a factual production covering the main or most obvious elements of the content of the proposed production. They will briefly describe how they would research and realise that idea, and briefly outline its relevance and appeal to the proposed audience.

P3: learners will follow relevant production procedures and employ appropriate conventions and techniques at a basic level to create a factual production. Learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills, so that their final product will only partially match what they had in mind when they envisaged the product. Pass grade learners are likely, for example, to produce a video documentary in which the overall sense of the narrative is understandable, shots being in the order of events as planned, but the individual shots will be poorly framed and will not match up when edited together. Editing will generally lack pace, and sound levels will vary quite widely from one shot to another.

P4: learners will provide an overall outline review of the strengths and weaknesses of their factual production work – ‘work’ meaning both the process and the product resulting from following that process. This outline will be relevant to both the production process and the product but will be mainly confined to a historical account of activities. A learner might note, for example, *‘After I had got an idea for my production I did my research. I did this on the internet and got lots of information about my topic.’* Accounts which are mostly taken up with irrelevant detail (such as descriptions of the more diverting internet sites encountered during the research process) should not be considered as meeting the pass grade. Description of the product will be a relevant but unelaborated outline of content with some comments on how it follows the appropriate conventions, and assessments of its quality will be very generalised and at the level of assertion. A learner might note, for example, *‘I shot lots of interviews and they went very well. They covered all the different points of view.’*

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will cover a good number of different factual formats, discussing the conventions of factual media production by using appropriate details taken from the texts being considered to illustrate their points. However, these examples will not be elucidated further, and comments will not be supported or developed further by argument. So, in a discussion of a television documentary on children growing up in different social classes, the learner might note, *‘One of the conventions of this style of documentary is that the film-makers talk to us. They show what is happening and let us see things for ourselves but then tell us what to think about what we are seeing. In one part of the programme we are shown the children playing happily with one another on the swings and roundabouts in a playground and at the same time hear them talking as though to us but we don’t hear anyone asking them questions. Then someone off-camera tells us how they are getting on with one another.’*

M2: learners will give some thought to the generation of an idea which will show a good response to the assignment set. Ideas will be presented in an organised way. Treatments or equivalent documents will contain some detail about how content will be found and how the idea will appeal to its intended audience. Techniques, skills or technologies required to realise the idea will be adequately described.

M3: the final product will show that the conventions of factual production in the format chosen have been understood and employed to some effect. Learners will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. Learners are likely, for example, to produce a documentary video in which the overall sense of the narrative is clear, shots being in the order of events as planned, but editing may lack pace, or sound levels be inconsistent.

M4: strengths and weaknesses in the learner's own work will be described with some reference to appropriate illustrative examples or details taken from that work. Description of the product will go beyond content into intention and commentary will be more detailed, with examples to support comments. However, explanations will be rather unsophisticated, and assessments will still be at the level of statement or assertion rather than being supported by further explanation. For example, a learner might note, *'When I edited the interviews – such as the one with my sister – I used transitions, not cutaways. This made them more transparent. I shot lots of interviews to make sure that I covered as many points of view as I could, so the final programme was impartial.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will cover a full range of widely differing factual formats. They will discuss the conventions of factual production and develop ideas in such a way as to evaluate these conventions. The learner's use of any technical and specialist language will be consistently appropriate and accurate. In the case of the discussion of the documentary on children referred to already, the learner might note, *'This programme follows the conventions of the expository style of documentary. We are shown the children playing with one another and sometimes hear them talking but we don't hear anyone asking them questions.'*

A voice-over comments in an authoritative sort of way so that we are told what to think rather than just being allowed to observe the children and think about the way they are behaving for ourselves. Some people consider this to be patronising to the viewer. It is very unlike The Watsons which uses the observational style.'

D2: when developing their ideas learners will be inventive and resourceful, and will respond thoughtfully to the set brief, though at this level they will still be working within conventions. They will think laterally and come up with ideas and solutions that others might not have thought of. Ideas will be presented in a careful, well-organised manner, necessary background research will be made clear and techniques, skills or technologies required to realise the idea will be described in good detail. The way the proposed idea will appeal to its audience will be well explained.

D3: equipment will be used with facility and to good effect and skills will be deployed creatively. There will be an overall sense that learners are in control of the conventions they are deploying and the technology they are using and are able to use both to serve their creative objectives effectively and imaginatively. For example, if producing a documentary video, shots will be well framed and in line with the conventions of the documentary style being employed, editing crisp, and sound levels consistent.

D4: strengths and weaknesses in the learner's own work will be subjected to some sort of evaluative procedure or weighing up which is supported by evidence from precise, well-described examples that are explicitly linked by the learner to the point they are illustrating. They will demonstrate an awareness of why they did what they did, and will justify or support comments on production decisions in some way. The learner's use of any technical and specialist language will be consistently appropriate and accurate. A learner might note of their television documentary, for example: *'Because I didn't want to tamper with the viewer's interpretation of what people said I showed the whole of each interview uncut, without either cutaways or transitions. I included my questions and even my interruptions. Some people might say this makes rather boring television because some of the interviews rambled about a bit, but I think this is more honest because it doesn't try to alter the interview to suit the intentions of the film-maker.'*

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--|--|---|
| P1, M1, D1 | Assignment 1 – Forms and Conventions of Factual Production | The publishers of a forthcoming reference book on the media have requested initial research on forms and conventions of factual production, along with an analysis of one example. | <ul style="list-style-type: none"> • Research notes. • Class notes. • Written report. |
| P2, M2, D2 | Assignment 2 – Ideas | The college radio management team has commissioned a 15-minute item for the college radio's daily factual programme <i>Savoir Fair</i> . | <ul style="list-style-type: none"> • Notes on individual ideas. • Treatment. • All materials for pitch. • Recording of pitch. • Development research notes for chosen idea. • Script. • Interview questions. |

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|---------------------------------|--|--|
| P3, M3, D3 | Assignment 3 – Production | As above. | <ul style="list-style-type: none"> • Schedules. • Booking forms. • Correspondence with interviewees. • Recorded interviews. • Recorded additional material. • Edit of final piece. |
| P4, M4, D4 | Assignment 4 – Programme Review | The college radio management team has requested a report on audience figures for the programme and audience reactions to it. | <ul style="list-style-type: none"> • All research notes. • Quantitative data. • Questionnaire. • Qualitative data. • Summaries of all data. • Individual report reviewing the programme. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--|---|
| Audio Production | Digital Communication |
| Print Production | Factual Programme Production Techniques for Radio |
| Research for Creative Media Production | Factual Programme Production Techniques for Television |
| Video Production | Factual Writing for Print |
| Web Authoring | News Production for Radio |
| Writing for the Creative Media | Producing Print-based Media |
| | Research Techniques for the Creative Media Industries |

Suggested resources

Books

Baylis P and Procter N – BTEC Level 2 First Creative Media Production, Student Book (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – BTEC Level 2 First Creative Media Production, Teaching Resource Pack (Pearson, 2010) ISBN 978-1846907364

Baylis P, Holmes P and Starkey G – BTEC First Media (Heinemann, 2007) ISBN 978-0435464707

Evans R – Practical DV Film Making (Focal Press, 2002) ISBN 978-0240807386

Hall K and Holmes P – BTEC First in Media: A Practical Handbook (Edexcel, 2007) ISBN 978-1846901980

Itule B and Anderson A – News Writing and Reporting for Today's Media (McGraw-Hill Education, 1996) ISBN 978-0071106764

McLeish R – Radio Production, 5th Edition (Focal Press, 2005) ISBN 978-0240519722

Peacock J and Barnard M – The Print and Production Manual (PIRA International, 1998) ISBN 978-1858022383

Sova D – How to Write Articles for Newspapers and Magazines (Peterson's, 2002) ISBN 978-0768910797

Unit 15: Creative Media Production Project

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30916H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to apply production skills to create a media product of their own choice. Learners will generate an initial proposal and develop it from pre-production through to completion. Learners will also evaluate the strengths and weaknesses of the final product.

Unit introduction

The vast majority of media production work is done by teams of people, and very often the person in overall control of a project is working to a brief or to a set of guidelines over which she or he has no control. It is therefore unusual for one person to set up a project and see it through to completion, having control of the process from beginning to end.

However, the ability to generate ideas and to understand how they might be realised in production is highly valued in the industry, and this unit gives learners the opportunity, either individually or in a small group, to develop some understanding of what it is like to set up and see through a production project of their own.

In this unit learners will generate a proposal for a media product, then research, plan and produce the project they have devised. They will also assess the quality of the product and their own performance in producing it.

The project can be realised in any medium or form – video, film, audio, print, interactive media, news item, animation, website, computer game etc.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to prepare a proposal for a media product
- 2 Be able to complete pre-production for a proposed media product
- 3 Be able to create a proposed media product
- 4 Be able to review own production project work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|--|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 prepare a written proposal for a media product | M1 prepare a developed written proposal for a media product | D1 prepare an imaginative and well-detailed written proposal for a media product |
| P2 complete pre-production for a proposed media product | M2 complete pre-production for a proposed media product competently | D2 complete pre-production for a proposed media product thoroughly |
| P3 apply appropriate technology and techniques to create a proposed media product that partially realises intentions | M3 apply appropriate technology and techniques competently to create a proposed media product that mainly realises intentions | D3 apply appropriate technology and techniques skilfully to create a proposed media product that clearly realises intentions |
| P4 review strengths and weaknesses of own production project work. | M4 describe strengths and weaknesses of own production project work with some detail and with reference to appropriate illustrative examples. | D4 evaluate strengths and weaknesses of own production project work with reference to precise and detailed illustrative examples. |

Unit content

1 Be able to prepare a proposal for a media product

Prepare:

- generate suitable idea
- write proposal document.

Proposal document:

- appropriate format for medium and sector
- working title
- genre
- content
- style or approach
- audience
- length.

Legal and ethical considerations:

- legal restrictions, e.g. age restrictions, privacy, libel law, defamation, race discrimination law, data protection, freedom of information, copyright
- codes of practice, e.g. BBC guidelines, press codes of conduct, web accessibility guidelines (W3C), advertising standards.

2 Be able to complete pre-production for a proposed media product

General preparation:

- e.g. identify and record tasks to be completed, roles to be adopted, team working strategies, techniques to be used, resources required, logistics, clearances and permissions
- health and safety issues, e.g. risk assessments.

Pre-production:

- research, e.g. content, viability, and audience
- realise, e.g. draft scripts, final script, mood boards, thumbnails, storyboard, production schedule, location recce, contributors, talent, sources.

3 Be able to create a proposed media product

Produce:

- e.g. shoot video, edit video, record sound, edit sound, create images, source images, digitise and manipulate images, write copy, proofread, lay out material, assemble pages, test, upload.

Qualities:

- technical and aesthetic qualities appropriate to medium, genre and format.

Intentions:

- relationship to proposal in terms of content, style, audience and proposed outlet.

4 Be able to review own production project work

Finished product:

- compared with original proposal, appropriateness to audience, technical qualities, aesthetic qualities, content, style.

Production process:

- pre-production, e.g. research, planning
- production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork
- post-production, e.g. time management, project management, technical competencies, creative ability, own work, teamwork.

Sources of information:

- self-evaluation
- documentation, e.g. ideas notes, notes from meetings, drafts, production logs
- comments from others, e.g. audience, peers, tutors, client.

Information for tutors

Essential requirements

The resources that learners need will depend on which medium they are working in for their production project. All resources must be up to date, and of near-industrial standard and capability. A range of examples of media products should be used for class reviews, helping to create an understanding of what is and what is not effective.

Employer engagement and vocational contexts

Learners will benefit greatly from contact with industry practitioners with recent experience in media production. A visiting speaker such as a producer or production manager from a recent production will also be very helpful as will an opportunity to study pre-production documentation from an existing production.

Learners will also be able to find information through websites that deal with roles in the media industries for example, www.skillset.org.uk. Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions, as well as giving an overview of the knowledge, understanding and skills required – www.skillset.org/careers

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network.

Delivery guidance

This unit can be seen as the opportunity for learners to work independently or in small groups on a self-generated proposal and production, and as such is best done during the latter part of the course. The tutor's role in this unit is very much that of a facilitator, providing support to individual learners and production teams in developing proposals and in seeing through the production. Learners will need to have gained production skills through the other specialist units they have covered, so basic production technique workshops should not be necessary here unless they need specialist or higher-level skills for their project (such as DVD authoring).

The medium in which the learners work can be their choice if the course has given them a broad base of skills in that medium and the centre can resource that type of production. Centres that prefer to specialise in a particular medium can require learners to work in that medium for their production project.

Learners can work individually or in a team for this project, but tutors should note that where the project is a team production, the proposal must be produced individually, even though it will be based on group activity. Where a group is working on a joint project, tutors must ensure that all members of the group have an equal role and that each role will enable the learner undertaking it to produce adequate evidence for assessment against all the assessment criteria.

Learners can also engage or 'employ' others to work for them, as long as the work produced by others is under the direction and control of the learner whose project it is. Learners must be able to demonstrate to their tutors that this is the case, and has been throughout the project, and tutors must be absolutely confident that all work presented by learners is genuinely their own.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities/assessment |
|--|
| Introduction to unit and unit assessment. |
| Preparation for a video production project. Learners will initially consider: <ul style="list-style-type: none">• how video products are designed to meet the needs of a client or audience• the role of a written proposal for a video product• ideas generation – mind-mapping around theme• the role of research within the video production process• the role of pre-production within the video production process• types of pre-production within various video forms. Workshop – practical assessment of risks linked to specific locations, scripts, sequences. Visiting speaker – producer or production manager from a recent production. Workshop – study of pre-production documentation from an existing production. |
| Assignment 1 – Any ideas? Learners will: <ul style="list-style-type: none">• generate ideas• develop one chosen idea• consider legal and other possible constraints• develop proposal for a video product. |
| Assignment 2 – Getting Ready Learners complete pre-production documentation: <ul style="list-style-type: none">• budget• time• personnel• facilities• locations• clearances• copyright (intellectual property)• health and safety• codes of practice and regulation. |
| Assignment 3 – Getting It Made Learners apply production techniques to create the product: <ul style="list-style-type: none">• record material• log recorded material• produce edit decision list• edit material• present interim production work to focus group to gain feedback• present final production work to audience and gather responses. |

| Topic and suggested assignments/activities/assessment |
|--|
| Assignment 4 – Did It Work? Learners will: <ul style="list-style-type: none">• collate all responses to project• write up report. |

Assessment guidance

Evidence for assessment

Evidence for the achievement of learning outcome 1 will be the proposal document along with other development documentation. The proposal must be, as specified in the unit content, a written document and must be in the format that is appropriate to the industry sector in which the learner is working. Other evidence for this learning outcome could be presented in the form of drawings, scripts, thumbnails, mood boards, flipchart sheets etc., and consideration of legal and ethical issues could be assessed through a viva.

In the case of a group project, the assessor must be satisfied that each member of the group has contributed to the preparation and writing of the proposal. Each member of the group must separately explain her or his role in the production team, and detail the tasks she or he will carry out.

If learners present an oral pitch as part of the evidence for learning outcome 1, this should be recorded for verification purposes. Any digital presentation material (such as a PowerPoint presentation) should also be kept.

Evidence for the achievement of learning outcome 2 will come in most part from production material relevant to the project and partly from the completed product. Tutors may also use observation records and peer assessments.

Evidence for the achievement of learning outcome 3 will be the finished media product and relevant post- production documentation. Each individual in a team must have contributed significantly to the production in order to achieve this outcome. The media product must be presented in an appropriate medium or format, such as DVD, audio CD, CD ROM, web server space or as printed material.

Achievement of learning outcome 4 can be evidenced in a number of ways, including a written report, a presentation or a viva. Presentations and interviews should again be recorded for internal and external verification purposes.

When more than one learner in a cohort is assessed through a viva voce care must be taken to ensure that all learners are asked the same lead questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Vivas should be recorded for the purposes of internal and external verification.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will present an outline written proposal identifying the medium and a working title for the project, along with a basic and unelaborated outline of the project in terms of content, genre, audience, the style or approach to be taken and length (or size). The reader will be able to understand what is being proposed in general terms – for example, a five-minute scene from a soap opera to be called *Sisters*, aimed at an audience of the learner's age group and involving a quarrel

between two siblings – but will have no clear idea of what the finished product is intended to look like. Some legal and ethical constraints that might affect the production will have been correctly identified but not what the effect of these constraints on the production might be.

P2: the relevant development procedures will have been followed but in an unsystematic way. The necessary documents will have been produced but they will be patchy. Scripts, for example, will lack structure and economy, and will fail to follow appropriate conventions consistently.

P3: learners will create a media product that partially realises their intentions and is recognisably related to the original proposal although it may not be fully suitable for the intended purpose or target audience. Pass grade learners will be hampered in expressing their intentions fully by their limited grasp of technology and skills, so that their final product will only partially match what they had in mind when they envisaged the product. Learners will have applied relevant techniques in its completion but with a rather rough, uneven or shapeless result. Aesthetically it will be fauvist, though not by design: for example, in a video product the overall sense of the narrative will be understandable, shots being in the order of events as planned, but the individual shots will be poorly framed and will not match up when edited together. Editing will generally lack pace, and sound levels will vary quite widely from one shot to another.

P4: learners will identify the strengths and weaknesses of their own media work ('work' meaning both the process and the product resulting from following that process) but these will usually be noted without further comment, and be at the level of simple assertion – for example, *'The shots recorded for the action scene went quite well and the final edit was good.'* Description will be relevant to the production process and the product but will mainly be confined to a historical account of activities – for example, *'We had a script meeting and wrote the script, then we did the storyboard which Amarjit drew. We spent five days on the shooting and another three on the editing.'* Accounts which are mostly taken up with irrelevant detail (*'Richard's mother made us really nice sandwiches when we did our shoot in the park, but we left them on a bench and someone's dog came along and ate them when we weren't looking.'*) should not be considered as meeting the pass grade.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

M1: learners will present a developed written proposal for a media product. It will, therefore, contain some detail and give the reader a good idea of what the product aimed at will look like. In generating an idea the learner will have considered more than one, or will have developed a single one in some depth. Consideration of legal and ethical constraints will show evidence of some research and some understanding of how these constraints might affect the production activity. A learner might note, for example, *'We are producing an advert for alcohol so cannot show anyone drunk in the advert.'*

M2: learners will be able to follow pre-production procedures competently – that is, they will follow procedures in the correct order and planning documentation will be carefully produced, if not entirely complete. Research will be more substantial, covering more than one aspect of the proposal. Work will be presented carefully through, for example, written notes or competently constructed mood or storyboards.

M3: learners will be sufficiently competent in technical skills to be able to express their intentions or achieve what they aim to achieve to some degree. Merit grade learners are likely, for example, to produce a video in which the overall sense of the narrative is clear, shots being in the order of events as planned, but editing may lack pace, or sound levels be inconsistent. The product will be generally appropriate to the target audience. Learners will still need occasional advice or support in many aspects of the work. Aesthetic decisions will be based on some thought and will be on the whole effective and satisfying.

M4: learners will give descriptions of strengths and weaknesses of their own production project work which will be more detailed and will be illustrated with examples taken from that work. However, comments will still be at the level of statement or assertion rather than being supported by explanation or argument. A learner might comment, for example, *'It was worth spending two days brainstorming my initial ideas. This helped me to produce my layout plan. I then used the scanner to scan in the pictures, cropped them and saved them at the correct size, resolution and file format to reduce their file size so they didn't take up too much room on the CD.'*

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicized sub-heading of the content for the learning outcome.

D1: learners will present an imaginative written proposal for a media product. Detail will be full, consistently appropriate and relevant, and will often itself be developed, or used to further develop ideas or a range of ideas. Consideration of legal and ethical constraints will show a clear understanding of how these affect the production activity and production ideas will have been formulated accordingly. When developing their ideas, learners will be inventive and resourceful, though at this level they will most likely still be working within conventions.

D2: learners will complete well-organised and thorough pre-production for a proposed media product, describing in good detail the techniques, skills or technologies required to realise the idea. Work will be supported by reference to precise, well-chosen and detailed examples. Relevant and substantial research will inform highly effective pre-production material.

D3: learners will clearly achieve their intentions through fluent application of well-understood technical skills. There will be an overall sense that learners are in control of the technology they are using and are able to use it to serve their creative objectives effectively. They will be able to work independently. A high level of competence will be evident in the application of techniques and skills, and in the aesthetic qualities of the final media product, which will be entirely appropriate to the target audience.

D4: learners will evaluate strengths and weaknesses of their own production project work with reference to well-chosen, precise and detailed illustrative examples. Distinction grade learners will 'explain' – that is, they will demonstrate an awareness of why they did what they did, and will justify or support comments on their production decisions in some way. For example, a learner might note: *'The first long shot of the café is followed by a medium close-up of Gabrielle sitting at a table because that is the conventional way of establishing where someone is at the opening of a soap episode.'* Their use of technical and specialist language will be correct, being consistently appropriate and accurate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|------------------|--------------------------------|--|---|
| P1, M1, D1 | Assignment 1 – Any Ideas? | Learners are commissioned to produce a video product working to a brief. | <ul style="list-style-type: none"> All ideas notes, sketches and drafts. Notes on legal and other constraints. Written proposal. |
| P2, M2, D2 | Assignment 2 – Getting Ready | As above. | <ul style="list-style-type: none"> Project portfolio containing all pre-production documentation. Tutor observations. |
| P3, M3, D3 | Assignment 3 – Getting It Made | As above. | <ul style="list-style-type: none"> All post-production documentation. Completed product. Tutor observations. |
| P4, M4, D4 | Assignment 4 – Did It Work? | As above. | <ul style="list-style-type: none"> Records of focus group and audience responses. Written report. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--|---|
| Research for Creative Media Production | Research Techniques for the Creative Media Industries |
| All production units | All production units |

Opportunities to relate the work done for this unit to Skillset National Occupational Standards will depend upon the nature of the individual student's project.

Suggested resources

Books

Baylis P and Procter N – *BTEC Level 2 First Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906732

Baylis P, Freedman A and Procter N – *BTEC Level 2 First Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907364

Bann D – *The All New Print Production Handbook* (Watson-Guptill Publications, 2007) ISBN 978-0823099924

Barron A E and Ivers K – *Multimedia Projects in Education: Designing, Producing and Assessing* (Libraries Unlimited, 2005) ISBN 978-1591582496

Baylis P, Holmes P and Starkey G – *BTEC First Media* (Heinemann, 2007) ISBN 978-0435464707

Billen M – *Web Design 4: Web Designer* (Image Publishing, 2009) ISBN 978-1906078232

Branston G and Stafford R – *The Media Student's Book* (Routledge, 2006) ISBN 978-0415371438

Chapman J and Chapman N – *Digital Multimedia* (John Wiley & Sons, 2009) ISBN 978-0470512166

Cope P – *Web Photoshop: Start Here!* (Ilex, 2003) ISBN 978-1904705048

Gordon B and Gordon M – *The Complete Guide to Digital Graphic Design* (Thames & Hudson, 2005) ISBN 978-0500285602

Hall K and Holmes P – *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Jones C and Jolliffe G – *The Guerrilla Film Maker's Handbook* (Continuum International Publishing Group, 2006) ISBN 978-0826479884

Kindem G and Musburger R – *Introduction to Media Production* (Focal Press 2009) ISBN 978-0240810829

McLeish R – *Radio Production* (Focal Press, 2005) ISBN 978-0240519722

Millerson C and Owens J – *Production Handbook* (Focal Press, 2008) ISBN 978-0240520803

Nettleton N – *Web Design: Start Here!* (Ilex, 2003) ISBN 978-1904705031

Snell C and Sahlin D – *Building Websites: All-in-one for Dummies* (John Wiley & Sons, 2009) ISBN 978-0470385418

Thurlow C – *Making Short Films* (Berg Publishers, 2008) ISBN 978-1845208042

Websites (Relevant websites applicable to learner's home country)

| | |
|--|--|
| www.adobe.com/products/director/multimedia_authoring_software | The Adobe Director website |
| www.bbctraining.com | Introduction guides to radio, television, audio and video recording, web design, post production and journalism etc... |
| www.bluelemon.de/html/en/index_1.html | Examples of interactive media products created in Director |
| www.sharedteaching.com | Free website for teachers and learners |
| www.theory.org.uk/student-tips.htm | Online resources and links |

Annexes

Annexe A: Calculation of the qualification grade

Generic examples of calculation of the qualification grade above pass grade

Pearson will automatically calculate the qualification grade for learners when unit grades are submitted by the centre.

The two tables below (which are also included in *Section 5: Assessment and grading*) are used to calculate the qualification grade above pass. The generic examples that follow the tables demonstrate how the tables are used.

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

| Unit level | Points per unit value | | |
|----------------|-----------------------|----------|-------------|
| | Pass | Merit | Distinction |
| Level 1 | 3 | 4 | 5 |
| Level 2 | 5 | 6 | 7 |
| Level 3 | 7 | 8 | 9 |

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table below will achieve the qualification merit or distinction or distinction* grade.

Qualification grade

| Qualification | Points range above pass grade | | |
|---|-------------------------------|-------------|---------------|
| | Merit | Distinction | Distinction* |
| BTEC International Level 2 Certificate | 85–94 | 95–99 | 100 and above |
| BTEC International Level 2 Extended Certificate | 170–189 | 190–199 | 200 and above |
| BTEC International Level 2 Diploma | 340–379 | 380–399 | 400 and above |

Generic examples

Please note the following examples are generic and are not based on the units included in this specification.

Generic example 1

Achievement of pass qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a pass qualification grade and does not achieve the points to gain a merit grade.

| | Level | Unit value | Grade | Grade points | Points per unit = unit value x grade points |
|-----------------------------------|-------|------------|-------------|--------------|---|
| Unit 1 | 2 | 5 | Pass | 5 | $5 \times 5 = 25$ |
| Unit 2 | 2 | 5 | Pass | 5 | $5 \times 5 = 25$ |
| Unit 3 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Qualification grade totals | | 15 | Pass | | 80 |

Generic example 2

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a merit qualification grade.

| | Level | Unit value | Grade | Grade points | Points per unit = unit value x grade points |
|-----------------------------------|-------|------------|--------------|--------------|---|
| Unit 1 | 2 | 5 | Pass | 5 | $5 \times 5 = 25$ |
| Unit 2 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Unit 3 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Qualification grade totals | | 15 | Merit | | 85 |

Generic example 3

Achievement of distinction qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a distinction qualification grade.

| | Level | Unit value | Grade | Grade points | Points per unit = unit value x grade points |
|-----------------------------------|-------|------------|--------------------|--------------|---|
| Unit 1 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Unit 2 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Unit 3 | 2 | 5 | Distinction | 7 | $5 \times 7 = 35$ |
| Qualification grade totals | | 15 | Distinction | | 95 |

Generic example 4

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Extended Certificate, qualification value of 30, achieves the points required to gain a merit qualification grade.

| | Level | Unit value | Grade | Grade points | Points per unit = unit value x grade points |
|-----------------------------------|-------|------------|--------------|--------------|---|
| Unit 1 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Unit 2 | 2 | 5 | Pass | 5 | $5 \times 5 = 25$ |
| Unit 3 | 2 | 5 | Distinction | 7 | $5 \times 7 = 35$ |
| Unit 6 | 2 | 10 | Pass | 5 | $10 \times 5 = 50$ |
| Unit 8 | 3 | 5 | Pass | 7 | $5 \times 7 = 35$ |
| Qualification grade totals | | 30 | Merit | | 175 |

Generic example 5

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Diploma, qualification value of 60, achieves the points required to gain a merit qualification grade.

| | Level | Unit value | Grade | Grade points | Points per unit = unit value x grade points |
|-----------------------------------|-------|------------|--------------|--------------|---|
| Unit 1 | 2 | 5 | Merit | 6 | $5 \times 6 = 30$ |
| Unit 2 | 2 | 5 | Pass | 5 | $5 \times 5 = 25$ |
| Unit 3 | 2 | 5 | Distinction | 7 | $5 \times 7 = 35$ |
| Unit 6 | 2 | 10 | Merit | 6 | $10 \times 6 = 60$ |
| Unit 9 | 1 | 5 | Merit | 4 | $5 \times 4 = 20$ |
| Unit 10 | 2 | 10 | Distinction | 7 | $10 \times 7 = 70$ |
| Unit 11 | 2 | 10 | Merit | 6 | $10 \times 6 = 60$ |
| Unit 14 | 2 | 10 | Merit | 6 | $10 \times 6 = 60$ |
| Qualification grade totals | | 60 | Merit | | 360 |

Annexe B: Grading domains – BTEC International Level 2 generic grading domains

| Grading domain 1 | Indicative characteristics – merit | Indicative characteristics – distinction |
|---|--|---|
| <p>Application of knowledge and understanding</p> <p>(Learning outcome stem <i>understand or know</i>)</p> | <ul style="list-style-type: none"> • Show depth of knowledge and development of understanding in given situations (for example explain why, make judgements based on analysis). • Apply and/or select relevant concepts. • Apply knowledge to different contexts. • Apply knowledge to non-routine contexts (i.e. assessor selection). • Make comparisons. • Show relationships between pass criteria. | <ul style="list-style-type: none"> • Synthesise knowledge and understanding across pass/merit criteria. • Evaluate concepts/ideas/actions. • Analyse/research and make recommendations. • Judges implications of application of knowledge/understanding. • Applies knowledge and understanding to complex activities/context. |
| Grading domain 2 | Indicative characteristics – merit | Indicative characteristics – distinction |
| <p>Development of practical and technical skills</p> <p>(Learning outcome stem <i>be able to</i>)</p> | <ul style="list-style-type: none"> • Use advanced techniques/processes/skills successfully. • Act under limited supervision/ demonstrate independence (note: pass cannot require support). • Apply to non-routine activities. • Demonstrate within time and/or resource constraints. • Produce varied solutions (including non-routine). • Modify techniques/processes to situations. | <ul style="list-style-type: none"> • Demonstrate creativity/originality/own ideas. • Apply skill(s) to achieve higher order outcome. • Select and use successfully from a range of advanced techniques/processes/skills. • Reflects on skill acquisition and application. • Justifies application of skills/methods. • Makes judgements about risks and limitations of techniques/processes. • Innovates or generates of application of techniques/processes for new situations. |

| Grading domain 3 | Indicative characteristics – merit | Indicative characteristics – distinction |
|--|---|--|
| <p>Personal development for occupational roles</p> <p>(Any learning outcome stem)</p> | <ul style="list-style-type: none"> • Takes responsibility in planning and undertaking activities. • Reviews own development needs. • Finds and uses relevant information sources. • Acts within a given work-related context showing understanding of responsibilities. • Identifies responsibilities of employers to the community and the environment. • Applies qualities related to the vocational sector. • Internalises skills/attributes (creating confidence). | <ul style="list-style-type: none"> • Manages self to achieve outcomes successfully. • Plans for own learning and development through the activities. • Analyses and manipulates information to draw conclusions. • Applies initiative appropriately. • Assesses how different work-related contexts or constraints would change performance. • Takes decisions related to work contexts. • Applies divergent and lateral thinking in work-related contexts. • Understands interdependence. |
| Grading domain 4 | Indicative characteristics – merit | Indicative characteristics – distinction |
| <p>Application of generic skills</p> <p>(Any learning outcome stem)</p> | <ul style="list-style-type: none"> • Communicates using appropriate technical/professional language. • Makes judgements in contexts with explanations. • Explains how to contribute within a team. • Makes adjustments to meet the needs/ expectations of others (negotiation skills). • Select and justify solutions for specified problems. | <ul style="list-style-type: none"> • Presents self and communicates information to meet the needs of a typical audience. • Takes decisions in contexts with justifications. • Produces outputs subject to time/ resource constraints. • Reflects on own contribution to working within a team. • Generate new or alternative solutions to specified problems. |

Annexe C: National Occupational Standards

The grid below maps the knowledge covered in the Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma in Creative Media Production against the general categories of the Skillset National Occupational Standards.

KEY

✓ indicates that the Pearson BTEC Level 2 qualifications cover all of the underpinning knowledge of the NOS

indicates partial coverage of the NOS

a blank space indicates no coverage of the underpinning knowledge

| National Occupational Standards | Units | | | | | | | | | | |
|--------------------------------------|-------|---|---|---|---|---|---|---|---|----|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| Animation | | | | | | | | | | ✓ | |
| Broadcast Journalism | | | | | | | | | | | |
| Camera | | | | | ✓ | | | | | | |
| Directors | | | | | ✓ | | | | | | |
| Editing | | | | | ✓ | | | | | | |
| Interactive Media and Computer Games | | | | | | ✓ | | ✓ | | | ✓ |
| Lighting for Film and Television | | | | | ✓ | | | | | | |
| Multimedia and Print Journalism | | | | | | | | | | | |
| Photo Imaging | | | | | | | | | ✓ | | |
| Production (Film and TV) | | | | | ✓ | | | | | | |
| Publishing | | | | | | | ✓ | | | | |
| Radio Content Creation | | | | | | ✓ | | | | | |
| Sound | | | | | ✓ | ✓ | | | | | |
| 'F' and 'X' units | | | | | | | | | | | |

| National Occupational Standards | Units | | | | | | | | | |
|--------------------------------------|-------|----|----|----|----|----|----|----|----|----|
| | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| Animation | | | | | | | ✓ | ✓ | | |
| Broadcast Journalism | | | | | | | | ✓ | ✓ | |
| Camera | | | | | | | ✓ | | ✓ | |
| Directors | | | | | | | | | ✓ | |
| Editing | | | | | | | | | ✓ | |
| Interactive Media and Computer Games | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | | |
| Lighting for Film and Television | | | | | | | | | | |
| Multimedia and Print Journalism | | | | | | | | ✓ | ✓ | |
| Photo Imaging | ✓ | ✓ | | | ✓ | | ✓ | | | |
| Production (Film and TV) | | | | | | | | ✓ | ✓ | |
| Publishing | | | | | | | | ✓ | | |
| Radio Content Creation | | | | | | | ✓ | ✓ | ✓ | |
| Sound | | | | | | | | | ✓ | |
| 'F' and 'X' units | | | | | | | | | | |

January 2016

For further information about the qualifications featured in this specification or other Pearson qualifications, please visit our website qualifications@pearson.com.

© Pearson Education Limited 2016

**Pearson Education Limited. Registered in England and Wales No. 872828
Registered Office: 80 Strand, London WC2R 0RL.
VAT Reg No GB 278 537121**