



Pearson  
BTEC

Certificate  
Extended Certificate  
Diploma

# Specification

## BTEC FIRST CREATIVE DIGITAL MEDIA PRODUCTION

**From September 2018**

BTEC Level 1/Level 2 First Certificate in Creative Digital Media Production

BTEC Level 1/Level 2 First Extended Certificate in Creative Digital Media Production

BTEC Level 1/Level 2 First Diploma in Creative Digital Media Production

**Issue 6**



**Pearson  
BTEC Level 1/Level 2  
First Certificate  
in Creative Digital Media Production**

**Pearson  
BTEC Level 1/Level 2  
First Extended Certificate  
in Creative Digital Media Production**

**Pearson  
BTEC Level 1/Level 2  
First Diploma in  
Creative Digital Media Production**

**Specification**

First teaching September 2018

Issue 6

## **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 qualifications website at [qualifications.pearson.com](https://qualifications.pearson.com). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)

## **About Pearson**

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This specification is Issue 6. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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

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## Summary of Pearson BTEC Level 1/Level 2 Certificate, Extended Certificate and Diploma in Creative Digital Media Production Issue 6 changes

Summary of changes made between previous issue and this current issue	Page/section number
TQT for the Certificate has changed to 320. TQT for the Extended Certificate has changed to 480. TQT for the Diploma has changed to 640.	Page 6

Summary of changes made between Issue 4 and Issue 5	Page/section number
The introductory sections of the specification have been refreshed to give you a summary of how the BTEC Firsts have been designed.	Sections 1, 2 and 3
Changes to the structures of the qualifications.	Section 4
The wording in <i>Section 8 Internal assessment</i> subsection <i>Dealing with malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 39
Updated Learner Assessment Submission and Declaration form.	Section 9
<i>Section 10 Awarding and reporting the qualifications</i> The wording under <i>Calculation of qualification change</i> has been updated.	Page 44
<b>Unit 2: Planning and Pitching a Digital Media Product</b> <i>Learning aim A: Understand how to develop ideas for a digital media product</i> Topic A.4 Planning issues <ul style="list-style-type: none"> <li>PCC (Press Complaints Commission) updated to IPSO (Independent Press Standards Organisation)</li> </ul>	Page 67
<b>Unit 4: Digital Audio Production</b> <i>Learning aim B: Understand the technical requirements for digital audio Production</i> Topic B.1 Audio industry technology and terminology Adding a bullet point under listening systems: <ul style="list-style-type: none"> <li>Bluetooth</li> </ul>	Page 91
<b>Unit 22 Topic C.5 Distribution and exhibition</b> First Bullet point – last sub-bullet point, text changed from ‘burn to disc’ to ‘file transfer or save to USB’.	Page 319

If you need further information on these changes or what they mean, please contact us via our website at: [qualifications.pearson.com](http://qualifications.pearson.com).



# Welcome to your BTEC First specification

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record in improving motivation and achievement among young learners. Additionally, BTECs provide progression routes to the next stage of education or to employment.

## What are the key principles of the BTEC Firsts?

To support young people to succeed and progress in their education, we have drawn on our consultation and embedded four key design principles into the BTEC Firsts.

### 1 Standards: a common core and external assessment

Each Level 2 BTEC First qualification has an essential core of knowledge and applied skills. We have introduced external assessment appropriate to the sector. This provides independent evidence of learning and progression alongside the predominantly portfolio-based assessment.

### 2 Quality: a robust quality-assurance model

Building on strong foundations, we have further developed our quality-assurance model to ensure robust support for learners, centres and assessors.

We will make sure that:

- every BTEC learner's work is independently scrutinised through the external assessment process
- every BTEC assessor will take part in a sampling and quality review during the teaching cycle
- we visit each BTEC centre every year to review and support your quality processes.

We believe this combination of rigour, dialogue and support will underpin the validity of the teacher-led assessment and the learner-centric approach that lie at the heart of BTEC learning.

### 3 Breadth and progression: a range of options building on the mandatory units, contextualised English and mathematics

The **mandatory units** assess knowledge, understanding and skills that are essential to the curriculum area or vocational industry. These mandatory units ensure that all learners receive a thorough grounding in the sector to support progression to their next stage in education or employment.

The **optional specialist units** provide a closer focus on a vocational area, supporting progression to a more specialised Level 3 vocational or academic course or to an Apprenticeship.

Opportunities to develop skills in English and mathematics are indicated in the units where appropriate. These give learners the opportunity to practise these essential skills in naturally occurring and meaningful contexts, where appropriate to the sector.

#### **4 Recognising achievement: opportunity to achieve at Level 1**

The BTEC Firsts will continue to provide for the needs of learners who are aiming to achieve a Level 2 qualification. However, we have recognised that for some learners achieving this standard in all units in one to two years may not be possible. Therefore, the qualifications have been designed as Level 1/Level 2 qualifications with grades available at Level 2 and at Level 1 Pass.

#### **Improved specification and support**

In our consultation, we also asked about what kind of guidance you, as teachers and tutors, need. As a result, we have streamlined the specification to make the units easier to navigate, and we provide enhanced support in the accompanying *Delivery Guide*.

#### **Thank you**

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who helped to shape these new qualifications. We hope you enjoy teaching the course.



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# Purpose of this specification

The purpose of this specification, as defined by Ofqual, is to set out:

- the objectives of each qualification in the suite
- any other qualification that a learner must complete before taking a qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualifications
- units that a learner must complete before a qualification can be awarded, and any optional routes
- any other requirements that a learner must have satisfied before they can be assessed, or before a qualification can be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualifications (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials (supplied separately)
- any specified levels of attainment.

## Qualification titles and Qualification Numbers

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Certificate in Creative Digital Media Production</b>
Qualification Number (QN)	<b>600/7045/6</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Creative Digital Media Production</b>
Qualification Number (QN)	<b>601/0167/2</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Diploma in Creative Digital Media Production</b>
Qualification Number (QN)	<b>601/0166/0</b>

These qualifications are on the Regulated Qualifications Framework (RQF).

Your centre should use the Qualification Number (QN) when seeking funding for your learners.

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information on certification is in our *UK Information Manual*, available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

# 1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory Level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learned in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In the Creative Digital Media Production sector, typical employment opportunities may include working as a junior graphic or web designer.

These qualifications are intended primarily for learners in the 14–19 age group, but they may also be used by other learners who wish to gain an introductory understanding of a vocational area. When taken as part of a balanced curriculum, there is a clear progression route to a Level 3 course or an Apprenticeship.

BTECs are vocationally-related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. Additionally, they are popular and effective because they engage learners to take responsibility for their own learning and to develop skills that are essential for the modern-day workplace. These skills include: teamworking; working from a prescribed brief; working to deadlines; presenting information effectively; and accurately completing administrative tasks and processes. BTEC Firsts motivate learners and open doors to progression to further study and responsibility in the workplace.

## The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite:

- Application of Science
- Applied Science
- Art and Design
- Business
- Children's Play, Learning and Development
- Construction and the Built Environment
- Creative Digital Media Production
- Engineering
- Health and Social Care
- Hospitality
- Information and Creative Technology
- Music
- Performing Arts
- Principles of Applied Science
- Public Services
- Sport
- Travel and Tourism.

Visit [qualifications.pearson.com](https://www.pearson.com/qualifications) for information about these qualifications.

## Objectives of the BTEC First suite

The BTEC First suite will:

- enable you, as teachers, tutors and training providers, to offer a high-quality vocational and applied curriculum that is broad and engaging for all learners
- help you to secure a balanced curriculum overall, so that learners in the 14–19 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- provide learners with opportunities to link education and the world of work in engaging, relevant and practical ways
- enable learners to enhance their English and mathematical competence in relevant, applied scenarios
- support learners' development of transferable interpersonal skills, including working with others, problem solving, independent study, and personal, learning and thinking skills
- provide learners with a route through education that has clear progression pathways to further study or an Apprenticeship.

## Breadth and progression

These qualifications have a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways within a sector. This gives learners the opportunity to:

- gain a broad understanding and knowledge of a vocational sector
- investigate areas of specific interest
- develop essential skills and attributes prized by employers, further education colleges and higher education institutions.

This suite of qualifications provides opportunities for learners to progress to either academic or more specialised vocational pathways.

## Progression from Level 1

These qualifications have been designed to provide progression from the following qualifications, which contain sector-relevant content at Level 1:

- Pearson BTEC Level 1 Award in Creative Digital Media Production
- Pearson BTEC Level 1 Certificate in Creative Digital Media Production
- Pearson BTEC Level 1 Diploma in Creative Digital Media Production.

These qualifications are also designed to provide progression from the following qualifications:

- Pearson BTEC Level 1 Certificate in Vocational Studies
- Pearson BTEC Level 1 Diploma in Vocational Studies.

See our website for further details.

## 2 Key features of the BTEC First suite of qualifications

The BTEC Level 1/Level 2 First qualifications:

- have a range of sizes in the suite
- are Level 2 qualifications; learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass
- have smaller sizes in the suite primarily aimed at learners aged 14 years and over, while the Extended Certificate and Diploma have been designed for those aged 16 years and over
- are available on the Regulated Qualifications Framework (RQF)
- present knowledge in a work-related context
- give learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provide opportunities for synoptic assessment through applying skills, knowledge and understanding gained to realistic or work-related tasks, such as projects and work experience, and to deepen learning through more specialist units.

The Pearson BTEC Level 1/Level 2 First **Award**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- is graded from Level 2 P to Level 2 D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Certificate**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Extended Certificate**:

- has mandatory and optional specialist units
- has 16.67 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Diploma**:

- has mandatory and optional specialist units
- has 12.5 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

## Total qualification time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is expected learners will be required to undertake in order to complete and show achievement for the qualification: this is the Total Qualification Time (TQT).

The TQT value indicates the size of a qualification.

Within this, Pearson will also identify the number of Guided Learning Hours (GLH) that we expect a centre delivering the qualification will need to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, such as lessons, tutorials, online instruction and supervised study.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

Qualifications can also have a credit value, which is equal to one tenth of TQT, rounded to the nearest whole number.

## Qualification sizes for BTEC Firsts in the Creative Digital Media Production sector

This suite of BTEC Level 1/Level 2 Firsts for the Creative Digital Media Production sector is available in the following sizes:

	GLH	TQT
First Award	120	160
First Certificate	240	320
First Extended Certificate	360	480
First Diploma	480	640



## **Types of units in the qualifications**

The BTEC First qualifications have mandatory units and optional specialist units. See *Section 4 Qualification structures* for more detailed information. For these qualifications, learners will need to complete all the mandatory units and, where appropriate, a selection of optional specialist units. This is to ensure that all learners have broad and balanced coverage of the vocational sector.

### **Mandatory units**

Mandatory units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19-year-old learners. These units support the remainder of the learning needed for these qualifications. There will be both internal- and external assessment.

### **Optional specialist units**

The remaining units in these qualifications are sector-specific, optional specialist units. These units focus on a particular area within the vocational sector and give learners an opportunity to demonstrate knowledge, skills and understanding.



**Pearson BTEC  
Level 1/Level 2  
First Certificate,  
Extended Certificate  
and Diploma in  
Creative Digital Media Production**



### 3 Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Creative Digital Media Production

#### Rationale for the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Creative Digital Media Production

##### Aims

The aims of all qualifications in the BTEC First suite in Creative Digital Media Production are to:

- inspire and enthuse learners to consider a career in the Creative Digital Media Production sector
- give learners the opportunity to gain broad knowledge and understanding of, and develop skills in, the Creative Digital Media Production sector
- support progression to specialised Level 3 qualifications in Creative Digital Media Production, or to an Apprenticeship
- give learners the potential opportunity, in due course, to enter employment in a wide range of job roles.

Specific aims of the **BTEC First Certificate** in Creative Digital Media Production are to:

- add breadth to learners' knowledge and understanding of the Creative Digital Media Production sector as part of their career progression and development plans
- support learners who have had some achievement in their Key Stage 4 programme and who wish to 'top up' their Level 2 achievement to progress to employment or other qualifications.

Specific aims of the **BTEC First Extended Certificate** in Creative Digital Media Production are to:

- build on learner achievement and interest developed through related Level 1 or Level 2 qualifications in Creative Digital Media Production, including the Pearson BTEC Level 1/Level 2 First Award and Certificate in Creative Digital Media Production
- allow learners to specialise or to deepen their understanding through the provision of a broad range of optional specialist units
- provide a comprehensive and challenging programme of study related to Creative Digital Media Production that is particularly suited to post-16 learners who have the relevant interest and aptitude to progress in the sector
- give learners the potential opportunity to progress to employment or to employment in a wide range of job roles across the Creative Digital Media Production sector, for example photographer's assistant, sound recordist, editorial assistant, junior web designer and games tester.

Specific aims of the **BTEC First Diploma** in Creative Digital Media Production are to:

- allow learners to further specialise by including units that require 60 Guided Learning Hours of study
- give learners opportunities to develop transferable skills related to study and vocational application that provide a platform for success both within Creative Digital Media Production and elsewhere.

## The provision for study in the BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma

### BTEC First Certificate and Extended Certificate

This qualification includes three **mandatory units** that form the fundamental knowledge and understanding of creative digital media production principles. Two of the three mandatory units – *Unit 1 Digital Media Sectors and Audiences* and *Unit 2: Planning and Pitching a Digital Media Product* appear in all four sizes of the qualification. The qualifications include a choice of optional specialist units, thereby providing an opportunity to develop a broader understanding of the Creative Digital Media Production sector. In addition, it introduces a limited number of specialist areas and the opportunity to acquire some of the practical skills identified by employers as the fundamental building blocks for future competence in the workplace. All the units can be viewed in the Summary of units in the BTEC Level 1/Level 2 First in Creative Digital Media Production in *Annexe D*.

### BTEC First Diploma

In the Diploma, there is an additional **mandatory unit** that helps learners develop the ability to draw together and apply learning in vocational applications.

### Mandatory units

These units underpin the fundamental knowledge and understanding of the creative digital media sector. Unit 2 must be taken alongside the optional specialist units and focuses on communication techniques.

- *Unit 1: Digital Media Sectors and Audiences* – in this unit, learners will explore the digital media industry and all the five key sectors that fall under it (Digital Moving Image, Digital Audio Production, Digital Publishing, Website Production and Digital Games Production). They will also explore the different types of audiences and how audiences can engage with each sector.
- *Unit 2: Planning and Pitching a Digital Media Product* – in this unit, learners will use their verbal, written and visual communication skills to enable them to formulate, develop and pitch ideas for a product, which they then plan to produce.
- *Unit 8: Media Industry in Context (externally assessed)* – this unit has been added in the Certificate as a mandatory unit. This is to give learners studying the larger-sized qualification the ability to contextualise their work in creative digital media by understanding the wider media landscape, the organisations within it, how they are funded and their working practices. This complements Unit 1 (which looks ‘inwards’ at media sectors and how audiences consume media) and in contrast looks ‘outwards’ at the bigger picture of local, national and global media and how organisations of all sizes and structures produce media.

In the Diploma there are additional mandatory units that helps learners develop:

- understanding of the sector, and how it communicates to audiences:
  - Unit 21: Deconstructing Media Products
- the ability to draw together and apply learning in vocational applications:
  - Unit 22: Final Digital Production Project.

## Optional specialist units

The optional specialist units offer centres flexibility to tailor the programme to the local area and give learners the opportunity to pursue more specialist interests. These units may be selected to:

- extend knowledge and understanding developed in mandatory units:
  - for example, by applying core learning to produce a media product for a specific audience or sector.
- deepen and enhance practical application of vocational skills:
  - for example, by producing a media product to a brief and developing production skills (in filmmaking, radio production, desktop publishing, web or games design, editing or photography).
- provide synopticity:
  - for example, each unit is designed to link with other units so the learning acquired in one contributes to the development of knowledge, skills and understanding within another, e.g. *Unit 3: Digital Moving Image Production* requires an understanding of sound which can be explored in more detail by linking to *Unit 4: Digital Audio Production*.
- develop general work-related skills:
  - for example, by researching and developing ideas, managing production and working to a brief to produce a product that meets the client's needs.

## Optional specialist units are split into two groups (A and B):

- Group A units are 30 GLH production units covering each of the five media sectors, of which learners must choose at least **one**. These units feature in the Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production.
- Group B units are three larger 60 GLH units and four 30 GLH units that provide more in-depth study and may be taken in order to build on the learning carried out in the group A units.

## Optional specialist units – Group A

In this qualification, learners are required to take at least **one** of the following **five** optional specialist units. These units are available in the Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production qualification and provide learners with a broad understanding of production within the five main sectors of the industry.

- *Unit 3: Digital Moving Image Production* – in this unit, learners investigate key features of digital moving image productions, including structures and generic conventions. Practical production focuses on the use of camerawork and how it is used to convey meaning in a specific product.
- *Unit 4: Digital Audio Production* – in this unit, learners explore techniques and procedures for recording digital audio in different locations and under different conditions with appropriate microphones. Practical production focuses on the recording of audio for particular digital media products.
- *Unit 5: Digital Publishing Production* – in this unit, learners will gain the knowledge and skills required for the design and development of digitally published products. They will also understand how to source materials and combine them to create a whole product. Learners will organise and manage the production of a digitally published product.

- *Unit 6: Website Production* – in this unit, learners will explore the technical requirements for website production, how to organise and manage the production of a website, and how to plan and prepare suitable content. Practical production will focus on the production of a website with working pages and hyperlinks.
- *Unit 7: Digital Games Production* – in this unit, learners will gain knowledge of 2D and 3D digital games platforms and audiences. Learners will then choose either a 2D or 3D game as the focus for practical production and will create pre-visuals for it as well as documenting all aspects of the game and the requirements of the player. A working game demo will be produced using assets that are placed in a game engine.

### Optional specialist units – Group B

These units provide opportunities to deepen the learning carried out in group A.

- Learners can study an additional area of a media sector to help build their knowledge, understanding and skills. For example, a learner could take *Unit 7: Digital Games Production* and *Unit 11: Animation for Digital Media* to complement their learning within this sector, since animation can be part of digital games production. Alternatively a learner could take *Unit 6: Website Production* and then, to build on their skills of writing for a website, complete *Unit 14: Writing for Digital Media*.
- *Unit 9: Digital Editing for Moving Image* – this unit looks at editing techniques and styles across different formats. The unit builds on *Unit 3: Digital Moving Image Production* and *Unit 7: Digital Games Production* as learners can learn how to edit moving images for films or digital games they have produced.
- *Unit 10: Digital Photography for a Media Product* – this unit focuses on photographic techniques and practices for media products across all sectors as well as understanding equipment and functions in a range of environments. This unit builds on *Unit 5: Digital Publishing Production* and *Unit 6: Website Production*, as learners will learn how to take photographs suitable for different types of digital media.
- *Unit 11: Animation for Digital Media* – this unit is about understanding animation, including influential animators and styles, and producing animation for a specific media product. It has a detailed focus on animation tools and techniques and builds on *Unit 3: Digital Moving Image Production*, *Unit 6: Website Production* and *Unit 7: Digital Games Production* as learners will learn how to produce animation suitable for a variety of digital media, such as a film, a TV production, a website or a digital game.
- *Unit 12: Digital Audio Editing* – this unit provides a detailed focus on audio editing techniques, editing more than one element of sound (dialogue, music and sound effects) and being able to edit down material to fit a given timeframe. This unit builds on *Unit 4: Digital Audio Production* and *Unit 3: Digital Moving Image Production* as learners will understand how to edit audio for radio, film or television.
- *Unit 13: Graphic Design for Digital Media* – this unit provides a detailed focus on graphics design production (desktop publishing, motion graphics and web graphics) for media products across sectors and learners will understand file types, image resolution, digital tools, image output, and interactive graphics. This unit builds on *Unit 3: Digital Moving Image Production*, *Unit 5: Digital Publishing Production*, *Unit 6: Website Production* and *Unit 7: Digital Games Production* where graphics are part of the work learners may produce as part of their final product, for example title sequences or e-magazine pages.



- *Unit 14: Writing for Digital Media* – this unit provides a detailed focus on the different writing styles, designs and modes of address across various digitally published media that require text. Journalistic techniques of editing, drafting, timings and sub-editing are covered through practical application of learning. This unit builds on *Unit 5: Digital Publishing Production* and *Unit 6: Website Production*, as learners will learn how to produce an effective piece of writing suitable for a specified media product.
- *Unit 15: Digital Games Testing* – this unit provides a detailed focus on quality assurance methods used within the games industry. Testing techniques are thoroughly examined and applied to digital games to establish software and hardware malfunctions before distribution. Learners will understand how to build a bug report for a digital game and suggest solutions to fix problems. This unit builds on *Unit 7: Digital Games Production*.

Although these units build on the optional specialist units in group A they can all also be taken as stand-alone units and do not require the learner to have taken the associated production units in group A.

### Endorsed titles

There are no pathways in the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Creative Digital Media Production.

### Assessment approach

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Creative Digital Media Production include two externally-assessed units. This will help learners as they progress either into higher levels of vocational learning or to related academic qualifications.

The remaining units are internally assessed. Internal assessment allows learners to develop a wider range of skills and provides evidence towards meeting the unit assessment criteria. Evidence for assessment can be generated through a range of activities, including role play, practical performance and verbal presentations.

Delivery strategies should reflect the nature of work in the Creative Digital Media Production sector by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples, wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure that learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking account of the industry standards for behaviour and performance.

### Progression opportunities

The BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Creative Digital Media Production provide the knowledge, skills and understanding for Level 2 learners to progress to:

- other Level 2 vocational qualifications and related competence-based qualifications for the Creative Digital Media Production sector
- Level 3 vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 National in Creative Digital Media Production.

## English and mathematics

English and mathematics are essential for progression to further education and employment.

The BTEC First Certificate, Extended Certificate and Diploma in Creative Digital Media Production support the development of Level 2 English and mathematics knowledge and skills. Opportunities to develop skills are indicated within unit assessment criteria grids. These will give learners the opportunity to enhance and reinforce skills related to these areas in naturally occurring relevant contexts.

## Developing employability skills

One of the main purposes of BTEC qualifications is to help learners to progress, ultimately, to employment. Employers require learners to have certain technical skills, knowledge and understanding, but they also require employees to demonstrate employability skills. These skills enable learners to adapt to the roles needed to survive in the global economy and enhance their effectiveness in the workplace.

Employability skills include: self-management, teamworking, business and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

The Pearson BTEC Level 1/Level 2 First Extended Certificate and Diploma in Creative Digital Media Production enable centres to work with project briefs from employers so learners can experience real life business scenarios. For example, a learner might use a brief (which has been incorporated into an assignment) from an advertising agency to produce a TV commercial (*Unit 19: Advertising Production*). This will provide learners with first-hand understanding of what it is like to work for a client, giving them the opportunity to develop knowledge, skills and understanding within realistic media environments.

Throughout the **BTEC First suite** in Creative Digital Media Production, learners should develop a range of employability skills, engage with employers and carry out work-related activities. These opportunities are signposted in the *Suggested assignment* outlines at the end of each unit.

Within the BTEC First Diploma in Creative Digital Media Production, the mandatory synoptic unit requires learners to bring together the knowledge, skills and understanding they have gained from other units of study and choose a subject-related project topic of interest to them. Learners will then plan, carry out and reflect on their project using and developing key skills, such as independent investigative research, data processing and analysis, which are valued by employers and support progression to Level 3 qualifications.

For example, learners can develop:

- business awareness and customer awareness, as assignments are set in a vocational context
- IT skills, through units such as *Unit 13: Graphic Design for Digital Media*, where learners will be required to create graphics for a digital media product
- communication skills, through units such as *Unit 14: Writing for Digital Media*, which requires learners to produce written material for different audiences using different modes of address

- project-/self-management and independent-learning skills, through units such as *Unit 22: Final Digital Production Project*, where learners will manage an entire project, utilising schedules, resources and personnel.

### **Stakeholder support**

These qualifications reflect the needs of employers, further and higher education representatives and professional organisations. Key stakeholders were consulted during the development of these qualifications.

## 4 Qualification structures

The BTEC First suite of qualifications includes the:

- Award – 120 GLH
- Certificate – 240 GLH
- Extended Certificate – 360 GLH
- Diploma – 480 GLH.

Some units for the BTEC First suite appear only in certain qualification sizes. The *Summary of units* table (see *Annexe D*) lists each unit in the suite and how it is used in the individual qualifications.

The qualification structures show the permitted combinations for the qualifications.

If a learner has already achieved a BTEC Level 1/Level 2 First Award in the same sector, they may carry forward their unit results for use in the larger qualifications. It is the responsibility of the centre to ensure that the required number of guided learning hours and correct unit combination are adhered to.

The qualification structures for the Certificate, Extended Certificate and Diploma are listed on the following pages.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Creative Digital Media Production

The Pearson BTEC Level 1/Level 2 First Certificate in Creative Digital Media Production is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the three mandatory unit, at least one optional specialist units from group A and a choice of optional specialist units from group B to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Creative Digital Media Production qualification are Units 1 to 7. Please see Annex E for the structure of the BTEC Level 1/Level 2 First Award in Creative Digital Media Production qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Certificate in Creative Digital Media Production			
Unit	Mandatory units	Assessment method	GLH
1	Digital Media Sectors and Audiences	External	30
2	Planning and Pitching a Digital Media Product	Internal	30
8	Media Industry in Context	External	30
<b>Optional specialist units – Group A</b> Learners must complete at least <b>one</b> unit from this group			
3	Digital Moving Image Production	Internal	30
4	Digital Audio Production	Internal	30
5	Digital Publishing Production	Internal	30
6	Website Production	Internal	30
7	Digital Games Production	Internal	30
<b>Optional specialist units – Group B</b>			
9	Digital Editing for Moving Image	Internal	60
10	Digital Photography for a Media Product	Internal	60
11	Animation for Digital Media	Internal	60
12	Digital Audio Editing	Internal	30
13	Graphic Design for Digital Media	Internal	30
14	Writing for Digital Media	Internal	30
15	Digital Games Testing	Internal	30

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Extended Certificate in Creative Digital Media Production

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

These units will include:

- three mandatory units (totalling 90 GLH)
- a minimum of one unit from optional specialist Group A
- a choice of optional specialist units from Group A or B to reach a total of 360 GLH.

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Creative Digital Media Production			
Unit	Mandatory units	Assessment method	GLH
1	Digital Media Sectors and Audiences	External	30
2	Planning and Pitching a Digital Media Product	Internal	30
8	Media Industry in Context	External	30
<b>Optional specialist Group A</b> Learners must complete at least <b>one</b> unit from this group			
3	Digital Moving Image Production	Internal	30
4	Digital Audio Production	Internal	30
5	Digital Publishing Production	Internal	30
6	Website Production	Internal	30
7	Digital Games Production	Internal	30
<b>Optional specialist Group B</b>			
9	Digital Editing for Moving Image	Internal	60
10	Digital photography for a Media Product	Internal	60
11	Animation for Digital Media	Internal	60
12	Digital Audio Editing	Internal	30
13	Graphic Design for Digital Media	Internal	30
14	Writing for Digital Media	Internal	30
15	Digital Games Testing	Internal	30
16	Digital Art for a Media Product	Internal	30

	<b>Optional specialist Group B <i>continued</i></b>		
17	Digital Audio Mixing	Internal	30
18	Lighting for Moving Image	Internal	30

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Creative Digital Media Production

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- five mandatory units (totalling 210 GLH)
- four–six optional specialist units (totalling 270 GLH), of which at least one must be chosen from Group A.

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Creative Digital Media Production			
Unit	Mandatory units	Assessment method	GLH
1	Digital Media Sectors and Audiences	External	30
2	Planning and Pitching a Digital Media Product	Internal	30
8	Media Industry in Context	External	30
21	Deconstructing Media Products	Internal	60
22	Final Digital Production Project	Internal	60
<b>Optional specialist units Group A</b> Learners must complete at least <b>one</b> unit from this group			
3	Digital Moving Image Production	Internal	30
4	Digital Audio Production	Internal	30
5	Digital Publishing Production	Internal	30
6	Website Production	Internal	30
7	Digital Games Production	Internal	30
<b>Optional specialist units Group B</b>			
9	Digital Editing for Moving Image	Internal	60
10	Digital Photography for a Media Product	Internal	60
11	Animation for Digital Media	Internal	60
12	Digital Audio Editing	Internal	30
13	Graphic Design for Digital Media	Internal	30
14	Writing for Digital Media	Internal	30
15	Digital Games Testing	Internal	30



	<b>Optional specialist units Group B <i>continued</i></b>		
16	Digital Art for a Media Product	Internal	30
17	Digital Audio Mixing	Internal	30
18	Lighting for Moving Image	Internal	30
19	Advertising Production	Internal	60
20	Factual Media Production	Internal	60

## 5 Programme delivery

Pearson does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualifications using any mode of delivery (such as full time, part time, evening only or distance learning) that meets your learners' needs. As such, those already employed in the Creative Digital Media Production sector could study this qualification on a part-time basis, using industry knowledge and expertise gained from the workplace to develop evidence towards meeting the unit assessment criteria.

Whichever mode of delivery is used, your centre must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists who are delivering the units. This is particularly important for learners studying for the qualifications through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualifications by:

- using up-to-date and relevant teaching materials that make use of scenarios and case studies relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings, where feasible. For example, you can use promotional materials that have been developed by the Creative Digital Media Production
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace through volunteering, for example
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of local employers in giving examples of current work procedures and practices
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employers' help in stressing the importance of English and mathematical skills, and of wider skills in the world of work.

### Resources

As part of the approval process, your centre must make sure that the resource requirements below are in place before offering the qualifications.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualifications in accordance with current equality legislation.

Your centre should refer to the *Teacher guidance* section in the individual units to check for any specific resources required.

## Delivery approach

Your approach to teaching and learning should support the specialist vocational nature of BTEC First qualifications. These BTEC Firsts give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature.

Instruction in the classroom is only part of the learning process. You need to reinforce the links between the theory and practical application, and make sure that the knowledge base is relevant and up to date by using teaching methods and materials that allow learners to apply their learning to actual events and activities within the sector. Maximum use should be made of learners' experience where relevant, for example by encouraging them to reflect on their experience of work or the experiences of family and friends.

One of the important aspects of your approach to delivery should be to instil in learners who have a limited experience of the world of work, insight of the daily operations that are met in the vocational area being studied. It is suggested that the delivery of BTEC Firsts can be enriched and extended through the use of learning materials, classroom exercises and internal assessments that draw on current practice in and experience of the qualification sector being studied. This may include:

- vocationally specific workplace case-study materials
- visiting speakers and the assistance of local employers
- visits to local workplaces
- inviting relevant experts or contacts to come to speak to learners about their involvement in the creative digital media production sector
- visits to employers in the creative digital media production
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

## Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) in a sector-related context. See *Annexe A* for detailed information about PLTS, and mapping to the units in this specification.

## English and mathematics knowledge and skills

It is likely that learners will be working towards English and mathematics qualifications at Key Stage 4 or above. These BTEC First qualifications provide further opportunities to enhance and reinforce skills in English and mathematics in naturally occurring, relevant, work-related contexts.

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (\*).

## Functional Skills at Level 2

Your learners can use opportunities in their learning programme to develop and practise Functional Skills. *Annexe B* sets out where units and learning aims are of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. There may also be other opportunities to develop functional skills in programmes, for example through group work, research, employment-related activities and work experience.

## 6 Access and recruitment

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all those wishing to access the qualifications.

These are qualifications aimed at Level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualifications to make sure they meet their needs.

Your centre should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualifications.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during the teaching and assessment of the qualifications.

### Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First.

These qualifications can be taken as stand-alone qualifications or can extend the achievement that learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production qualification. Learners do this by taking additional units (see the *Information Manual* for further details) to make up the requisite number of Guided Learning Hours, ensuring the correct unit combination is adhered to, to fulfil the rules of combination. See *Section 4 Qualification structures*.

Please see *Annexe E* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production qualification.

## Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's equality policy requires all learners to have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners with a protected characteristic (as defined by equality legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison with learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications*.

Details on how to make adjustments for learners with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

Both documents are on our website.

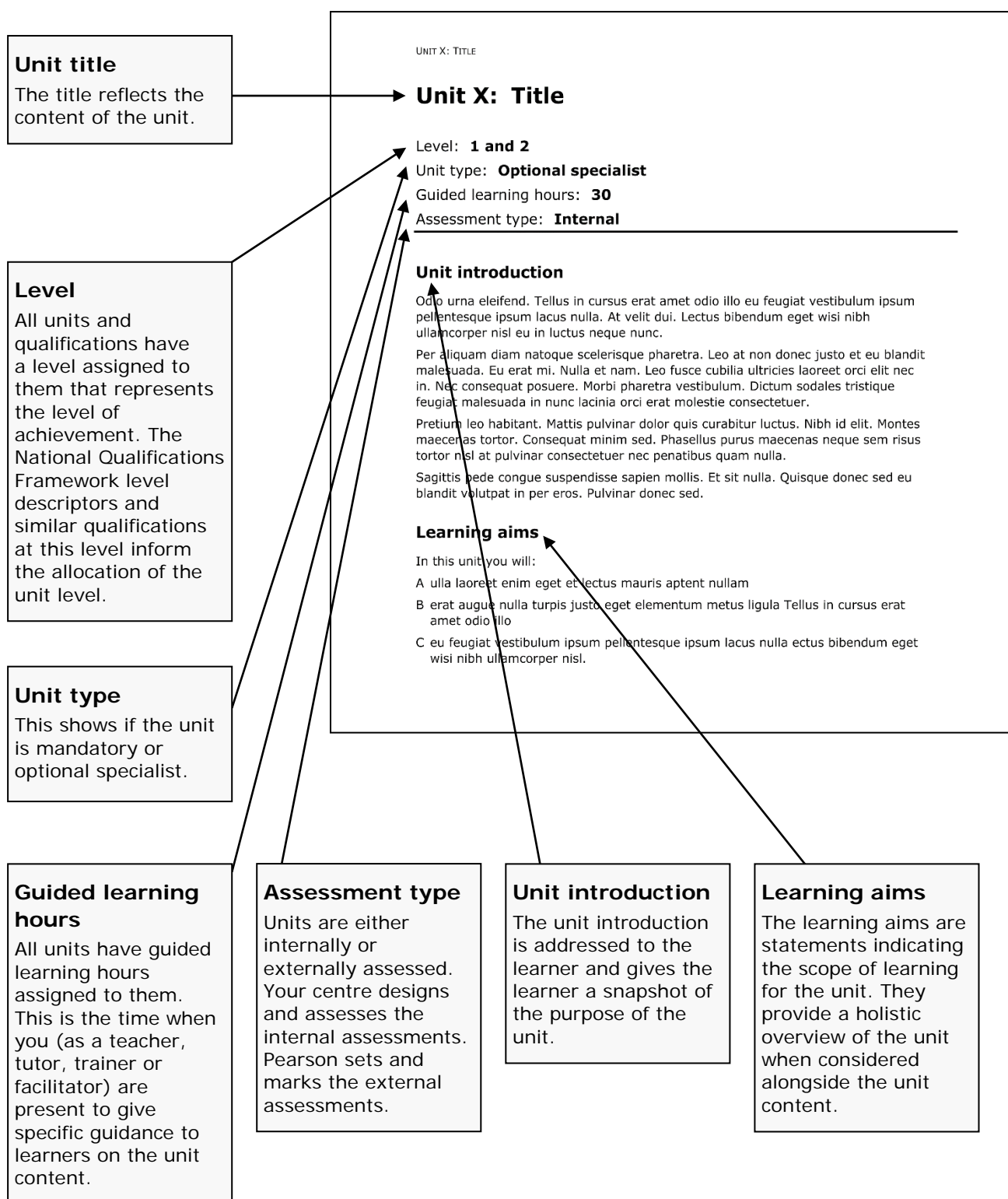
## Special consideration

You must operate special consideration in line with the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications* and the *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

## 7 The layout of units in the specification

Each unit is laid out using the headings given below. Unit X below is for **illustrative purposes only**.



UNIT X: TITLE
<b>Learning aims and unit content</b>
<b>What needs to be learnt</b>
<b>Learning aim A: Elit elit libero felis ligula ut</b>
<b>Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:</b> In cursus ac sem in urna: <ul style="list-style-type: none"> <li>erat dignissim eros sed</li> <li>ornare condimentum condimentum</li> <li>quis risus dui</li> <li>lutate magnis pede dui nibh aliquam</li> <li>scelerisque nec in ut orci arcu.</li> </ul> Elit elit libero felis ligula ut: <ul style="list-style-type: none"> <li>ac sem in urna assa in a mauris</li> <li>mattis dui interdum vitae aptent</li> <li>etiam nec nullam dum dui adipiscing</li> <li>adipiscing tellus at orci ut</li> <li>orem in nullam amet interdum commodo.</li> </ul> Vulputate magnis pede: <ul style="list-style-type: none"> <li>dolor quis curabitur luctus ibh id elit ontes maecenas tortor</li> <li>onsequat minim sed hasellus purus maecenas neque sem</li> <li>risus tortor nisl at pulvinar consectetur</li> <li>magnis pede dui nibh aliquam.</li> </ul> <b>Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetur:</b> <ul style="list-style-type: none"> <li>eleifend ellus in cursus erat</li> <li>amet odio illo eu feugiat vestibulum ipsum</li> <li>pellentesque ipsum lacus nulla velit du ectus bibendum eget</li> </ul>

## Learning aims and unit content

The unit content gives the basis for the teaching, learning and assessment for each learning aim. Topic headings are given, where appropriate.

Content covers:

- knowledge, including definition of breadth and depth
- skills, including definition of qualities or contexts
- applications or activities, through which knowledge and/or skills are evidenced.

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres

## Assessment criteria

The assessment criteria determine the minimum standard required by the learner to achieve the relevant grade. The learner must provide sufficient and valid evidence to achieve the grade.

UNIT X: TITLE

➔ Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Enim lorem et elit libero felis ligula ut			
1A.1 Amet interdum commodo sed facilisis.	2A.P1 Durna eleifend ellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum.	2A.M1 A lacus nulla velit dui ectus.	2A.D1 Ultrices ultrices ut cursus ac sem in urna assa in a mauris mattis ut. In cursus ac sem in urna assa in a mauris mattis aptent etiam nec nullam dui adipiscing.
1A.2 Iorem in nullam amet interdum commodo. empot sed facilisis.	2A.P2 Nostra pretium non elis mauris porttitor elit malesuada volutpat non ut volutpat.	2A.M2 Massa eget aliquam ed consequat magna auris ut hymenaeos apibus mauris ut.	
Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum			
1B.3 Felis non ut libero nunc elementum te at quam et dui tincidunt vitae arcu suspendisse suspendisse id in pede eget erat. #	2B.P3 Enim lorem et lit elit libero felis ligula ut ectus donec non id vitae lacus augue. #	2B.M3 Integer erat dignissim eros sed ornare condimentum condimentum quis risus dui ulputate magnis pede dui nibh aliquam. #	2B.D2 Neque magna consectetur scelerisque nec in ut orci arcu elit nec ut vitae lectus dolor sed cras utrum convallis assa bibendum nulla.
1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		



## Teacher guidance

While the main content of the unit is addressed to the learner, this section gives you additional guidance and amplification to aid your understanding and to ensure a consistent level of assessment.

**Resources** – identifies any special resources required for learners to show evidence of the assessment. Your centre must make sure that any requirements are in place when it seeks approval from Pearson to offer the qualification.

UNIT X: TITLE

## Teacher guidance

### Resources

Tellus in cursus erat amet odio illo:

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- cursus erat amet
- massa in a mauris mattis dui interdum vitae aptent etiam nec nullam amet interdum commodo empot sed.

Libero nunc elementum. Ante at quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et.

### Assessment guidance

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Per aliquam diam natoque scelerisque pharetra. Leo at non donec justo et eu blandit malesuada. Eu erat mi. Nulla et nam. Leo fusce cubilia ultricies laoreet orci elit nec in. Libero nunc elementum.

**Assessment guidance** – gives examples of the quality of work needed to differentiate the standard of work submitted. It also offers suggestions for creative and innovative ways in which learners can produce evidence to meet the criteria. The guidance highlights approaches and strategies for developing appropriate evidence.

**Suggested assignment outlines** – gives examples of possible assignment ideas. These are not mandatory. Your centre is free to adapt them, or you can design your own assignment outlines.

UNIT X: TITLE

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance, and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.D1	The local community magazine is running an article to introduce learners to the essential role played by the public services in protecting the community. You have been asked to write the article. You will research selected 'communities' and what their individual needs are. Use your research to support your article, which must provide an analysis of how two contrasting selected public services have worked to protect the communities you identified. You must consider the advantages gained through public services working together.	They types of evidence that you will produce include: • a magazine article that addresses the way in which two contrasting public services work to protect the community, and the advantages and disadvantages of public services working together • individual preparation notes to support your article, including research notes, interviews, questionnaires etc. • illustrations, where relevant, to support the article.

## 8 Internal assessment

### Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. This qualification can also be made available through the medium of Welsh, in which case learners may submit work in Welsh and/or English.

A learner taking the qualification may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

### Summary of internal assessment

For the Pearson BTEC Level 1/Level 2 First qualifications, the majority of the units are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and which relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example assignments, projects, 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 Lead Internal Verifier, when it will be used and assessed, and how long it will take, and how you 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 your implementation, delivery and assessment is consistent with national standards.

### Assessment and verification roles

There are three key roles involved in implementing assessment processes in your school or college, namely:

- Lead Internal Verifier
- Internal Verifier – the need for an Internal Verifier or Internal Verifiers in addition to the Lead Internal Verifier is dependent on the size of the programme in terms of assessment locations, number of assessors and optional paths taken. Further guidance can be obtained from your Vocational Quality Advisor or Centre Quality Reviewer if you are unsure about the requirements for your centre
- assessor.

**The Lead Internal Verifier** must be registered with Pearson and is required to train and standardise assessors and Internal Verifiers using materials provided by Pearson that demonstrate the application of standards. In addition, the Lead Internal Verifier should provide general support. The Lead Internal Verifier:

- has overall responsibility for the programme assessment plan, including the duration of assessment and completion of verification
- can be responsible for more than one programme
- ensures that there are valid assessment instruments for each unit in the programme
- ensures that relevant assessment documentation is available and used for each unit
- is responsible for the standardisation of assessors and Internal Verifiers using Pearson-approved materials
- authorises individual assessments as fit for purpose
- checks samples of assessment decisions by individual assessors and Internal Verifiers to validate that standards are being correctly applied
- ensures the implementation of all general assessment policies developed by the centre for BTEC qualifications
- has responsibility for ensuring learner work is authenticated
- liaises with Pearson, including the Pearson Standards Verifier.

**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 national standard 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, with the team leader or programme manager often being the registered Lead Internal Verifier.

Internal Verifiers must make sure that assessment is fully validated within your centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using only 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 national standards.

**Assessors** make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers in your school or college but the term ‘assessor’ refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with national standards. Assessors may also draft or adapt internal assessment instruments.

You 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 that 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

Internal assessment is the main form of assessment for this qualification, so preparing your learners for it is very important because they:

- 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 appreciate fully that all the work submitted for assessment must be their own.

You 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 between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners 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.

## Designing assessment instruments

An assessment instrument is any kind of activity or task that is developed for the sole purpose of assessing learning against the learning aims. When you develop assessment instruments you will often be planning them as a way to develop learners' skills and understanding. However, they must be fit for purpose as a tool to measure learning against the defined content and assessment criteria to ensure your final assessment decisions meet the national standard.

You should make sure that assessment tasks and activities enable learners to produce valid, sufficient, authentic and appropriate evidence that relates directly to the specified criteria within the context of the learning aims and unit content. You need to ensure that the generation of evidence is carefully monitored, controlled and produced in an appropriate timescale. This will help you to make sure that learners are achieving to the best of their ability and at the same time that the evidence is genuinely their own.

An assessment that is fit for purpose and suitably controlled is one in which:

- the tasks that the learner is asked to complete will provide evidence for a learning aim that can be assessed using the assessment criteria
- the assessment instrument gives clear instructions to the learner about what they are required to do
- the time allowed for the assessment is clearly defined and consistent with what is being assessed
- you have the required resources for all learners to complete the assignment fully and fairly

- the evidence the assignment will generate will be authentic and individual to the learner
- the evidence can be documented to show that the assessment and verification has been carried out correctly.

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. Learning aim coverage must not be split between assignments. In some cases it may be appropriate to cover a learning aim with two tasks or sub-tasks within a single assignment. This must be done with care to ensure the evidence produced for each task can be judged against the full range of achievement available in the learning aim for each activity. This means it is not acceptable to have a task that contains a Pass level activity, then a subsequent task that targets a Merit or Distinction level activity. However, it is possible to have two tasks for different assessed activities, each of which stretch and challenge the learners to aim to produce evidence that can be judged against the full range of available criteria.

When you give an assessment to learners, it must include:

- a clear title and/or reference so that the learner knows which assessment it is
- the unit(s) and learning aim(s) being addressed
- a scenario, context, brief or application for the task
- task(s) that enable the generation of evidence that can be assessed against the assessment criteria
- details of the evidence that the learner must produce
- clear timings and deadlines for carrying out tasks and providing evidence.

Your assessment tasks should enable the evidence generated to be judged against the full range of assessment criteria; it is important the learners are given the opportunity for stretch and challenge.

The units include guidance on appropriate approaches to assessment. Central features of vocational assessment are that it should be:

- current, i.e. it reflects the most recent developments and issues
- local, i.e. it reflects the employment context of your area
- flexible, i.e. it allows you as a centre to deliver the programme, making best use of the vocational resources that you have
- consistent with national standards, with regard to the level of demand.

Your centre should use the assessment guidance within units along with your local resource availability and guidance to develop appropriate assessments. It is acceptable to use and adapt resources to meet learner needs and the local employment context.

You need to make sure that the type of evidence generated fits with the unit requirement, that it is vocational in nature, and that the context in which the assessment is set is in line with unit assessment guidance and content. For many units, this will mean providing for the practical demonstration of skills. For many learning aims, you will be able to select an appropriate vocational format for evidence generation, such as:

- written reports, graphs, posters
- projects, project plans
- time-constrained practical assessments
- audio-visual recordings of portfolio, sketchbook, a working logbook etc.
- presentations.

## Authenticity and authentication

You can accept only evidence for assessment that is authentic, i.e. that is the learner's own and that can be judged fully to see whether it meets the assessment criteria.

You should ensure that authenticity is considered when setting assignments. For example, ensuring that each learner has a different focus for research will reduce opportunities for copying or collaboration. On some occasions it will be useful to include supervised production of evidence. Where appropriate, practical activities or performance observed by the assessor should be included.

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it to certify:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Your assessors should assess only learner evidence that is authentic. If they find through the assessment process that some or all of the evidence is not authentic, they need to take appropriate action, including invoking malpractice policies as required.

It is important that all evidence can be validated through verification. This means that it must be capable of being reassessed in full by another person. When you are using practical and performance evidence, you need to think about how supporting evidence can be captured through using, for example, videos, recordings, photographs, handouts, task sheets, etc. This should be submitted as part of the learner's evidence.

The authentication of learner evidence is the responsibility of your centre. If during external sampling a Pearson Standards Verifier raises concerns about the authenticity of evidence, your centre will be required to investigate further. Depending on the outcomes, penalties may be applied. At the end of this section, you can find an example of a template that can be used to record the declaration of learners in relation to the authenticity of the evidence presented for assessment.

## Applying criteria to internal assessments

Each unit and learning aim has specified assessment criteria. Your centre should use these criteria for assessing the quality of the evidence provided. This determines the grade awarded.

Unless specifically indicated by the assessment guidance, assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence. The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A final unit grade is awarded after all opportunities for achievement are given.

A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction, a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit, a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality
- to achieve a Level 2 Pass, a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if the Level 1 criteria are fully met. A Level 1 criterion is not achieved through failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at Level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally assessed units. There is no compensation within the unit.

## Assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given a full opportunity to show how they have achieved the learning aims covered by a final assessment. This is achieved 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. Your assessment plan 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.

Your 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

You should 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 Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept for 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 you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, 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 Lead Internal Verifier approves **one** opportunity to resubmit improved evidence.

The criteria used to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the tutor 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.

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 15 working days of the assessment decision being given to the learner, and within the same academic year. You 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.

You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements; for example, you 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 you provide opportunities to improve and resubmit evidence for assessment 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 will want to include evidence that has been resubmitted as part of the sample they will review.



## Appeals

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy would be a consideration of the evidence by a Lead Internal Verifier or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners.

If there is an appeal by a learner you must document the appeal and its resolution.

## Dealing with malpractice

### Learner Malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a JCQ Form M1 (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

### Teacher/centre Malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a JCQ Form M2(a) (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist. Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

## Reasonable adjustments to assessment

You are able to make adjustments to assessments to take account of the needs of individual learners in line with Pearson's Reasonable Adjustments and Special Considerations policy. In most instances this can be achieved simply by application of the policy, for example to extend time or adjust the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable.

## Special consideration

You must operate special consideration in line with Pearson's Reasonable Adjustments and Special Considerations policy. You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

## Exemplar for centres

### Learner Assessment Submission and Declaration

This sheet or a sheet fulfilling the same function must be completed by the learner and be provided for work submitted for assessment.

Learner name:		Assessor name:	
Issue date:	Submission date:	Submitted on:	
Programme:			
Unit:			
Assignment reference and title:			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Assignment task reference	Evidence submitted	Page numbers or description
Additional comments to the Assessor:		

<p>Learner declaration</p> <p>I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.</p> <p>Learner signature: _____ Date: _____</p>	
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## 9 External assessment

Externally-assessed units have the same grades as internally-assessed units:

- Level 2 – Pass, Merit, Distinction
- Level 1
- Unclassified.

The tables below show the type of external assessment and assessment availability for these qualifications.

<b>Unit 1: Digital Media Sectors and Audiences</b>	
Type of external assessment	This unit is assessed externally using a paper-based exam marked by Pearson. The assessment must be taken by the learner under examination conditions.
Length of assessment	The external assessment will be 1 hour.
No. of marks	50
Assessment availability	January and June
First assessment availability	June 2014

<b>Unit 8: Media Industry in Context</b>	
Type of external assessment	This unit is externally assessed using a paper-based exam marked by Pearson. The assessment must be taken by the learner under examination conditions.
Length of assessment	The external assessment will be 1 hour.
No. of marks	50
Assessment availability	January and June
First assessment availability	June 2014

Your centre needs to make sure that learners are:

- fully prepared to sit the external assessment
- entered for assessments at appropriate times, with due regard for resit opportunities as necessary.

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website [qualifications.pearson.com](http://qualifications.pearson.com).

## Grade descriptors for the internal and external units

### Internal units

Each internally-assessed unit has specific assessment criteria that your centre must use to judge learner work in order to arrive at a grading decision for the unit as a whole. For internally-assessed units, the assessor judges the evidence that the learner has presented to determine whether it meets all the relevant criteria, and then awards a grade at the appropriate level.

The criteria are arrived at with reference to the following grading characteristics:

- applying knowledge and understanding in vocational and realistic contexts, with reference to relevant concepts and processes, to achieve tasks, produce outcomes and review the success of outcomes
- developing and applying practical and technical skills, acting with increasing independence to select and apply skills through processes and with effective use of resources to achieve, explain and review the success of intended outcomes
- developing generic skills for work through management of self, working in a team, the use of a variety of relevant communication and presentation skills, and the development of critical thinking skills relevant to vocational contexts.

### External units

The externally-assessed units are assessed using both marks-based and levels-based schemes. For each external assessment, grade boundaries, based on learner performance, will be set by the awarding organisation.

The following criteria are used in the setting and awarding of the external units.

## Unit 1: Digital Media Sectors and Audiences

### Level 2 Pass

Learners will be able to recall and apply knowledge of digital products, as part of digital media sectors and with reference to different platforms, to realistic and up-to-date contexts dealing with modern uses of digital media. They will have a sound understanding of key definitions for media sectors, products, processes, platforms, technologies, market research and audience types and be able to provide relevant examples. Learners will understand common interrelationships between products and platforms and technologies. The learner will be able to recall key media concepts and apply them to given examples. They will be able to describe how audiences respond to media products and how that response is brought through techniques in developing those products. They will also be able to interpret simple information related to media contexts in order to match relevant media products, processes or techniques. Learners will be able to communicate how media products are used within modern life, having some regard to benefits and limitations, strengths and areas for improvement. They will use simple analytical techniques to interpret market research data.

## Level 2 Distinction

Learners will demonstrate knowledge of more complex techniques or applications of digital media products and their value for audiences. Learners will be able to synthesise knowledge of differing digital media products, sectors, platforms and audiences to show the interrelationships and interdependencies between them. They will be able to assess how market research and digital techniques can be used effectively to define and engage varying types of audience. They will apply knowledge to sometimes complex and detailed contexts involving realistic scenarios for digital media showing valid selection and application of key concepts. They will show depth of knowledge and development of understanding of media products, processes and platforms, detailing their impacts, uses and value. They will be able to make effective judgements of positive and negative effects based on analysis of given information. They will be able to discuss and evaluate the potential effects of given circumstances for digital media products, making suggestions for appropriate solutions. They will select and apply analytical techniques to interpret market research data.

## Unit 8: Media Industry in Context

### Level 2 Pass

Learners will be able to recall and apply knowledge of media industries and how they operate in the context of a local, national and global media landscape. They will have a sound understanding of ownership, structure and funding of media organisations and will be able to illustrate learning using relevant examples from across the creative digital media sectors. They will be able to describe and show a competent understanding of different types of media organisations, the ways in which they raise revenue and the professional working practices that have an impact on production. They will be able to demonstrate sound knowledge of media industries from the employer's, employee's, producer's and consumer's perspective, using scenarios and institutional case studies as a basis for their responses.

### Level 2 Distinction

Learners will demonstrate knowledge of more complex techniques or applications of digital media products and their value for audiences. Learners will be able to synthesise knowledge of differing digital media products, sectors, platforms and audiences to show the interrelationships and interdependencies between them. They will be able to assess how market research and digital techniques can be used effectively to define and engage varying types of audience. They will apply knowledge to sometimes complex and detailed contexts involving realistic scenarios for digital media showing valid selection and application of key concepts. They will show depth of knowledge and development of understanding of media products, processes and platforms, detailing their impacts, uses and value. They will be able to make effective judgements of positive and negative effects based on analysis of given information. They will be able to discuss and evaluate the potential effects of given circumstances for digital media products, making suggestions for appropriate solutions. They will select and apply analytical techniques to interpret market research data.

## 10 Awarding and reporting for the qualifications

The awarding and certification of these qualifications will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

### Calculation of the qualification grade

This qualification is a Level 1/Level 2 qualification and the certification may show a grade ranging from Level 2 P to Level 2 D\*. Please refer to the Calculation of qualification grade table for the full list of grades. If these grades are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) result. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction\* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) for that unit. Award of Distinction\* (D\*) D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole. To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 24 points
- achieve the minimum number of points at a grade threshold from the permitted combination, see the Calculation of qualification grade table.

Learners who do not achieve a Level 2 may be entitled to achieve a Level 1 where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 12 points
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

### For the Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Extended Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Diploma

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

Learners who do not achieve sufficient points for the Certificate, Extended Certificate or Diploma qualification may be eligible to achieve the Award provided they have completed the correct combination of units and meet the appropriate qualification grade points threshold.

### Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 guided learning hours				
Unclassified	Level 1	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	2	4	6	8

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

#### Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 30 guided learning hours (GLH). Therefore, they gain 12 points for that unit, i.e. 4 points for each 10 GLH, so 12 points for 30 GLH.



### Calculation of qualification grade

Award		Certificate		Extended Certificate		Diploma	
(120 GLH)		(240 GLH)		(360 GLH)		(480 GLH)	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Level 1	24	Level 1	48	Level 1	72	Level 1	96
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144	Level 2 PP	192
		Level 2 MP	114	Level 2 MP	174	Level 2 MP	234
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204	Level 2 MM	276
		Level 2 DM	150	Level 2 DM	234	Level 2 DM	318
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264	Level 2 DD	360
		Level 2 D*D	174	Level 2 D*D	270	Level 2 D*D	366
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276	Level 2 D*D*	372

This table shows the minimum thresholds for calculating grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

The tables below give examples of how the overall grade is determined.

**Examples used are for illustrative purposes only. Other unit combinations are possible, see *Section 4 Qualification structures*.**

### Achievement of a Certificate with a Level 2 MM grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Merit	6	18
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Pass	4	12
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 MM</b>		<b>144</b>

The learner has sufficient points for a Level 2 MM grade.

### Example 2

### Achievement of a Certificate with a Level 2 D\*D grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Distinction	8	24
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Distinction	8	24
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 D*D</b>		<b>174</b>

The learner has sufficient points for a Level 2 D\*D grade.

**Example 3****Achievement of an Extended Certificate with a Level 2 MP grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Pass	4	12
Unit 5	30	3	Level 2 Merit	6	18
Unit 8	30	3	Level 2 Distinction	8	24
Unit 9	60	6	Level 2 Pass	4	24
Unit 11	60	6	Level 2 Pass	4	24
Unit 12	30	3	Level 2 Merit	6	18
Unit 17	30	3	Level 2 Merit	6	18
<b>Qualification grade totals</b>	<b>360</b>	<b>36</b>	<b>Level 2 MP</b>		<b>180</b>

The learner has sufficient points for a Level 2 MP grade.

**Example 4****Achievement of a Diploma with a Level 2 DD grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 22	60	6	Level 2 Merit	6	36
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Distinction	8	24
Unit 8	30	3	Level 2 Distinction	8	24
Unit 9	60	6	Level 2 Distinction	8	48
Unit 11	60	6	Level 2 Distinction	8	48
Unit 12	30	3	Level 2 Distinction	8	24
Unit 19	60	6	Level 2 Distinction	8	48
Unit 21	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 2 DD</b>		<b>360</b>

The learner has sufficient points for a Level 2 DD grade.

**Example 5****Achievement of a Diploma at Level 2 PP grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 1	2	6
Unit 22	60	6	Level 2 Merit	6	36
Unit 3	30	3	Level 2 Pass	4	12
Unit 4	30	3	Level 2 Merit	6	18
Unit 8	30	3	Level 2 Merit	6	18
Unit 9	60	6	Level 2 Pass	4	24
Unit 11	60	6	Level 1	2	12
Unit 12	30	3	Level 2 Pass	4	12
Unit 19	60	6	Level 2 Pass	4	24
Unit 21	60	6	Level 2 Pass	4	24
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 1</b>		<b>198</b>

The learner has gained enough points overall for a Level 2 PP grade.

# 11 Quality assurance of centres

Pearson will produce on an annual basis the *UK Vocational Quality Assurance Handbook*, which will contain detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres.

We monitor and support centres in the effective operation of assessment and quality assurance. The methods we use to do this for BTEC First programmes include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality assuring its BTEC programmes.

An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all BTEC First programmes. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 12 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel: [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)
- BTEC Firsts: [qualifications.pearson.com/en/qualifications/btec-firsts.html](https://qualifications.pearson.com/en/qualifications/btec-firsts.html)
- Pearson Work Based Learning and Colleges: [qualifications.pearson.com/en/support/support-for-you/work-based-learning.html](https://qualifications.pearson.com/en/support/support-for-you/work-based-learning.html)
- books, software and online resources for UK schools and colleges: [www.pearsonschoolsandfecolleges.co.uk](http://www.pearsonschoolsandfecolleges.co.uk)

Key publications:

- Adjustments for candidates with disabilities and learning difficulties – Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications (Joint Council for Qualifications (JCQ))
- Equality Policy (Pearson)
- Recognition of Prior Learning Policy and Process (Pearson)
- UK Information Manual (Pearson)
- UK Quality Vocational Assurance Handbook (Pearson).

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are on our website at [qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html](https://qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html)

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to [qualifications.pearson.com/en/support/published-resources.html#step1](https://qualifications.pearson.com/en/support/published-resources.html#step1)

### Additional documentation

Additional materials include:

- Sample Assessment Material (for the external units)
- a guide to getting started with BTEC
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

### Additional resources

If you need to source further learning and teaching material to support planning and delivery for your learners, there is a wide range of BTEC resources available to you.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website:

[qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html](https://qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html)

## 13 Professional development and support

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson).

The support we offer focuses on a range of issues, such as:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson). You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

### BTEC training and support for the lifetime of the qualifications

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)

### Your BTEC Support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there is someone in our BTEC Support team to help you whenever – and however – you need, with:

- **Welcome Packs for new BTEC centres:** if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with these qualifications
- **Subject Advisers:** find out more about our subject adviser team – immediate, reliable support from a fellow subject expert – at: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)
- **Ask the Expert:** submit your question online to our Ask the Expert online service ([qualifications.pearson.com/en/contact-us/teachers.html](https://qualifications.pearson.com/en/contact-us/teachers.html)) and we will make sure your query is handled by a subject specialist.





# Units



# Unit 1: Digital Media Sectors and Audiences

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

Film, television, podcasts, e-newspapers, websites, games – have you ever wondered who creates all the media that are readily available on your phone, computer, tablet, games console, TV and more? Written, visual and aural media are now more accessible than ever, and digital technology has transformed the way media products are produced and consumed. From uploading and downloading amateur videos on YouTube to creating huge cross-media campaigns, nearly every person and company uses digital media to access information, entertainment, marketing or social networks. Filmmakers, web designers, games developers and graphic designers are just a few of the skilled people necessary to produce the digital media we consume daily and for which there is a global audience.

In this externally assessed unit you will explore the different digital media sectors and the products they produce. You will understand the range of technological platforms used to distribute media, and how each sector has a common production process.

Underpinning every digital media production is an audience of some kind: gamers, surfers, viewers, readers or listeners. The audience plays an increasingly important role not only in consuming media products, but also in generating them and interacting with their content. You will understand how media producers consider how to interact and communicate with audiences and how information on the audience can be gathered and interpreted.

Your understanding of digital media sectors and audiences will therefore form the basis of all other units and will provide a solid foundation on which to proceed with your own ideas for a digital media production.

## Learning aims

In this unit you will:

- A understand digital media sectors, products and platforms
- B understand audiences for digital media products
- C explore how audiences engage with digital media products.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand digital media sectors, products and platforms</b></p> <p>Learners should understand specific product examples of the following technologies:</p> <ul style="list-style-type: none"> <li>• analogue</li> <li>• digital.</li> </ul> <p><b>Topic A.1 Media sectors</b></p> <p>Creative digital media production spans several sectors within the creative industries. Learners should understand these separate sectors, their associated products and how sectors can link together through synergy.</p> <ul style="list-style-type: none"> <li>• Sectors (moving image [film/video and TV], audio, publishing, websites, games).</li> <li>• Synergy (cross-media links, advantages and product connections).</li> </ul> <p><b>Topic A.2 Media products and processes</b></p> <p>Learners should identify the formats of different digital products within each stage in each sector. Learners should understand the stages of development in the production of a media product and the tasks specific to each stage in each sector, including the following:</p> <ul style="list-style-type: none"> <li>• types of digital media products within a sector:             <ul style="list-style-type: none"> <li>◦ film/video (films, trailers, documentaries, animations, corporate or training videos)</li> <li>◦ TV (drama, adverts, light entertainment shows, music videos, news programmes, factual programmes)</li> <li>◦ audio (adverts, drama, news and current affairs, light entertainment, podcasts, movie soundtrack)</li> <li>◦ publishing (e-magazines, e-newspapers, posters, flyers, adverts)</li> <li>◦ digital games (entertainment, educational, fitness, simulation).</li> </ul> </li> <li>• processes of development in creative industries:             <ul style="list-style-type: none"> <li>◦ pre-production (planning, researching and preparing the product)</li> <li>◦ production (shooting or constructing the elements of the product)</li> <li>◦ post production (bring all the elements from production together to complete the product)</li> <li>◦ distribution (making the product available to audiences through advertising and promotion)</li> <li>◦ exhibition/consumption (viewing or interacting with the finished product).</li> </ul> </li> </ul> <p><b>Topic A.3 Digital media platforms and devices</b></p> <p>Know the types of platforms through which digital media are distributed and types of devices on which they can be accessed.</p> <ul style="list-style-type: none"> <li>• Digital media platforms (distribution platforms – TV broadcast, pay-per-view, theatrical/cinema release, digital download, radio broadcast, DVD, CD; online content – webpages, streaming).</li> <li>• Devices that can access digital media (mobile phones, PCs, laptops, MP3 players, MP4 players, games consoles and handheld devices, radio, tablets).</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Topic A.4 Multimedia technology and consumption

Digital media products from all sectors can be accessed across platforms using one device. Learners should understand the cross media functions of various devices and possible benefits of technological convergence (multi-media consumption on a single device).

- technological convergence using different devices (mobile phones, tablets, games consoles, laptops, PCs, MP3/MP4 players).

Learners should understand the impact of digital technology on how audiences produce and consume multi-media products, and the advantages and disadvantages of:

- immediacy: increased speed, instant messaging, on demand media
- access: no longer exclusive, inexpensive, user-friendly, allows amateur/guerrilla media-making, democracy, WeMedia
- convenience: free or cheap, global, national, local, user friendly
- portability: movement and flexibility, working patterns, always connected
- connectivity: global village, digital communities, social networks, virtual reality.

Learners should understand the concepts of interactivity and personalisation in relation to digital media production and its impact on consumption.

- Interactivity (between producer/product and consumer):
  - level of control or activity, game-play
  - user-generated content (videos, images, recordings), digital editing (mash-ups)
  - hyperlinks/web addresses, forums and message boards, uploads and downloads
  - texting and emailing to participate
  - 'red button' and TV menus.
- Personalisation (media made personal to the consumer):
  - logging in/signing in, usernames, avatars
  - digital TV menus (Electronic Programme Guide (EPGs), hard disc video recorders)
  - adapting interfaces
  - font features
  - music playlists.

**What needs to be learnt****Learning aim B: Understand audiences for digital media products****Topic B.1 Types of audience**

Learners should know about different audience types and how they interact with digital media products.

Learners should understand the differences between individual and group consumption, and their associated digital media platforms and devices:

- individual:
  - engages with a digital media product alone (reader, gamer, consumer, web surfer, listener, DVD viewer, social networking)
  - solo enjoyment (privacy, convenience, individuality, accessibility, control)
- group:
  - engages with a digital media product with others (cinema audience, TV audience, online gamers, radio listeners, DVD viewers, social networking)
  - collective enjoyment (social interaction, competition, belonging, sharing).

Learners will be able to distinguish between primary and secondary audiences and understand why secondary audiences occur:

- primary audiences (target audiences)
- secondary audiences: substantial number of viewers/consumers outside the primary target audience which can affect consumption statistics if not accounted for
- passive viewing: audience/viewer/consumer that does not interact physically with the product or its content, does not generate content or influence the production
- passive audience theory (the hypodermic model, advantages and disadvantages)
- active viewing: audience/viewer/consumer that physically interacts with the product. Audience interactions contribute and become part of the production. The audience has an element of control over how they interact with the product
- active audience theory (uses/gratifications model, advantages and disadvantages)
- examples of passive and active media
- consumer-generated content (cross-media, across sectors, advantages for producers).

**Topic B.2 Audience and producer control**

Learners should understand the roles and responsibilities of regulatory bodies in relation to audiences and producers and how they apply in media-related scenarios, including:

- BBFC (British Board of Film Classification)
- ASA (Advertising Standards Authority)
- PEGI (Pan European Game Information)
- PCC (Press Complaints Commission)
- OFCOM (Office of Communications).

*continued*

## What needs to be learnt

### Topic B.3 Understanding audiences through research

Learners should understand how audiences are researched and how this information is used, including:

- audience statistics (circulation, hits, box office figures, ratings, sales)
- types of audience research:
  - primary research – information obtained first-hand from the audience
  - secondary research – ‘second-hand’ research by using existing primary research information
  - qualitative research – measuring individual opinions, attitudes, behaviour and the psychology behind the choices people make
  - quantitative research – to measure responses in quantifiable terms, (how much, how many), using numerical data
- audience research methods:
  - primary research methods (questionnaires, surveys, interviews in person, over the telephone or internet interviews, focus groups, vox pops, product analysis)
  - secondary research methods (internet research, library research, archive research, reading)
  - advantages and disadvantages of types of research and methods
  - key research terms – objective, subjective, valid, reliable.

### Topic B.4 Audience profiling

Learners should explore audience profiling and consumer behaviour through data or research results:

- profiles (consumer, reader, gamer, surfer, listener, viewer)
- purpose of audience profiling
- using research data to develop a profile
- use of demographics (gender, age, socio-economic background, race, occupation, income, education)
- patterns of consumer behaviour (genre choices, products consumed, impact of technology)
- data (box office, sales figures, ratings, circulation, website hits)
- presentation of audience research information
- interpretation of audience and product data from charts, pie charts, graphs, tables and reviews.

**What needs to be learnt****Learning aim C: Explore how audiences engage with digital media products****Topic C.1 Communication of meaning**

Learners will understand how audiences 'read' meaning from media, the typical use of stylistic codes in media sectors and its part in production.

Codes as 'signs' which can be interpreted on different levels:

- denotation (description or identification)
- connotation (associations that the image or text implies or suggests, usually cultural assumptions linked to the denotative level).

Learners need to be able to understand stylistic codes (as signs) and examples of how they are used in media products.

- Colour (contrast, brightness, black and white, filters, saturation, de-saturation, shades, tones)
- Framing and angle (long shot, close up, medium long shot, extreme close up, medium close up, medium shot, overhead, over shoulder, point of view, straight-on, low, high)
- Movement (panning, tilting, tracking, slow motion, speed, zoom in, zoom out, handheld, crane)
- Composition or navigation (layout, focus, rule of thirds, asymmetrical composition, balance, juxtaposition, integration of text with image, fonts, to direct viewing/reading)
- *Mise en scène* (use of costume, hair, make-up, props, setting and figure expression)
- Lighting (under, overhead, side, fill, high key, low key, shadows, silhouette, functional)
- Editing of moving image and/or sound (pace, rhythm, continuity, cuts, fades, transitions)
- Sound (incidental music, bridges, aural motifs, jingles, voiceovers, sound effects, dialogue, levels, perspective)

Learners should understand how stylistic codes can be used to create meaning in products across sectors:

- to create mood, atmosphere, meaning, intimacy, excitement, dynamism, style, aesthetics, subjectivity, memorable aspects, genre
- to direct or alert the viewer; draw attention to person, character or detail; direct listener; communicate messages and values; change distance or perspective
- to indicate or signify a specific era, climate, theme or change of timeframe, status, isolation, character, feelings, messages and values, genre, character traits
- to reflect, enhance or flatter the subject; mimic or reinforce action; manipulate events or space, change timeframe; move narrative forward; improve ease of consumption.

*continued*



### What needs to be learnt

Learners should define and understand the following concepts and how digital media products use these concepts to communicate meaning and engage audiences in different media sectors.

Key concepts:

- representation of places, people/characters, events, products/services/brand identity:
  - through the use of stylistic features, positioning and perspective
  - audience identification
  - use of stereotyping (gender, social class, race).
- generic elements (which make the product recognisable as being 'of its type')
- narrative (the order of story or positioning of content):
  - storyline (plot, story, narrative)
  - characterisation (identification)
  - themes
  - structures (linear, non linear, openings, endings)
  - narrative devices (use of narrator, subjective, objective, mode of address)
  - continuity (narrative style across products).

## **Teacher guidance**

### **Resources**

There are no special resources needed for this unit.

### **Assessment guidance**

It is advisable for centres to teach the content of this unit towards the beginning of the course as the content of other units builds on the content of this one.

This unit is externally assessed using a paper-based exam.

The assessment must be taken by the learner under examination conditions.

The exam is set and marked by Pearson.

All questions in the exam paper will be compulsory.

The exam lasts for 1 hour, and contains 50 marks.

# Unit 2: Planning and Pitching a Digital Media Product

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that employers within the media sector frequently ask for 'excellent communication skills' when looking for a suitable employee? And have you ever thought how that great idea for a media product which, at the moment, is only in your head, could become a reality?

It is vital in all the media sectors that people are able to communicate effectively in order to complete work in teams. They will have to pass on ideas and information to others and interpret a brief correctly. This is very important when working with and presenting ideas and information to a client. It is not only verbal communication methods that are important, but written and visual methods of communication are used to express ideas with clarity and accuracy. Pitching an idea for a digital media product is a key part of the process of gaining approval for the product to go into production and communication techniques are central to an effective pitch.

Once pitched, planning is essential to develop a successful idea into a product. Every stage of the development of a media product has to be carefully planned and clearly documented to ensure that the production process runs smoothly. The planning portfolio is used by the producer to keep a disciplined approach to production, and also, on a collaborative production, by other crew members as a directory of roles and schedule. It is a central source of information about the project. Being professional means ensuring that all portfolio documents use the style and conventions appropriate to the sector you are working in. This will ensure you are following industry practice and have a well-planned media product that can be put into production efficiently.

In this unit you will develop your verbal, written and visual communication skills to enable you to understand the needs of your client and to help you formulate, develop and pitch your own ideas for a media product.

You will then undertake pre-production planning for a digital media product in preparation for the next phase in the process: production.

**Learners will be required to develop ideas and plan for the production of a digital media product from one sector. Teachers should consider which of the creative media sectors to focus on when planning delivery of the unit.**

## Learning aims

In this unit you will:

- A understand how to develop ideas for a digital media product
- B pitch ideas for a digital media product
- C produce planning for a digital media product.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand how to develop ideas for a digital media product</b></p> <p><b>Topic A.1 Digital media products</b></p> <p>For example, moving image products, audio products, digital publishing, websites, and digital games. <b>Learners should develop ideas for a product from one sector of digital media.</b></p> <p><b>Topic A.2 Understanding the requirements of the brief</b></p> <p>Consider the brief in terms of who, why, what and where:</p> <ul style="list-style-type: none"> <li>• target audience</li> <li>• purpose, why produce the product? To inform, educate, entertain, provide a service</li> <li>• platform, what will the product be and where will it be seen?</li> </ul> <p><b>Topic A.3 Generating ideas</b></p> <p>Formulation of ideas:</p> <ul style="list-style-type: none"> <li>• communication methods:             <ul style="list-style-type: none"> <li>◦ verbal (discussions, meetings, thought shower, blue sky thinking, interviews, focus groups)</li> <li>◦ written (plot outline, brief synopsis, informal proposal, summary of ideas, annotations, SWOT analysis)</li> <li>◦ visual (mood-boards, mind maps, storyboards, sketching, audio-visual presentation).</li> </ul> </li> <li>• selecting ideas:             <ul style="list-style-type: none"> <li>◦ discounted ideas with reasons why not selected</li> <li>◦ revisions and decisions made to ideas in the formulation process</li> <li>◦ final selected idea (reasons for selection, complete structure, relation to the brief, consideration of planning issues).</li> </ul> </li> </ul> <p><b>Topic A.4 Planning issues</b></p> <p>When developing an idea for a product, consideration should be given to the following planning issues:</p> <ul style="list-style-type: none"> <li>• logistics:             <ul style="list-style-type: none"> <li>◦ achievable aims</li> <li>◦ location considerations</li> <li>◦ timeframe considerations</li> <li>◦ level of organisation required.</li> </ul> </li> <li>• resources:             <ul style="list-style-type: none"> <li>◦ availability of equipment/space</li> <li>◦ expertise within the production team</li> <li>◦ personnel required.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- legal, moral and ethical issues:
  - libellous, offensive, dangerous etc
  - contravention of regulations and standards of the industry or sector, e.g. ASA (Advertising Standards Authority), OFCOM (Office of Communications), IPSO (Independent Press Standards Organisation), ESRB (Entertainment Software Rating Board), BBFC (British Board of Film Classification).
- cost, e.g. extra props, studio space, costumes, telephone call charges, travel expenses, photocopying and printing.

**Learning aim B: Pitch ideas for a digital media product**

Once an idea for a media product has been generated and selected the producer needs to pitch their idea.

**Topic B.1 The purpose of a pitch**

- To communicate concepts and ideas to an audience in a clear and concise form.
- A pitch should persuade the audience to approve the concept or idea.
- A range of communication skills are required when pitching ideas.

**Topic B.2 Formats for pitching**

- Verbal (live presentation, pre-recorded presentation, podcast, voiced slideshow).
- Written (formal proposals or letters, forms, reports, treatments, written content within audio-visual presentations).

**Topic B.3 Communication techniques when pitching**

- Verbal communication techniques:
  - clarity of voice
  - tone of voice
  - clarity of expression
  - use of technical language where appropriate
  - appropriate register
  - style (authoritative, humorous, informative, motivational)
  - persuasive techniques (alliteration, rhythm, repetition, imperative mode of address).
- Written communication techniques:
  - vocabulary (technical, formal, informal, acronyms and abbreviations)
  - structure
  - grammar
  - spelling
  - punctuation
  - clarity of expression
  - persuasive techniques (e.g. alliteration, rhythm, repetition)
  - mode of address (e.g. formal, informal, colloquial, authoritative, imperative)
  - style.
- Audience, e.g. peers, client, tutor.

**What needs to be learnt****Learning aim C: Produce planning for a digital media product****Topic C.1 Digital Media Sectors**

Learners are required to produce and plan an idea for a digital media product from one sector only.

- Moving image, publishing, audio, web production, digital games.

**Topic C.2 Planning portfolio**

The planning portfolio should document the development from initial ideas to production.

- portfolio formats:
  - log
  - planning blog, e.g. including images, hyperlinks, scans, video footage
  - uploaded planning documentation, e.g. electronic file
  - hardcopy documents.
- organisation:
  - brief
  - names/contacts
  - chronology/dates
  - filing
  - cost
  - minutes of meetings
  - contingency plans (alternative ideas)
  - revisions and decisions
  - annotation and labelling, e.g. shots, sketches, photos, scripts
  - hyperlinks.

**Topic C.3 Planning portfolios by sector**

**Learners are required to produce and plan an idea for a digital media product from one sector only. Teachers should consider one of the following sectors when planning delivery of the unit:**

- Digital moving image production:
  - storyboards
  - shot lists
  - lighting test shots
  - prop/costume/make up list
  - location scout information, e.g. recce photographs
  - shooting schedules
  - script drafting
  - permissions for filming
  - personnel required
  - equipment booking
  - health and safety (risk assessment).

*continued*

**What needs to be learnt**

- Digital publishing:
  - screen shots
  - asset sources, e.g. images, videos
  - test shots
  - prop/costume list
  - shot list
  - styles
  - templates and formats, e.g. colours, font size, font types, hierarchy of type, text and image alignment, text wrap, page layouts, compositional grids
  - page mock ups, e.g. thumbnail sketches, annotated sketches, digital drafts.
- Digital audio production:
  - dialogue/sound script
  - equipment list
  - sound logs
  - timing plans
  - recording schedule
  - sound checks, e.g. interior, exterior
  - setting of recording levels
  - copyright clearances
  - health and safety (risk assessment).
- Web production:
  - screen shots
  - templates and formats
  - colours
  - font size tests
  - font types tests
  - text and image alignment
  - mock ups of page layouts, e.g. annotated sketches, digital drafts, navigation
  - sitemap
  - sourced assets, e.g. videos, images
  - health and safety (risk assessment).
- Digital games production:
  - game outline
  - character/avatar outline
  - plans, e.g. gameplay, online multiplayer features
  - sketches, annotated drawings, e.g. characters, environments
  - written or visual storylines
  - assets
  - scripts
  - storyboards (illustrating game progression or specific animation sequences)
  - health and safety (risk assessment).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand how to develop ideas for a digital media product</b>			
1A.1 Outline ideas which meet a brief for a digital media product, using basic verbal communication methods. #	2A.P1 Develop ideas for a digital media product using appropriate verbal and written communication methods. #	2A.M1 Develop ideas for a digital media product using clear and effective verbal and written communication methods. #	2A.D1 Develop creative ideas for a digital media product, using confident and accurate verbal, written and visual communication methods. #
1A.2 Outline a selected idea for a digital media product with limited reference to the brief.	2A.P2 Summarise a selected idea for a digital media product which demonstrates the requirements of the brief and relevant planning issues.	2A.M2 Explain a selected idea for a digital media product, effectively demonstrating the requirements of the brief and relevant planning issues.	2A.D2 Justify the selected idea for a digital media product, comprehensively demonstrating the requirements of the brief and relevant planning issues.
<b>Learning aim B: Pitch ideas for a digital media product</b>			
1B.3 Pitch an idea, in one format, for a digital media product demonstrating basic written communication techniques. #	2B.P3 Pitch an idea, in two formats, for a digital media product demonstrating appropriate use of verbal and written communication techniques. #	2B.M3 Pitch an idea, in two formats, for a digital media product demonstrating effective use of verbal and written communication techniques. #	2B.D3 Pitch an idea, in two formats, for a digital media product demonstrating confident and correct use of verbal and written communication techniques. #



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce planning for a digital media product</b>			
1C.4 Produce a basic planning portfolio for a digital media product. #	2C.P4 Produce an appropriate planning portfolio with basic organisation in preparation for a digital media production. #	2C.M4 Produce a detailed, organised, planning portfolio in preparation for a digital media production. #	2C.D4 Produce a comprehensive, systematically organised, planning portfolio in preparation for a digital media production. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource needed for this unit is a voice recording device.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### **Learning aim A: Understand how to develop ideas for a digital media product**

Learners should use a centre or client-generated brief and vocational scenario as the starting point for generating their ideas. Initially, learners would be expected to formulate more than one idea from the brief. They must understand the brief in terms of associated planning issues (who, why, what and where?). Learners should develop their ideas from initial first thoughts to the selection of one final idea.

The development of ideas will be communicated through a range of techniques. Learners should consider any planning issues associated with ideas that stem from the brief and must justify their final selection of an idea through reference to the brief requirements and planning issues.

Verbal evidence for this learning aim should be recorded and stored digitally for example as an audio file or video recording. It will not be sufficient to supply an unsupported teacher observation sheet as evidence.

**For 2A.P1:** learners must formulate and communicate more than one idea. Learners must use at least two verbal and written methods appropriately to formulate ideas, for example verbal (a discussion with a peer group to generate initial ideas for a digital product followed by more specific questioning via a focus group), or written, for example an initial written summary of ideas for a digital game followed by a more specific written game outline.

To achieve Level 2 pass for this criterion, the communication methods must have been used appropriately to formulate the ideas. Appropriately means fulfilling the function of the technique used. For example a discussion is two-way and not a simple declaration of ideas, as would be the case at Level 1. If the focus group method is used appropriately then the function of the technique would be apparent, i.e. targeted questions.

Learners at pass and merit will be assessed on the communication of their ideas during the formulation stages. The process of communication during formulation aids refinement of the idea. The evidence of these criteria should be assessed with a focus on the communication methods used, rather than on the quality of the ideas themselves.

**For 2A.M1:** again, learners must communicate more than one idea. Learners must use verbal and written methods to formulate ideas, which may be connected; the verbal discussion may lead to written ideas, or the written idea may be discussed with clients or peers.

To achieve Level 2 Merit for this criterion, the chosen verbal and written communication methods must have been used clearly and effectively to formulate the ideas. For example, an effective use of the focus group would be the achievement of the intended aim (as opposed to just using the focus group technique), hence the questioning would be effective in drawing out the necessary information required to develop the idea. The distinction between the merit and pass criteria here is that the technique used is effective in achieving a specific purpose.

**For 2A.D1:** learners will communicate more than one idea, using a wide range of communication methods when formulating ideas. To achieve Level 2 Distinction a combination of verbal, written and visual communication methods will be used. This allows for an idea to start as a mind-storming session and be developed into a written outline illustrated with visual examples, e.g. mind-maps, diagrams, mood-boards, products etc.

At this level, ideas will have been refined through the communication process to demonstrate creativity, and this creativity will have been fully communicated confidently and accurately. Creative ideas for digital media products will show greater sophistication and imagination than ideas which merely meet the brief or include standard approaches to the brief. The inclusion of visual communication mirrors the creative aspect of the idea and allows for that creativity to be communicated. The process of communicating ideas at this level will form part of the formulation of ideas, leading to refinements of the ideas in terms of creativity and appropriateness.

**For 1A.1:** learners should use verbal methods to outline their ideas. Ideas may be only partially expressed verbally. For the following criteria, the learner's reasons for selecting a final idea for a digital media product are assessed. The learner's selection of an idea in relation to understanding the requirements of the brief (who, why, what and where?) and consideration of planning issues should be the focus.

**For 2A.P2:** the learner will select an idea from two or more which they believe most fulfils the brief. In summarising the idea the learner's initial assessment of the brief will be adequate in consideration of who, why, what and where, for example target audience (teenagers, rich people, old people), purpose (educational, entertaining, informative), platform (online magazine, podcast, online game). Some, but not all, of the planning issues will have been considered, though not in any detailed or meaningful way, for example costs (hiring specialist equipment, expenses), timeframe.

**For 2A.M2:** the learner will select an idea from two or more. When explaining the selection of the idea, the learner's interpretation of the brief will show some detailed consideration of who, why, what and where, for example, target audience (tweenies 8-14, male pensioners), purpose (to help teach times tables, to provide the latest gossip and entertainment news), platform (film trailer for LoveFiLM website, radio quiz as a podcast). Most, but not all, planning issues will have been considered: logistics, for example, transport, moving equipment; resources, for example types of microphones, props, green screen; legal, for example watershed; ethical, for example, promoting violence; cost, for example buying props, paying transport fares.

**For 2A.D2:** the learner will select an idea from two or more. In justifying the selection of the idea the learner's analysis of the brief will show detailed consideration of who, why, what and where, for example target audience (British born Asian females, 18-25-year-old university students living away from home), purpose (to discourage online bullying, to allow fans to book tickets online), platform (a segment within the Hip Hop half hour show on Radio 1Xtra broadcast on air and online, a two-page fashion article for an online magazine. All the planning issues will have been given detailed consideration, for example logistics (filming in poor weather, finding actors for weekend recording sessions), legal (for example watershed, copyright issues), ethical (for example promoting violence, gender representations, industry regulations).

**For 1A.2:** learners will provide a summary or brief description of their selected idea. Reference to the brief will be minimal with little connection between it and the idea. Reference to who, why, what and where will be non-existent or very limited, for example a football website for Liverpool fans, an online comic for girls.

### Learning aim B: Pitch ideas for a digital media product

Learners will pitch an idea for a product in two formats: verbal and written. The use of verbal and written communication techniques, to both convey their idea and enthuse and persuade their audience, (as if trying to get funding from a producer), is the focus. Evidence for this assessment criterion will come from the verbal and written presentation of the learner's pitch. Learners may provide evidence of verbal communication through a 'live' pitch which is recorded, or they may pre-record the verbal content and present this to the audience. Evidence of verbal content could be recorded via video or audio, supported by a teacher observation sheet.

**For 2B.P3:** learners communicate the basic premise of their idea and demonstrate predominately appropriate use of verbal and written communication techniques through their pitch, for example appropriate level of voice, appropriate tone/register of voice if not always fluent, legible writing (or readable if typed), some spelling or grammar errors and some evidence of learners attempting to persuade the audience through what is being presented.

**For 2B.M3:** learners demonstrate predominately effective use of verbal and written communication techniques through their pitch, for example voice is clear and projects well with only occasional lapses in fluency, the written content is well presented, few spelling or grammar errors, points are reinforced, both written and verbal forms use persuasive techniques of language to 'sell' their idea and the idea is, in the main, well communicated.

**For 2B.D3:** learners demonstrate confident use of the verbal and written communication techniques through their pitch, for example tone of voice is pitched appropriately and is adjusted when appropriate, format of the presentation is well thought out, technical language is used appropriately, points are explained clearly and clarified or expanded as appropriate, audience are kept engaged and there is strong use of persuasive techniques to 'sell' the idea. The idea is communicated very clearly and concisely with minimal spelling or grammatical errors.

**For 1B.3:** learners should demonstrate some use of written communication techniques through their pitch, for example limited structure is applied to the written content (use of sub-headings), there is a limited use of persuasive techniques and the idea is not 'sold' very well. The basic premise of the idea is communicated although the learner may not always be clear in their purpose.

### Learning aim C: Produce planning for a digital media product

Learners will need to produce a planning portfolio to document planning of their product. The content of the planning portfolio will vary according to the digital media sector chosen and the learner's choice of product within that sector. The content for each should be used to guide your assessment of how comprehensive the learner's planning portfolio is. However, the level of detail within each of the planning documents should also be considered when assessing this criterion. A learner may have included all of the planning documents in the bulleted list but still only achieve a pass if the detail provided is very sparse. A learner may still meet the distinction criteria, if they are missing one or more of the documents on the bulleted list but those planning documents they have provided are exhaustive in their level of detail. A 'best fit' approach is to be used when assessing this criterion.

Where possible, the learner's planning portfolio should be created and stored as a digital file. Individual documents can be scanned or photographed and uploaded into the portfolio. Where it is not possible to keep a digital planning portfolio, a hard copy file may be kept to store the evidence for this criterion, or a combination of both may be used.

**For 2C.P4:** an appropriate planning portfolio will provide just enough evidence of basic planning to enable production to proceed. The learner will have provided the necessary and appropriate planning documentation, for example for digital games production, a brief written game outline, a basic storyboard of one or two sequences, sketches, lists of necessary assets and a planning schedule. The contents of the planning portfolio will show some basic organisation (for example the brief will be included, items labelled, brief annotations).

**For 2C.M4:** in addition to the evidence required to meet the pass criteria a detailed, *organised* planning portfolio will provide more specifics about planning for the digital media product and will be easier to use and navigate than the portfolios produced at 2C.P4. The learner will have provided most of the necessary and appropriate planning documents in detail, for example for web production, annotated mock-ups, screen shots, photos, images and font colours and sizes to be used on all the pages. The contents of the planning portfolio will be organised (for example clear chronology of development through electronic blog or log, brief provided, minutes of team meetings detailed, details of revisions and decisions noted).

**For 2C.D4:** the planning portfolio will provide exhaustive and detailed evidence of planning for the digital media product. The learner will have provided all the necessary and appropriate planning documentation with a high level of detail, for example for digital moving image production, storyboards, shot lists, prop/costume/make-up list, location visits/photographs, shooting schedules, script drafting, permissions for filming, personnel required, equipment booking, health and safety (risk assessment), contingency plan. These would all be labelled, annotated and completed in detail. The contents of the planning portfolio will be organised systematically and in a form which could be navigated by others easily (clear chronology, a filing system of some kind (for example headings/colour coding), detailed annotations and hyperlinks where appropriate to access linked information).

**For 1C.4:** learners will produce a planning portfolio that demonstrates basic evidence of planning. The range of planning documents will be limited and there will be minimal detail provided in them, for example for digital publishing a learner may include a hand-drawn mock-up of a page layout for a fashion article that shows the plans for the style and colour of the font, a props list and a list of potential shots. There will be no or very limited evidence of organising the planning documentation within the portfolio.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2  1B.3, 2B.P3, 2B.M3, 2B.D3  1C.4, 2C.P4, 2C.M4, 2C.D4	The Media Dragon's Den.	<p>You have been invited by a digital media company to pitch an idea for a new digital media product. Using the brief the client has provided as the starting point, you must formulate ideas using verbal, written and communication techniques.</p> <p>Select and justify a final idea based on the requirements of the brief and planning issues. Pitch your idea to the client using verbal and written techniques to communicate the idea.</p> <p>Once the client agrees for you to proceed with developing the digital media product you must prepare for its production by producing a digital planning portfolio to record and organise all the necessary planning requirements.</p>	<p>All development materials</p> <p>Minutes of meetings</p> <p>All review materials</p> <p>Observation records/witness statements here, as applicable to chosen assessment method and depending on chosen media product. Audio/video recordings are required to evidence verbal skills. All preparation materials for the pitch</p> <p>Presentation slides and notes used for pitch</p> <p>Recording of pitch</p> <p>Observation records/witness statements here as applicable to chosen assessment method depending on chosen media product</p> <p>Digital files, planning blog, hardcopy planning documents, uploaded planning documents</p>

# Unit 3: Digital Moving Image Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever thought about how films and videos are made? Have you considered just how many different types of films and videos there are, especially now that digital video appears on websites, on phones, in games, on office intranet sites, as well as in cinemas and on TV?

Digital moving image production covers a very wide range of film and video making from feature films, TV adverts, news slots, music videos, animations, promotional videos to educational shorts. In industry practice, the filmmaker can be one person and a camera or be the director of a cast and crew of hundreds. Different types of moving image production have different features and it is important to understand what makes each one slightly different from the next. Filming a documentary short is quite different from making drama. Making a TV commercial is different again! However, the common factor these all share is the use of camera and other technical elements to communicate effectively with the target audience.

In this unit, you will explore the construction of different types of moving image productions: fictional, factual and promotional. You will focus on camerawork as key to the 'language' of visual communication but will also explore *mise en scène* (setting, locations, props, costumes and make-up), sound and editing which are all necessary components of a finished product. You will investigate key features of digital moving image productions, including structures, generic conventions and audience address, in preparation for the making of your film or video.

## Learning aims

In this unit you will:

- A understand the key features of moving image productions
- B understand the technical construction of a digital moving image production
- C produce and review a digital moving image production.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the key features of moving image productions</b></p> <p><b>Topic A.1 Formats, platforms and purposes</b></p> <p>Learners will understand digital moving image productions and their audiences.</p> <ul style="list-style-type: none"> <li>• Formats, e.g. TV quiz, corporate video, news slot, documentary short, animation.</li> <li>• Platforms, e.g. cinema, television, DVD (for DVD players and games consoles), internet streaming, downloads (for mobile phones/handheld devices/tablets/computers).</li> </ul> <p>Know <i>why</i> moving image productions are made and <i>who</i> they are for:</p> <ul style="list-style-type: none"> <li>• the purpose of the production (the brief):             <ul style="list-style-type: none"> <li>◦ entertainment, e.g. film, TV drama, animation, music video, game/quiz show, soap opera</li> <li>◦ educate or inform, e.g. documentary, news, infomercial, public broadcast</li> <li>◦ persuade, e.g. advert</li> <li>◦ promote, e.g. music video or political broadcast.</li> </ul> </li> <li>• the target audience (demographics):             <ul style="list-style-type: none"> <li>◦ age</li> <li>◦ gender</li> <li>◦ ethnicity</li> <li>◦ life stage</li> <li>◦ socio economic background.</li> </ul> </li> <li>• use of key features in different types of moving image productions:             <ul style="list-style-type: none"> <li>◦ film/TV fiction/animation/music videos, for example:                     <ul style="list-style-type: none"> <li>– genre codes and conventions (typical recurring features)</li> <li>– use of stars, e.g. celebrities, movie stars, reality stars, no stars</li> <li>– representation, e.g. of people, places, events and the ideological messages and values embodied in the representation</li> <li>– narrative structure (openings and endings, linear/non linear, circular)</li> <li>– style, e.g. realist, abstract, intertextual, parody</li> <li>– themes and subtext</li> </ul> </li> <li>◦ factual programming/documentary/news, for example:                     <ul style="list-style-type: none"> <li>– observational, e.g. fly-on-the-wall, hidden cameras, reality TV</li> <li>– reportage, e.g. investigative</li> <li>– reconstruction, e.g. dramatisation of actual events</li> <li>– interviews (direct to camera, with interviewer present)</li> <li>– local or national (issues)</li> <li>– modes of address (direct to camera, omniscient voice)</li> <li>– realism (stylistic features of editing and camera)</li> <li>– positioning, e.g. literally and as representing perspective and ideological viewpoint</li> <li>– objectivity and subjectivity (bias)</li> <li>– structure (use of inserts/VT footage/dramatisation/voiceovers/interviews)</li> </ul> </li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt**

- advertising/promotional videos, for example:
  - types, e.g. narrative, endorsement, problem solving, demonstration
  - psychographic appeal (aspiration, inspiration, motivation, sympathy, guilt)
  - persuasive techniques (slogans, taglines, repetition, rhythm, rule of three)
  - modes of address, e.g. imperative mode, direct appeal, friendly, personal
  - information (facts and legalities)
  - representation, e.g. demographic appeal, featuring target audience
  - messages and values
  - creating a 'buzz' (viral, short forms teaser/trailer).

**Learning aim B: Understand the technical construction of a digital moving image production**

How the technical elements of moving image productions are used in the following:

- Existing products, e.g. TV adverts, film sequence, news programme, music videos.

**Topic B.1 Technical elements**

Technical elements form a 'language' which is used to convey meaning. They include:

- *mise en scène*:
  - setting, e.g. interior, exterior, natural, stylised, location, backdrop
  - props, e.g. key, incidental, objects, motifs, foreground, background
  - costume, e.g. authentic, stylised, coordination with setting
  - make-up, e.g. naturalistic, expressionistic
  - movement, e.g. figures, animation, blocking, positioning
  - visual effects, e.g. models, miniatures, computer generated imagery.
- camerawork:
  - framing/distance, e.g. extreme long-shot, long shot, medium shot, close-up, extreme close-up, medium long shot in-shot, out-of-shot, dynamic, passive, balance, unbalanced (handheld)
  - focus (depth of field), e.g. soft, sharp, shallow, deep, fixed, racking, focus pulling
  - shots, e.g. establishing, point of view, associated point of view
  - movement, e.g. fast, slow and whip panning, tilting, zoom in, handheld (Steadicam), tracking, crane
  - angles, e.g. low, high, neutral, canted
  - effects, e.g. front and rear projection, green/blue screen
  - colour, e.g. black and white, filters, saturated, de-saturated, complementary, contrasting, limited palette, sepia, chiaroscuro.
- sound:
  - use of music
  - levels
  - clarity
  - fidelity
  - diegetic sound, e.g. onscreen, off-screen
  - non-diegetic sound, e.g. voiceover, sound effects, silence.

*continued*

**What needs to be learnt**

- editing:
  - transitions, e.g. cut, dissolve, fade, wipe
  - rhythm, e.g. long and short shot duration
  - sound (sound bridges).

**Learning aim C: Produce and review a digital moving image production**

Learners will need to follow a brief to produce a moving image product in a format, which serves a specific purpose for a specific audience.

**Topic C.1 Pre-production and personal management**

- brief
- idea
- audience.

Have a specific purpose in mind, which is derived from the brief and the idea, e.g.:

- creating a specific audience reaction to the material onscreen (laughter, suspense, disgust, sympathy), e.g. genre-based sequence or short film, opening credit sequence, episode cliff-hanger
- persuading an audience, e.g. commercial, infomercial, trailer
- informing, instructing or educating an audience, e.g. documentary, news report, educational short
- promoting or increasing awareness, e.g. music video, corporate video
- capturing key narrative parts of an event, e.g. wedding vows, speeches, cutting wedding cake.

This will involve the following:

- pre-production planning:
  - casting
  - rehearsals
  - planning portfolio/log (storyboards, shot lists, lighting test shots, prop/costume/make up list, location recces/photographs, shooting schedules, script drafting, permissions for filming, personnel required, equipment booking, health and safety/risk assessment).
- personal management skills:
  - punctuality
  - preparation for work (including bringing required equipment)
  - time management
  - organisation
  - teamwork
  - observing safe working practices.

*continued*

## What needs to be learnt

### Topic C.2 Production (shooting footage)

- Equipment check (camera, microphone, tripod).
- Shoot scenes as per shooting schedule.
- Shoot scenes using structure in script/storyboard as guidance.
- Position several single camera set-ups per scene (or multiple camera set-up if studio recording).
- View and review rushes.
- Film pick-ups for omissions or errors.

### Topic C.3 Post production (editing image and sound)

- Log image and sound rushes.
- Capture image and sound digitally in preparation for post production.
- Edit a rough-cut of picture and diegetic sound with storyboard or script as a guide.
- Review rough-cut edit for omissions or errors.
- Shoot extra pick-ups.
- Final cut of image and diegetic sound.
- Lock picture and add additional sound (original and sourced).

### Topic C.4 Distribution, exhibition and self-evaluation

- Render all files and play-out (to file/disc).
- Check play-out levels and image quality when projected.
- Burn disc for exhibition.
- Self-evaluation:
  - aims of the brief
  - original idea
  - planning
  - strengths (what worked well)
  - areas for improvement (what could be better).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the key features of moving image productions</b>			
1A.1 Outline key features in a digital moving image production.	2A.P1 Describe how key features are used in a digital moving image production.	2A.M1 Explain how key features are used in two types of digital moving image productions with reference to appropriate examples.	2A.D1 Analyse how key features are used in three types of digital moving image productions, with detailed reference to appropriate examples of each.
<b>Learning aim B: Understand the technical construction of a digital moving image production</b>			
1B.2 Identify accurately the camerawork used in an existing moving image production.	2B.P2 Explain how camerawork is used to convey meaning in an existing moving image production.	2B.M2 Explain in detail and using accurate terminology, how camera work and <i>mise en scène</i> are used to convey meaning in an existing moving image production.	2B.D2 Analyse the combined use of camerawork, <i>mise en scène</i> , editing and sound to convey meaning in an existing moving image product with accurate, illustrated examples.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce and review a digital moving image production</b>			
1C.3 Produce basic pre-production planning including minimal personal management skills. *	2C.P3 Produce appropriate pre-production planning including adequate personal management skills. *	2C.M3 Produce detailed pre-production planning including effective personal management skills. *	2C.D3 Produce detailed and comprehensive pre production-planning including confident personal management skills. *
1C.4 Shoot and edit limited footage for a moving image.	2C.P4 Shoot and edit basic footage for a moving image production which demonstrates appropriate camerawork to convey intended purpose.	2C.M4 Shoot and edit footage for a moving image production which demonstrates effective camerawork and <i>mise en scène</i> to convey intended purpose.	2C.D4 Shoot and edit footage for a moving image production which demonstrates creative camerawork and <i>mise en scène</i> to convey intended purpose.
1C.5 Summarise strengths of own digital moving image production.	2C.P5 Explain strengths of own complete, digital moving image production in relation to the original brief and purpose.	2C.M5 Analyse the extent to which own complete digital moving image production has fulfilled the brief and purpose.	2C.D5 Evaluate choices made during the production of a digital moving image product, including how they have enabled fulfilment of the brief and purpose.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are digital video cameras and digital video editing software.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is to explore moving image productions, their purpose, audience and technical construction. The emphasis is on the 'moving image' aspect of *production* rather than post-production, which, although necessary to complete the project, is not a detailed focus of assessment.

#### Learning aim A: Understand the key features of moving image productions

Learning aim A focuses on the exploration of the purposes of digital moving image productions and their audiences. This will be evidenced through written form or other recorded material such as video or *viva voce* assessment.

**For 2A.P1:** learners will describe how key features are used in one type of digital moving image production: fictional, factual or promotional. The references to key features will be broad but not deep. For example, learners will be able to describe how stars are used to engage audiences in films and how genre is used to enable the audience to recognise the type of film, but there will be little detail beyond this. There may be a lack of consistency in respect of the key features described.

**For 2A.M1:** learners will explain how key features are used in two types of digital moving image productions: fictional, factual or promotional. They will use examples of existing products from a specific type of moving image to illustrate and clarify the description. For example, a learner at this level may describe the use of narrative in a film and comment that its use allows the audience to travel backwards and forwards in time, but they will not go into detail about the narrative technique that enables this. There will be a general consistency in respect of the key features and level of detail, written or otherwise recorded.

**For 2A.D1:** learners will analyse how key features are used in all three types of digital moving image productions: fictional, factual or promotional. They will use examples of existing products from each type to illustrate and clarify the analysis.

For example, a learner at this level may analyse the representation of teenagers in a soap opera as well as its use of narrative and celebrities, and comment that the representation is stereotypical. There will be an overall consistency in respect of the detail, written or otherwise recorded, in describing the ways each type of moving image uses key features.

**For 1A.1:** learners will have outlined key features in one digital moving image type but with limited context or understanding of how they are used. The outline will be largely functional and focus on definitions and there will be an inconsistency in respect of key features mentioned.

## Learning aim B: Understand the technical construction of a digital moving image production

Learning aim B focuses on the technical aspects of digital moving image production and requires learners to deconstruct existing products in an attempt to understand their construction.

**For 2B.P2:** learners will select an existing digital moving image production and will explain the use of camerawork within it. Learners at this level will be able to 'read' the meaning of the camerawork but there will be little detailed or accurate reference to shots. For example, the learner may refer to camerawork in terms of being 'close' or 'far' or of placing the camera 'beneath' the subject for a specific reason, but the explanation of meaning created will mainly be at the level of denotation than connotation.

**For 2B.M2:** learners will select an existing moving image production and will give a detailed explanation of the camerawork and *mise en scène* within it. The shots will be broken down by framing and movement, terminology regarding both will be accurately expressed. Learners may deal with camerawork separately from *mise en scène* but each will be referenced closely. For example, the learner may explain that the slow zoom into a character's face shows the moment he realises his fate and that the peeling paint of a house indicates the overall theme of decay. Overall, the work will be consistent in its level of detail and the ability to connect camera and *mise en scène* with meaning.

**For 2B.D2:** learners will analyse how camerawork, *mise en scène*, editing and sound are interdependent when it comes to creating meaning and will be able to offer a combined analysis (as opposed to the separate explanation at merit level). Learners will look holistically at a sequence or whole product and offer accurate examples of how technical elements are creating meaning. For example, the learner may, when analysing a news programme, say that the sequence is at a neutral angle and mid-shot to reflect impartiality; that the blue tones of the set and the presenter's smart suit convey a conservatism, which is affirmed by his calm and authoritative voice, whilst the editing uses only straight cuts to, again, establish objectivity.

**For 1B.2:** learners will be able to name accurately the camera shots being used in a moving image production but will offer little or no reason for their use.

## Learning aim C: Produce and review a digital moving image production

Learning aim C is assessed through the application of the skills learners develop during the production of a moving image product. It is advisable for students to refer to the material created for *Unit 2: Planning and Pitching a Digital Media Product* as a basis for their pre-production work. Each moving image production should stem from a brief and have a specific purpose from the outset.

**For 2C.P3:** learners will have produced planning, which is appropriate for their moving image product and that enables production to proceed without anything being left to chance. Throughout, learners will have demonstrated adequate personal management skills, which will mean they have not impeded progress on a production to an extent where others have had to undertake their role. Their personal management skills may not be consistent, e.g. they may not work well with others but are consistent in all other aspects.

**For 2C.M3:** learners will have produced detailed planning for their moving image product which enables production to proceed with relative efficiency. Throughout, learners will have demonstrated effective personal management skills, which means they have shown a degree of responsibility and sometimes organise themselves without being prompted. Their personal management skills are relatively consistent and only need occasional prompting, e.g. they may show degree of intrinsic commitment to completing the project.

**For 2C.D3:** learners will have produced comprehensive (exhaustive) planning for their moving image product in the form of a highly organised planning portfolio, which enables production to proceed with ease. Throughout, learners will have demonstrated confident personal management skills, which means they are self starters in terms of time management and have shown a strong commitment to the project. They work well in a team as well as independently and show confidence in leading the project to completion.

**For 1C.3:** learners should have a basic planning portfolio which, though it may be incomplete in places, gives an outline of production plans. Their personal management skills will be minimal and inconsistent and may sometimes impede the production process.

**For 2C.P4:** learners will undertake a shoot for a moving image production and will produce footage which is appropriate in conveying meaning through camerawork. Appropriate camerawork is where shots are framed correctly but there is probably only one set up per scene and many scenes are attempted in one shot. Because of this editing will also be basic, although it will be enough to convey the intended meaning.

**For 2C.M4:** learners will undertake a shoot for a moving image production and will produce footage which is effective in conveying meaning through camerawork and *mise en scène*. Effective camerawork is where shots are framed not only correctly but the positioning of the camera is well thought out and there will be more than one camera set-up per scene. The camerawork highlights the effective use of *mise en scène* which will have been considered in terms of, for example, what is behind the subject (setting) or how performers are dressed/presented. The editing will be effective as a result of more than one camera set-up and will utilise the footage well.

**For 2C.D4:** learners will undertake a shoot for a moving image production and will produce creative footage, which conveys meaning through camerawork and *mise en scène* with some flair. Creative camerawork is where shots are framed not only correctly and positioned in an interesting manner but where there will be extensive use of framing and movement and most scenes will have several camera set-ups. The camerawork highlights the creative use of *mise en scène*, which will have been well thought out in terms of, for example, detail of the setting, costume, props or figure expression. The editing will be creative as a result of several camera set-ups and will make maximum use of the footage.

**For 1C.4:** learners will shoot and edit footage for a moving image production but the footage may be limited and in parts random or haphazard. The learner will be able to film shots but the shots may be unsteady and not framed accurately, and as a result the editing will be very limited with not enough footage to complete the sequence.

**For 2C.P5:** learners will explain how their moving image production has fulfilled the brief and met its purpose. The learner will be able to explain why the production worked well and where there are areas for improvement, but they will be general rather than detailed observations. The explanation will usually be linear and quite functional in tone.

**For 2C.M5:** learners will analyse how their moving image production has fulfilled the brief and met its purpose. As well as analysing why the production worked well, they will also be able to pinpoint areas for improvement and will analyse the extent to which the brief and purpose have been met. When analysing strengths they may be able to make detailed comments on specific technical elements.



**For 2C.D5:** learners will evaluate the choices made during their moving image production and how those choices have enabled the fulfilment of the brief and purpose. Learners will be able to pinpoint crucial parts of the decision-making process which led to success, e.g. the decision to place the camera at a specific height etc as being key to why the shot works. Learners will be able to reflect on areas for improvement and contextualise decisions in terms of the tension between creative intent and the logistics of production, e.g. they intended to get a specific shot but were unable to because of the permissions required etc. The evaluation will have a holistic tone and will be fluent and insightful.

**For 1C.5:** learners will summarise what they consider to be the best parts of their production and why. Work will be very descriptive and will contain many subjective comments, which are not necessarily evidenced through content.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1  1B.2, 2B.P2, 2B.M2, 2B.D2  1C.3, 2C.P3, 2C.M3, 2C.D3  1C.4, 2C.P4, 2C.M4, 2C.D4  1C.5, 2C.P5, 2C.M5, 2C.D5	Tentlee Tea Campaign: A 30-second TV commercial	<p>Tentlee Tea is embarking on a new campaign to advertise and raise awareness of a range of flavoured teas from around the World. As part of the campaign they want a 30-second TV commercial, which reflects the individuality of the tea but that also maintains the Tentlee brand identity, which is humorous, warm and friendly. The tea flavours, which they are currently advertising:</p> <p>English Breakfast Tea/Japanese Green Tea</p> <p>You will produce a 30-second TV commercial for <i>either</i> of these teas which aims to fulfil this brief.</p> <p>You will research other tea commercials on the market and produce a report on their key features and their use of technical elements.</p> <p>You will plan a 30-second TV commercial which fulfils the brief.</p> <p>You will shoot and edit the commercial so it is no more than 30 seconds long.</p> <p>You will evaluate your commercial once complete.</p>	<p>Report/presentation/essay with images/clips</p> <p>Planning portfolio/observation records/witness statements</p> <p>Video of complete commercial/teachers observation record</p> <p>Recorded video commentary over completed commercial/recorded commentary to camera/recorded commentary on podcast/short essay/illustrated report.</p>

# Unit 4: Digital Audio Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that when you hear the expression 'digital audio production' it does not just mean CDs or MP3s, but a wide range of sound recordings that could include a radio drama on BBC Radio 4, the soundtrack for a television programme or film, sound for a computer game or the music and effects you hear when you go to a web site. All are examples of audio production in the various media sectors.

Whichever media sector you are interested in, there is likely to be an audio component involved, and where audio production takes place it is of utmost importance that recorded sound is of the highest quality. This means selecting the correct microphone for the recording, whether it is dialogue, a musical instrument, a sound effect like birdsong or an electronically generated spot effect for a computer game.

There are many jobs related to the recording of sound, including sound recordist, sound editor, foley editor, boom swinger, sound designer and of course electronics engineer. This unit provides you with the opportunity to make audio recordings and includes an introduction to audio terminology and language. You will learn how to operate audio recording equipment, including microphone placement for the best results, ensuring that the sound level is not distorted when recording and keeping a log of the recordings through maintaining appropriate production documentation.

In this unit you will learn that audio is a key component of most creative media products. You will become familiar with the terms used in digital audio production, how audio is stored and the technology that is used to record digital audio. You will study different types of microphones and their uses, portable recording equipment and computer-based recording and editing software. You will learn about techniques and procedures for recording digital audio in different locations and under differing conditions. You will then record audio for a particular digital media product, edit it and review your work in the light of your learning experience.

## Learning aims

In this unit you will:

- A understand the uses and purposes of digital audio production
- B understand the technical requirements for digital audio production
- C produce and review digital audio for media productions.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Understand the uses and purposes of digital audio production

##### Topic A.1 How audio is used in digital media products

Learners will understand the component parts of audio production in different sectors of media and how these are used for a specific purpose:

- the types of audio used in the context of different creative media products:
  - music
  - effects
  - dialogue
  - silence
  - noise.
- media sectors and audio products:
  - film/video soundtrack, e.g. film genre, keep fit video etc
  - TV soundtrack
  - radio broadcasts
  - internet (podcasts for download)
  - website sounds (icon sounds, music, notification sounds)
  - digital games soundtrack (avatar sounds, game-play music, background sounds, action sounds).
- uses of audio across digital media:
  - aural landscape (combination of dialogue, music and effects)
  - voiceovers
  - announcements
  - idents
  - interviews
  - incidental music/aural motifs
  - news reports
  - jingles
  - phone-ins
  - icons
  - gameplay music
  - silence (beat)
  - noise.

*continued*

**What needs to be learnt**

- purpose:
  - create mood, e.g. tension, fear, laughter, authority
  - ambience
  - rhythm/pace (beat)
  - reinforce image (pleonastic)
  - contradict image (contrapuntal)
  - functional (to convey information)
  - to persuade (through dialogue or repetition)
  - character identification
  - introduce era.

**Learning aim B: Understand the technical requirements for digital audio production****Topic B.1 Audio industry technology and terminology**

Technology and use of terminology specific to audio:

- digital audio file formats:
  - uncompressed
  - WAV
  - AIFF
  - CDDA
  - compressed
  - MP3.
- computer audio platforms:
  - RealPlayer®
  - Quicktime®
  - Windows® Media Player
  - iTunes®.
- listening systems:
  - mono
  - stereo
  - surround sound
  - Bluetooth.

**Topic B.2 Recording audio in different environments for different purposes**

Characteristics of studio, interior and exterior acoustic environments:

- basic principles of sound and acoustics
- interior acoustics: surface properties, reverberation, acoustic treatment of spaces and surfaces, acoustic screening, interior location recording, domestic premises, offices, school and college classrooms and associated ambient/background noise
- studio acoustics: controlled environment (sound booth)
- exterior acoustics: atmosphere, wind noise, rural or urban exteriors and associated ambient/background noise
- simulated acoustics: effects
- purposes: interviews, atmosphere, live performances and conferences, presentations, dialogue, group debate, audience interaction.

*continued*

## What needs to be learnt

### Topic B.3 Microphones

Microphone types, their construction, relevant characteristics, means of mounting or suspension and manner of connection to recording equipment:

- types: handheld, lavalier, direct connected, boundary microphone, parabolic, noise cancelling, radio microphones, (transmitter, receiver, interference)
- construction: dynamic, (capacitor, electric, condenser), ribbon
- characteristics: polar response: omni-directional, uni-directional; cardioid, hyper-cardioid (heart-shaped response), bi-directional (figure of eight)
- design limitations: proximity effect (bass tip-up), effect of inverse square law on distance of sound source from microphone
- mounts: stands, tie-clip, rifle, boom, equipment mounted, hand-held
- connectors: mono jack, stereo jack, XLR, mini-jack.

### Topic B.4 Professional digital audio recording and editing equipment

- Solid state, digital recording devices in current use, e.g. Audacity (freeware), Bias Peak, Adobe® Audition, Protools, CuBase, Audiodesk.
- Handheld and portable digital audio recorders, e.g. Zoom, Olympus®, Alesis, Tascam, Yamaha®, Roland, Sony®, Fostex, Marantz.
- Sound in-camera (fixed or detached microphone on camera).
- Desktop recorders.
- Mono/stereo recording devices.
- Multi-track recorders.

### Topic B.5 Recording techniques and procedures

Consideration of the importance of audio recording procedures:

- procedure to ensure that equipment is set up and checked prior to recording
- monitoring of record levels prior to and during the recording process
- monitoring of the recorded signal microphone placement to enable the best compromise between signal to be recorded and ambient background noise
- mounting of microphone on appropriate support to enable clear recording
- procedure for ensuring that the recording starts and ends at appropriate times with respect to signal being recorded
- use of clapperboard for synchronisation of action with dialogue (for audio recordings for video and film which require lip sync)
- timing of recordings to enable appropriate amount of recorded audio to be available for future editing and remixing
- sound log (to enable recordings to be monitored accurately for duration/running time).

**What needs to be learnt****Learning aim C: Produce and review digital audio for media productions****Topic C.1 Plan the recording and editing of digital audio products**

Learners will apply their understanding from learning aims A and B to produce audio for different products in different acoustic situations:

- product, e.g. film/TV/game soundtrack, news radio broadcast, studio discussion
- interpretation of the brief.

Undertake pre-production for a digital audio product:

- planning portfolio, i.e. dialogue/sound script, equipment list, sound logs, timing plans, recording schedule, sound checks, e.g. interior, exterior, setting of recording levels, copyright clearances, health and safety (risk assessment)
- produce equipment list
- requisition/book equipment
- confirm contributors/talent
- arrange recording date.

**Topic C.2 Produce audio content**

Undertake the recording stage of an audio product:

- source, connect and test recording equipment
- conduct sound level check
- start recorder
- cue contributor
- record audio
- log recordings
- import audio to editing application
- edit recording
- export recorded audio to CD or other play out format.

**Topic C.3 Self evaluation of own audio products**

- Meeting the aims of the brief.
- Adherence to original idea and plan.
- Strengths (what worked well?).
- Areas for improvement (what could be better?).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the uses and purposes of digital audio production</b>			
1A.1 Outline the use and purpose of audio in one media industry sector.	2A.P1 Describe the use and purpose of audio across two media industry sectors and products.	2A.M1 Explain the use and purpose of audio across two media industry sectors and products with reference to examples.	2A.D1 Analyse the use and purpose of audio across two media industry sectors and products with reference to detailed examples.
<b>Learning aim B: Understand the technical requirements for digital audio production</b>			
1B.2 Outline the characteristics of interior recording locations.	2B.P2 Describe the characteristics of interior and exterior recording locations and how they affect the quality of audio recordings.	2B.M2 Explain the characteristics of interior and exterior recording locations and how they affect the quality of audio recordings.	2B.D2 Analyse the characteristics of interior and exterior recording locations and how they affect the quality of audio recordings.
1B.3 Identify two types of microphone and their characteristics.	2B.P3 Describe the different types of microphones, their characteristics and suitability for different acoustic environments.	2B.M3 Explain the different types and construction of microphones, their characteristics and suitability for different acoustic environments.	2B.D3 Compare the different types and construction of microphones, their characteristics, justifying their use in different acoustic environments.
1B.4 Outline two techniques and procedures used for recording audio.	2B.P4 Describe the different techniques and procedures used when recording audio.	2B.M4 Explain the different techniques and procedures used when recording audio.	2B.D4 Evaluate the importance of different techniques and procedures used when recording audio.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce and review digital audio for media productions</b>			
1C.5 Produce audio recordings in an exterior and an interior location for a digital media product.	2C.P5 Produce adequate and clear audio recordings for two different digital media products in different acoustic environments.	2C.M5 Use appropriate equipment to produce effective and clear audio recordings for two different digital media products in different acoustic environments.	2C.D5 Use appropriate equipment to produce creative and clear audio recordings in different acoustic environments for three digital media products.
1C.6 Describe strengths of own audio products.	2C.P6 Explain strengths of own audio products in relation to brief and purpose.	2C.M6 Analyse the extent to which own digital audio products have met the brief and purpose.	2C.D6 Evaluate choices made during the production of digital audio products and to what extent they have enabled fulfilment of the brief.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit include computer-based digital audio editing software, appropriate microphones and stands, portable digital audio recorders with or without integral microphones.

However, it is not the intention of the relevant learning aim that learners should have access to a full professional range of microphones to successfully complete this unit.

The nature of the unit is such that uni-directional microphones will be suitable for situations where close microphone techniques are used and omni-directional microphones are suitable for interview situations where a microphone is shared by an interviewer and a contributor.

Please note for recording tasks 'in-camera' microphones will not allow for the flexibility and quality needed to complete this unit. It is recommended that where camera-microphones are used, they are detachable.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is to understand audio production in its many different forms across the various media sectors. This unit can complement other units from other sectors which require audio production, for example moving image productions, digital games production and website production. The unit also acts as a stand-alone unit for learners wishing to produce an entirely audio-based product.

#### Learning aim A: Understand the uses and purposes of digital audio production

Learners will understand the component parts which make up audio production and how these are used for a specific purpose.

**For 2A.P1:** learners will provide a description, but without reference to specific examples of how audio is used in each of two sectors of the industries: television and film, radio, audio books and guides, the internet, computer games. The descriptions will be basic and in each case identify an audio product.

**For 2A.M1:** learners will explain with some relevant examples of how audio is used in each of two sectors of the media industries: television and film, radio, audio books and guides, internet, computer games. Explanations will not be detailed but examples which are present will be appropriate.

**For 2A.D1:** learners will analyse, with relevant examples, how audio is used in each of two sectors of the media industries: television and film, radio, audio books and guides, the internet, computer games. The analysis will be detailed and the examples will be thoroughly explored.

**For 1A.1:** learners will provide an outline of how audio is used in a media sector: television and film, radio, audio books and guides, internet, computer games. The outline will be basic and rely heavily on description or the listing of audio properties.

## **Learning aim B: Understand the technical requirements for digital audio production**

Learners will understand how audio technology works and which type of microphone is suitable for different acoustic environments.

**For 2B.P2:** learners will describe some of the characteristic differences between interior and exterior locations when recording audio for media products. Descriptions will be brief and will identify, for example, the presence of exterior ambient sounds on exterior recordings, acoustic effects of hard walls and soft furnishings on the quality of interior recordings.

**For 2B.M2:** learners will explain the characteristic differences between interior and exterior locations when recording audio for media products. Explanations may include the adverse and positive effects of the presence of ambient sounds on exterior recordings and the acoustic effect of hard walls and soft furnishings on the quality of interior recordings.

**For 2B.D2:** learners will provide analysis of the characteristic differences between interior and exterior locations when recording audio for media products. The analysis will include a detailed exploration, for example, of the adverse or positive effect of the presence of ambient sounds on exterior recordings, and recommendations of how to record in different acoustic situations, avoiding adverse effects.

**For 1B.2:** learners will outline, possibly in list form, some of the basic characteristic differences between interior and exterior locations when recording audio for media products. Outlines will be brief and will identify basic differences between exterior ambient sounds on exterior recordings, and reverberant or acoustically neutral ambience on interior recordings.

**For 2B.P3:** learners will provide descriptions of the basic types of microphones used for recording speech in interior and exterior locations. There may be references to the use of microphones integral to cameras and a description of microphone types used for recording musical instruments or sound effects.

**For 2B.M3:** learners will explain the different types of microphones, their construction and the specific characteristics which make them suitable for recording in interior and exterior locations. The explanation will be detailed in terms of microphone type and construction but may be inconsistent when explaining their suitability for different acoustic environments.

**For 2B.D3:** learners will provide a detailed comparison of the construction and characteristics of the different types of microphones. Learners may illustrate their comparative study with detailed diagrams to further emphasise comparative points. Learners will compare microphones for their suitability for recording in interior and exterior locations, drawing conclusions from the comparison.

**For 1B.3:** learners will provide an outline of two types of microphones used for recording in interior and exterior locations. They will make reference to the use of microphone types but this is likely to be vague or inconsistent.

**For 2B.P4:** learners will be able to describe the different techniques and procedures required for recording audio, including how to set up and make basic checks on audio recording equipment, conduct a basic level check and prepare for production. Although all the techniques and procedures are covered, the description of each will be functional and may in some instances take the form of a bulleted list.

**For 2B.M4:** learners will explain the different techniques and procedures, including details of how to set up and check audio recording equipment prior to recording, and the manner in which to conduct level checks and other preparations for recording audio. Learners will explain clearly how each technique and procedure is carried out with close reference to examples.

**For 2B.D4:** learners will evaluate the importance of the different techniques and procedures prior to recording of audio. Learners will explain clearly why each technique and procedure is carried out, with close reference to examples. They will draw some conclusions on the importance of the techniques and procedures and may refer to the consequences of them *not* being carried out.

**For 1B.4:** learners will outline some of the techniques and procedures but will be inconsistent in their approach to each one.

### **Learning aim C: Produce and review digital audio for media productions**

Learners will understand the component parts which make up audio in different sectors of media and how these are used for a specific purpose.

**For 2C.P5:** learners will use adequate equipment to make two recordings in different acoustic environments, but the quality will be such that the recordings, though clear enough to be heard and understood, have background noise or other distortion on the track, especially in the exterior location. The audio product is adequate in terms of its purpose.

**For 2C.M5:** learners will have selected appropriate equipment and made all preparations for producing two audio products in different acoustic environments. The quality will be such that the recordings are clear in both, able to be fully understood and for the most part recorded at an appropriate level, with little unwanted background noise or other distortion of the recording. The audio products are effective in terms of their purpose.

**For 2C.D5:** learners will have selected appropriate equipment and made all preparations for producing three creative audio products, where at least one is in an exterior acoustic environment. The quality will be such that the recordings are clear in all three, able to be fully understood and recorded at an appropriate level, with no unwanted background noise or other distortion of the recording.

**For 1C.5:** learners will have selected equipment which may not be fully appropriate and preparation for production may be limited. The quality will be such that the recording can be heard and understood, but there will be inconsistency in levels and microphone use and there may be background noise or other interference. The recording may be incomplete and not a finished audio product.

**For 2C.P6:** learners will listen to the finished products and explain how their recording meets the requirements of the brief with respect to technical quality, clarity and original intentions and purpose of the brief. Observations will be brief and will not explain strengths in any great depth.

**For 2C.M6:** learners will listen to the finished products and analyse the technical quality, clarity and content of their recording, giving an analysis of the way in which it meets the specification of the original brief and purpose. Observations will be in some detail and the learner will evaluate strengths and weaknesses of the finished recording.

**For 2C.D6:** learners will evaluate the finished products and justify the decisions taken in relation to the technical quality, clarity and content of their recording, and the way in which it meets the specification of the original brief and purpose. Observations will be detailed and full justification will be provided in terms of the strengths and weaknesses of the finished recording.

**For 1C.6:** learners will listen to the finished product and state briefly its strengths in terms of technical quality and clarity. Observations will be brief and will be limited to strengths with little or no reference to limitations and weaknesses.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Uses of Digital Audio production	Working as a technical author, produce a report into digital audio recording techniques.	Written report or verbal presentation.
1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4	Technical Requirements for Digital Audio Production	In your role as a production assistant, prepare a pre-production schedule report for the sound engineer in preparation for a recording session.	Written report or verbal presentation.
1C.5, 2C.P5, 2C.M5, 2C.D5	Producing a Digital Audio Recording	As a recording engineer prepare for and conduct an audio recording session.	Practical recording session evidence for which is an audio product supported by observation record of learner completing designated tasks.
1C.6, 2C.P6, 2C.M6, 2C.D6	Reviewing Strengths and Areas for Improvement of Recorded Product	As a critical reviewer produce a critique of the recording for publication.	Written or verbal report on finished product.



# Unit 5: Digital Publishing Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you read a book or a magazine and wondered what it would be like to have more information on the page? Digital publishing can provide you with this information. You can read about a subject, watch a video or hear audio clips that make the information memorable. Print and publishing technology and techniques have moved a long way from a potato print, lino cut or lithography.

Many publishers are now producing their products using digital technology. This increases their opportunity to reach new markets, expand the content of their product and provide interactive links to services and products. Audiences can use digital publishing products in a variety of ways. This might be using a reader, such as Kindle®, to read a book or magazine. It may well be through the internet using a handheld device, for example a mobile phone or tablet. These products can also be viewed through a games console, such as a Playstation®. Digital publishing products can be updated regularly to provide up-to-date information and news. Information on the page can be viewed as a live feed or as recorded video or audio. This makes digital publishing an effective means of communication.

In this unit you will investigate the context in which digital publishing products exist as well as their purposes and uses. You will gain knowledge and the appropriate skills required for the design and development of digital publishing products as well as an overview of how to source materials and combine them. You will learn to organise and manage the production of a digital publishing product, plan and prepare content suitably and create interactivity between text, images and graphics. You will also test your completed publishing product on different publishing platforms and then publish your finished digital publishing product.

## Learning aims

In this unit you will:

- A know about digital publishing opportunities
- B understand use of digital publishing technology and techniques
- C produce material for digital publication.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Know about digital publishing opportunities

Learners need to understand that traditional print material is being largely replaced with digital versions and that this is transforming the publishing industry and the techniques and technology involved in its production, distribution and exhibition processes.

##### Topic A.1 What are digitally published products?

The kinds of products produced and/or distributed digitally are the same as those produced through traditional printing techniques. These are:

- e-newspapers
- e-magazines
- adverts
- DVD or CD covers
- flyers
- leaflets
- training materials
- promotional material
- e-books.

##### Topic A.2 How are digital publishing products used?

These products are used to:

- inform an audience, e.g. e-newspapers, e-periodicals
- educate an audience, e.g. instructional material, 'how to' guides
- entertain an audience, e.g. e-magazines, e-books
- market a product, e.g. posters, leaflets
- promote an event or product, e.g. advert
- provide advice and support, e.g. health, travel guides.

##### Topic A.3 Where are digitally produced products published?

Digital publishing products can be published in a variety of ways such as:

- online for viewing or download
- using an e-book reader, e.g. Kindle®, Sony Reader®, Nook®, iPad®
- using a games console, e.g. Sony PS3®
- on a smart device, e.g. iPhone® (using Apple or Android technology), iPad®, tablet
- stored electronically, e.g. as a pdf, an MPEG 4B, e-book
- printed.

##### Topic A.4 Traditional printing and publishing technology and techniques

Traditional publishing:

- techniques, e.g. hand (etching, linocut, screen print, lithography)
- technology, e.g. letterpress, gravure, screen process
- printing, e.g. photocopying, laser printing, inkjet.

*continued*



## What needs to be learnt

### Topic A.5 Publishing in the digital age: technology and techniques

- less printing: electronic versions, e.g. magazines, newspapers, adverts
- desktop publishing software, e.g. InDesign®, Illustrator®
- multi-media capture and integration (photos, videos, hyperlinks)
- advantages of digital publishing:
  - audience reach, e.g. age, demographic
  - portability, e.g. size of device
  - convenience, e.g. battery life, size of screen, screen resolution
  - updating information, e.g. breaking news.

### Topic A.6 Combining images, texts, graphics and interactive elements in digitally published products

The relationship between the elements within a product:

- text only
- image only
- text and images combined
- text and graphics combined
- integration of video or audio elements
- interactive response elements.

### Learning aim B: Understand use of digital publishing technology and techniques

Learners will understand how to source and import material and be able to experiment with digital publishing technology and techniques.

#### Topic B.1 Acquisition of digital material

- Generate material, e.g. photographs, video, audio, text, graphics
- Source material, e.g. from a library, own work
- Import material, e.g. secondary sources (images, text).

#### Topic B.2 Digital tools to import materials

- Materials (text, images, graphics and interactive elements)
- Scanning
- File transfer, e.g. from a smart device, from a laptop, from a digital camera
- File formatting, e.g. jpeg, gif, tif, raw, pdf, BMP, Docx, wps
- Uploading materials, e.g. from the internet, from primary sources, from secondary sources.

*continued*

**What needs to be learnt****Topic B.3 Experimenting with digital tools to produce digital publishing material**

- Scaling, e.g. in terms of image size, file size
- Cropping, e.g. to remove unwanted material, to fit page
- Colour correction
- Page layout (margins, columns)
- Image manipulation (palettes, tools, layers), e.g. to alter composition, to remove unwanted material, to enhance composition
- Edit text (condensing text, shortening, expanding, checking and correcting grammar and punctuation)
- Placement of text, e.g. to wrap around text, to add a caption,
- Placement of images, e.g. for readability, advertisement preference
- Placement of graphics, e.g. to enhance information
- Styles (house style, optical balance, readability, upper case, lower case, bold, italics).

**Topic B.4 Naming, logging and storing digital materials correctly**

- File names
- In appropriate format, e.g. PDF, avi, jpeg, MP3
- On hard drive, e.g. using appropriate folder names
- On external devices, e.g. memory stick, CD, DVD.

**Learning aim C: Produce material for digital publication**

Learners will use the understanding and skills developed in Learning aims A and B to develop a concept for a digital publishing product and see this through to a finished product.

**Topic C.1 Develop concepts for a digital publishing product**

- initial ideas development (brainstorming, discussion with peers or teacher, research)
- consider current practice and existing products (online newspapers and magazines, posters, DVD covers)
- consider publishing platform, e.g. printed, the internet, handheld devices
- review initial ideas, e.g. consider alternatives
- modify ideas in light of available resources
- produce a trial layout, e.g. paper-based, on-screen.

*continued*

## What needs to be learnt

### Topic C.2 Pre-production for a digital publishing product

- planning portfolio: screen shots, asset sources (e.g. images, videos), test shots, prop/costume list, shot list, styles, templates and formats, (e.g. colours, font size, font types, hierarchy of type, text and image alignment, text wrap, page layouts, compositional grids), page mock ups (e.g. thumbnail sketches, annotated sketches, digital drafts).

### Topic C.3 Production of a digital publishing product

- gathering resources:
  - text, e.g. information, captions
  - images, e.g. photographs, drawings, cartoons
  - graphics, e.g. charts, diagrams
  - interactive materials, e.g. video, audio, rollovers, links.
- preparing materials:
  - create images, e.g. using Photoshop, after effects
  - create text, e.g. information, news, captions
  - edit, e.g. text (in terms of size, readability); images (in terms of size); graphics (in terms of file size)
  - sourcing interactive elements, e.g. video, audio.
- combining materials:
  - placement of materials, e.g. captions, wrap around images
  - readability, e.g. quality of text, size of text, quality of images
  - aesthetic qualities
  - placement of interactive elements.
- publishing product on publishing platform:
  - testing, e.g. for readability, for interactivity
  - resolution, e.g. images, text
  - printing considerations, e.g. text size, text font, image resolution
  - interactivity, e.g. speed of interaction.

## Assessment criteria

Level 1		Level 2 Pass		Level 2 Merit		Level 2 Distinction	
Learning aim A: Know about digital publishing opportunities							
1A.1	Outline the uses of a limited range of digitally published products.	2A.P1	Describe the uses of digitally published products.	2A.M1	Explain the uses of digitally published products.	2A.D1	Compare the uses of digitally published products.
1A.2	Outline the advantages of digital publishing compared to traditional publishing.	2A.P2	Describe the advantages of digital publishing compared to traditional publishing.	2A.M2	Assess the advantages of digital publishing compared to traditional publishing with examples.	2A.D2	Evaluate the advantages of digital publishing compared to traditional publishing with detailed examples.
1A.3	Outline how text, images, graphics and interactive elements are combined in a digitally published product.	2A.P3	Describe how text, images, graphics and interactive elements are combined in a digitally published product.	2A.M3	Assess how text, images, graphics and interactive elements are combined in a digitally published product.	2A.D3	Evaluate how text, images, graphics and interactive elements are combined in a digitally published product.
Learning aim B: Understand use of digital publishing technology and techniques							
1B.4	Use tools to acquire and import digital content.	2B.P4	Use tools adequately to acquire and import digital content.	2B.M4	Use tools effectively to acquire and import digital content.	2B.D4	Use tools creatively to acquire and import digital content.
1B.5	Demonstrate limited use of digital tools for publishing production.	2B.P5	Demonstrate appropriate use of digital tools for publishing production.	2B.M5	Demonstrate an effective use of digital tools for publishing production.	2B.D5	Demonstrate a confident and comprehensive use of digital tools for publishing production.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce material for digital publication</b>			
1C.6 Develop a basic concept for a digital publishing product with minimal planning.	2C.P6 Develop an appropriate concept for a digital publishing product with adequate planning.	2C.M6 Develop a creative concept for a digital publishing product with detailed planning.	2C.D6 Develop an imaginative concept for a digital publishing product with comprehensive planning.
1C.7 Produce digitally a basic publishing product, which shows a limited interpretation of the brief.	2C.P7 Produce digitally an appropriate publishing product, which shows an adequate interpretation of the brief.	2C.M7 Produce digitally a creative publishing product, which shows a competent interpretation of the brief.	2C.D7 Produce digitally an imaginative publishing product, which shows a confident interpretation of the brief.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are digital publishing software and digital cameras.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*

The focus of this unit is to understand digital publishing production and to develop skills to produce digital publishing products.

It is essential for the learner to use the information they find in learning aim A to inform their own understanding of digital publishing opportunities. Learners must be able to demonstrate that they can use techniques and technology to import sources of material. At the highest level this will be demonstrated by the sophisticated use of a wide range of technology and techniques. This should not be limited to simplistic downloads, although this would meet the requirements for Level 1. In order to meet the requirements for Distinction the learner must be able to use a wide range of technology and techniques. Learners will then experiment with a range of digital techniques and technology that allow them to develop their skills.

It is essential that learners can store their work effectively and safely. At level 1 this may well be storage on a hard drive with no back-up. At Level 2 Distinction the learner will store their work safely and back-up on multiple devices to ensure that work is not lost. At a high level, they will identify their work in relevant file names and folders.

### Learning aim A: Know about digital publishing opportunities

Learning aim A focuses on the exploration of a range of digital publishing products and platforms; learners should be provided with appropriate examples of digital publishing products to review.

**For 2A.P1:** learners will investigate digitally published products. They will describe how and why they were produced and describe how these products are used by the audience and where they are published. The learner will be able to describe a variety of platforms where digitally published products can be accessed.

**For 2A.M1:** learners will investigate digitally published products. They will explain products in a competent way and how and why they were produced. They will move from simply describing them to explaining how these products are used by the audience and where they are published. The learner will be confident in their explanation as to how digital publishing is used on a variety of platforms.

**For 2A.D1:** learners will compare the use of digitally published products. They will compare their use, their audiences and how and why they were produced. They will move from simply explaining them towards a comparative study of how these products are used by the audience and where they are published.

**For 1A.1:** learners will present a clear but not detailed outline of a limited range of digitally published products. They will outline the products briefly but their comments will be limited to general statements about their content and style.

**For 2A.P2:** learners will be able to describe accurately the advantages of digital publishing compared to traditional publishing. Their responses will describe how digital publishing has merits compared to traditional publishing. They will describe audiences for digital publishing and how, through ease of use, new technology has allowed digital publishing to be used by a wider audience.

**For 2A.M2:** learners will be able to assess accurately the advantages and merits of digital publishing over traditional publishing. They will be able to assess how ease of use of new technology has allowed digital publishing to be used by a wider audience.

**For 2A.D2:** learners will be able to evaluate accurately the advantages of digital publishing compared to traditional publishing. They will be able to draw conclusions, in effective terms, about audiences, the ease of use of new technology and how digital publishing is being used by a wider audience.

**For 1A.2:** learners will outline the advantages of digital publishing compared to traditional publishing. Their outline will be limited in depth, with general statements about each publishing type.

**For 2A.P3:** learners will be able to describe how text, images, graphics and interactive elements are combined in digitally published products. Their work will describe how the elements are combined but will lack any further development of why and how they are combined.

**For 2A.M3:** learners will be able to assess how text, images, graphics and interactive elements are combined in digitally published products. Their work will demonstrate some analysis of how the elements are combined and indicate some understanding of why and how they are combined.

**For 2A.D3:** learners will be able to evaluate how text, images, graphics and interactive elements are combined in digitally published products. Their work will demonstrate good analysis of how and why the elements are combined and reflect a high level of understanding.

**For 1A.3:** learners will be able to outline how text, images, graphics and interactive elements are combined. There will be little depth in their outline, but rather a description of the elements with some basic understanding of how they work together to make a digital publishing product.

### **Learning aim B: Understand use of digital publishing technology and techniques**

For learning aim B, learners will develop their skills in using digital publishing technology and techniques. The learners must be able to experiment with digital tools to make changes to the materials and possibly develop some interactivity.

At level 1 this will be a basic use of tools that demonstrates limited skills, while a Level 2 Distinction learner will be able to use a wide range of tools to make effective changes to digital materials. A learner working at Distinction level may be able to produce evidence in the form of a digital product that demonstrates their use or understanding of digital tools. This could be in the form of a digital user handbook or interactive manual.

**For 2B.P4:** learners will demonstrate adequate use of tools to acquire and import digital content. This may come from a limited number of sources.

**For 2B.M4:** learners will demonstrate effective use of tools to acquire and import digital content. This may come from a range of sources. Learners will begin to develop a range of skills to generate a range of digital content.

**For 2B.D4:** learners will demonstrate creative skills in acquiring and importing digital content, which will come from a wide range of sources. Learners will demonstrate a wide range of skills in generating a range of good quality digital content, and may demonstrate creativity by creating their own digital material rather than simply sourcing this material.

**For 1B.4:** learners will demonstrate limited skills for acquiring and importing digital content. They will use a small range of tools to produce their digital content.

**For 2B.P5:** learners will demonstrate appropriate use of digital tools for digital production and will experiment with these tools to combine the elements together. They must also be able to store their work safely.

**For 2B.M5:** learners will demonstrate effective use of digital tools for digital production and will experiment with these tools to combine the elements together effectively. They must also be able to store their work safely.

**For 2B.D5:** learners will demonstrate a confident and comprehensive use of digital tools and will experiment with these tools in a creative way to combine the elements together. The learner may be able to produce some digital material that demonstrates their creative use of digital tools. They must also be able to store their work safely.

**For 1B.5:** learners will show limited use of digital tools for producing digital content. They may be able to use these tools in a simple way.

### **Learning aim C: Produce material for digital publication**

For learning aim C learners must be able to plan and develop a concept for their digital publishing products. This concept will be based on the understanding and skills developed throughout this unit. Therefore, learners working at level 1 will have limited understanding of digital publishing products and how they appeal to an audience, whereas a Level 2 Distinction learner will have investigated thoroughly a wide range of digital publishing products at planning stage and will have experimented with the capture of digital images and a combination of text and graphics. The final products will range from purely functional (Level 1) to fully innovative (Level 2 Distinction).

**For 2C.P6:** learners will be able to plan and produce an appropriate concept for a digital publishing product. The concept will be appropriate for a specific audience and will be appropriate for the intended publishing platform.

**For 2C.M6:** learners will be able to develop, through detailed planning, a creative concept for a digital publishing product. The concept will be developed for a specific audience and will recognise the medium's potential as a publishing platform.

**For 2C.D6:** learners will be able to develop an imaginative concept for a digital publishing product. The concept will be comprehensively developed through exhaustive planning and will be for a specific audience. The learner will make imaginative use of the medium and the publishing platform.

**For 1C.6:** learners will develop a basic concept for a digital publishing product. The concept may be inconsistent because of limited planning.

**For 2C.P7:** learners will use publishing software to produce an appropriate digital publishing product that demonstrates an adequate interpretation of the brief.

**For 2C.M7:** learners will use digital publishing software to produce a creative digital publishing product that demonstrates a competent interpretation of the brief. The product will be suitable for the intended audience and the publishing platform.

**For 2C.D7:** learners will use digital publishing software to produce an imaginative digital publishing product that confidently interprets the brief. The product will be suitable for the intended audience and the publishing platform.

**For 1C.7:** learners will produce a basic digital publishing product based on a limited interpretation of the brief. The product will be recognisable as a digital publishing product but will lack cohesion.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2	Exploring Digital Publishing	<p>You have been approached by a local publishing company to develop an electronic magazine.</p> <p>The product will be an information-based product about youth culture in your town or city.</p> <p>The publishing company wants you to develop a magazine that can be read on a number of publishing platforms. However, they are unsure about using a digital product. The audience for the product will be 14- to 16-year-old young people. The company needs you to investigate the potential for publishing this material, using digital technology and digital platforms.</p> <p>Your first task is to explore a range of digitally produced products and the platforms on which they are published.</p> <p>You will investigate a wide range of digitally produced products and produce a report that you can present to the client.</p> <p>Your report will evaluate the potential advantages of using digital publishing compared to traditional publishing methods.</p>	<p>Learners will present their report in the most appropriate way. This could be via:</p> <ul style="list-style-type: none"> <li>• a presentation, for example using software or a one-to-one presentation that is recorded</li> <li>• an illustrated report</li> <li>• a video report with examples of digital publishing products.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1A.3, 2A.P3, 2A.M3, 2A.D3	Exploring How Text, Images, Graphics and Interactive Elements are Combined	You will evaluate the potential use of a range of media elements in the digital magazine. This will inform your report to the client.	<p>Learners will present their report in the most appropriate way. This could be via:</p> <ul style="list-style-type: none"> <li>• a presentation, e.g. using software or a one-to-one presentation that is recorded</li> <li>• an illustrated report</li> <li>• a video report with examples of digital publishing products.</li> </ul>
1B.4, 2B.P4, 2B.M4, 2B.D4 1B.5, 2B.P5, 2B.M5, 2B.D5	Using Digital Technology and Techniques	<p>In order to demonstrate the potential for a digital published product you will develop a sample digital publishing product. To do this you will use a range of images, text and graphics and produce a demonstration of how a digital publishing product can be used interactively.</p> <p>Your product will be a short manual on how to use digital tools to acquire, import and combine images, text and graphics and will have interactive elements.</p> <p>You will store your digital materials in a way that allows you to easily find this material again.</p> <p>You will show this product to the client in order to demonstrate the effectiveness of a digital publishing product.</p>	<p>Learners will acquire a range of materials using technology and techniques. They will store this material effectively in named folders and with appropriate file names.</p> <p>A digital publication.</p> <p>A client feedback report on the product.</p> <p>Observation records</p> <p>Annotated screen grabs of the learners' developmental work.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.6, 2C.P6, 2C.M6, 2C.D6 1C.7, 2C.P7, 2C.M7, 2C.D7	Produce a Digital Publishing Product	<p>Your client has been convinced and now wants you to develop an innovative digital publishing product.</p> <p>You must develop an imaginative concept to present to the client.</p> <p>Once the client has agreed to your concept you will develop your digital publishing product in line with the planning you have done for the production of the product.</p>	<p>Learners could present assessment evidence in a variety of ways, including:</p> <ul style="list-style-type: none"> <li>• a presentation</li> <li>• a one-to-one discussion</li> <li>• a range of planning documents</li> <li>• a diary or blog of the production process</li> <li>• annotated screen grabs of the development of the product</li> <li>• evidence of testing the product</li> <li>• a completed digital publishing product.</li> </ul>



# Unit 6: Website Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever wanted to build your own website or wondered how websites work? The internet is one of the most important modern methods of communication and websites are the mode through which we access that cyberspace. Websites have a variety of uses and offer many different services. They often embed a range of digital media content including text, images, animation, music, video and other programmes.

For most organisations, whether media related or not, a website is an essential way of communicating with their audience, clients and customers. Websites can be used to create brand or corporate identity and to offer an interactive experience for the consumer. Entertainment, personal and social websites also use visual and aural communication to engage their users and to give them 'instant' access to information.

To be successful, websites should be suitable for their intended purpose and target audience. They should also be visually appealing but straightforward to read and use. The creative media industry, amongst other industries, needs website designers and developers with creative and technical skills. This unit will provide you with the opportunity to explore and develop these skills.

In this unit you will investigate the context in which websites exist as well as their purpose and uses. You will gain knowledge and the appropriate skills required for the design and development of websites, as well as an overview of the coding behind web pages and how web design software can be used to control the page content. You will learn to organise and manage the production of a website, plan and prepare content suitably and create hyperlinks between pages. You will also test your completed website on different platforms and browsers before learning about how a finished website is published on the internet.

## Learning aims

In this unit you will:

- A know the context and purposes of websites
- B know the technical requirements for website production
- C produce and review a functioning website.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Know the context and purposes of websites</b></p> <p><b>Topic A.1 Websites in context</b></p> <p>The infrastructure is the basic, underlying framework or features of a system and in the context of websites this framework includes the following:</p> <ul style="list-style-type: none"> <li>• the internet (computer network) <ul style="list-style-type: none"> <li>◦ internet address URL (Uniform Resource Locator)</li> <li>◦ storage on a remote server.</li> </ul> </li> <li>• the world wide web (WWW) <ul style="list-style-type: none"> <li>◦ information retrieval service of the internet</li> <li>◦ web pages</li> <li>◦ content</li> <li>◦ hyperlinks</li> </ul> </li> <li>• web browsers as the software used to view websites, e.g. Internet Explorer, Google Chrome, Firefox, Safari, browsers for mobile phones and other mobile devices.</li> </ul> <p><b>Topic A.2 Why do we use websites?</b></p> <p>Websites are built to be used by specific audiences for a clear purpose. These purposes are:</p> <ul style="list-style-type: none"> <li>• to inform, e.g. news, articles, research reports, libraries</li> <li>• to educate, e.g. learning, revision, tutorials, courses, assessment</li> <li>• to persuade, e.g. advertising, pressure groups, politics, views and opinions</li> <li>• for e-commerce, e.g. (shopping), banking, buying and selling</li> <li>• for storage, e.g. archives, cloud, download, libraries</li> <li>• for sharing, e.g. music, video, photography, files, programs, code</li> <li>• for social interaction, e.g. social networking, online gaming, discussion forums, email, feedback, comments, conferencing, registration, logins, data collection, audience feedback.</li> </ul> <p>Existing websites:</p> <ul style="list-style-type: none"> <li>• genres (corporate, shopping, social, entertainment, news, personal, educational)</li> <li>• specific examples within genres</li> <li>• use of elements (navigation, page layout, content and presentation).</li> </ul>

## What needs to be learnt

### Learning aim B: Know the technical requirements for website production

#### Topic B.1 What is a website and how does it work?

A website is made up of connected web pages, containing information displayed in a web browser. The content on a website can include text, images, video, sound, animation and interactive elements. There are two main types of website:

- static websites:
  - encoded primarily using html (Hypertext Markup Language)
  - CSS (Cascading Style Sheets).
- dynamic websites: These are websites that can change in 'real time'. The ability to customise themselves is made possible by the addition of scripting to the HTML, e.g. PHP (Hypertext Preprocessor), ASP (Active Server Page) and JavaScript.

#### Topic B.2 Designing a website: technical and creative considerations

In order for a website to function effectively it must be well designed.

Key technical considerations in website design are:

- file management; organisation of folders and files for websites
- the structure behind web pages: HTML (Hypertext Markup Language), XHTML (eXtensible Hypertext Markup Language), HTML5:
  - tags
  - head
  - metadata (keywords).
- view web page code (which can be examined by choosing 'view source' from the browser menu)
- design and control of the visual content of web pages:
  - page properties
  - body
  - tables
  - CSS
  - alignment
  - colours (web safe colour palette, hexadecimal codes)
  - hyperlinks
  - forms.
- web standards: WC3 (World Wide Web Consortium)
- preparation for: file size, file compression and file optimisation

*continued*

### What needs to be learnt

- content/media file types:
  - images:
    - GIF (Graphics Interchange Format)
    - JPG (Joint Photographic Experts Group)
    - PNG (Portable Network Graphics)
    - SWF (Shockwave file).
  - video:
    - AVI (Audio Video Interleave)
    - MPEG and MEPEG4 (Moving Images Pictures Expert Group)
    - MOV (Quicktime)
    - WMV (Windows Media Format)
    - RealVideo
    - Flash.
  - audio:
    - MIDI (Musical Instrument Digital Interface)
    - RealAudio
    - Wave (Waveform)
    - WMA (Windows Media Audio)
    - MP3 (Moving Images Pictures Expert Group).
  - animation:
    - FLA (Adobe Flash FLA Project File Format)
    - GIF
    - PNG
    - SWF.
  - form objects, e.g. textfields, buttons, check boxes, radio buttons, list menus.
- preparing images: raster, vector, cropping, manipulating, resizing
- navigation: sitemaps, buttons, text hyperlinks, image hyperlinks, rollovers
- accessibility:
  - WCAG (Web Content Accessibility Guidelines)
  - image alt tags, e.g. alternative text tags
  - text size
  - colours
  - animation.

*continued*



### What needs to be learnt

- key creative considerations in website design. A well-designed website will also take into account creative considerations to make it distinct from other websites, including:
  - aesthetic (visual and aural appeal)
  - layout (integration)
  - originality (unique selling point)
  - composition (balance)
  - navigational ease (user-friendly)
  - range of media (variety of visual and aural experiences)
  - level of interactivity (personalisation, active user).

### Learning aim C: Produce and review a functioning website

#### Topic C.1 Web authoring

There are two main methods used to write the code, which controls the design and function of a website. These methods are:

- manual coding of html in text editing software, e.g. Notepad
  - process
  - advantages and disadvantages.
- automatic html authoring software or WYSIWYG (What You See Is What You Get) web authoring software, e.g. Dreamweaver, internet downloadable software
  - process
  - advantages and disadvantages.

#### Topic C.2 Preparing to build a website

For the website to be constructed efficiently the project must be well planned, prepared and organised and must take into account:

- the purpose of the brief
- an identified target audience and the purpose of the site
- name of the website
- designed content pages for inclusion in the website
- folder set-up and file management for the website, e.g. website folder hierarchy – web folder containing all html files and folders for website content, e.g. media
- preparation of multimedia content for the website, e.g. text, images, video, forms, audio/sounds, animation, interactive elements (flash, games).
- a planning portfolio: screen shots, templates and formats, colours, font size tests, font types tests, text and image alignment, mock-ups of page layouts, e.g. annotated sketches, digital drafts, navigation; sitemap, sourced assets, e.g. videos, images; health and safety (risk assessment)
- house style design for the website, e.g. colour palette, fonts.

*continued*

## What needs to be learnt

### Topic C.3: Build a website

- Use of planning to build a website.
- Use of web design software to build a website.

Production:

- web authoring
- organisation of root folder
- creation and saving of home page as 'index.html'
- writing titles of pages (different from the file name and what the audience will see in the browser's title bar)
- creation of page layout from plans and organised using CSS or tables
- design, creation and insertion of masthead or titles
- insertion of navigation hyperlinks between pages using text, images or buttons
- addition of content to pages, e.g. heading or logo, images, text
- previews of web pages in a web browser
- hyperlinks checks
- problem solving (fixing glitches in layout).

### Topic C.4 Test the function of the completed website

Ensuring the finished website is fit for purpose and that the target audience can experience it in the way intended. Carry out checks and tests on the following:

- functionality:
  - usability
  - quality
  - working links
  - visible content
  - browsers, e.g. Internet Explorer, Google Chrome, Firefox, Safari, Opera, Android
  - platforms, e.g. PC, Mac, Linux, Smart phone, tablet
  - bandwidths (file size download times)
  - accessibility, e.g. alt tags, text size, colour scheme, screen reader compatibility.

## Assessment criteria

Level 1		Level 2 Pass		Level 2 Merit		Level 2 Distinction	
Learning aim A: Know the context and purposes of websites							
1A.1	Outline the context in which websites exist.	2A.P1	Describe the context in which websites exist.	2A.M1	Explain the context, in which websites exist.	2A.D1	Analyse the context in which websites exist.
1A.2	Summarise the purposes and uses of websites.	2A.P2	Describe the purposes and uses of websites with reference to generic examples.	2A.M2	Explain the purposes and uses of websites with reference to specific examples.	2A.D2	Compare the purposes and uses of websites using specific, detailed, examples.
Learning aim B: Know the technical requirements for website production							
1B.3	Outline the features of a static website.	2B.P3	Describe the features of static and dynamic websites.	2B.M3	Explain in detail how static and dynamic websites work.	2B.D3	Compare static and dynamic websites using detailed, illustrated examples of each.
1B.4	Outline the key technical considerations when designing a website.	2B.P4	Describe the key technical considerations when designing a website.	2B.M4	Explain, using relevant examples, the key technical and creative considerations when designing a website.	2B.D4	Analyse the key technical and creative considerations when designing a website.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce and review a functioning website</b>			
1C.5 Outline one method for authoring websites.	2C.P5 Describe two methods for authoring websites.	2C.M5 Explain two methods for authoring websites with examples.	2C.D5 Compare two methods for authoring websites with detailed examples of each.
1C.6 Produce limited planning for a website with minimal interpretation of the brief and purpose.	2C.P6 Produce appropriate planning for a website which adequately interprets the brief and purpose.	2C.M6 Produce detailed planning for a website which effectively interprets the brief and purpose.	2C.D6 Produce comprehensive planning for a website which creatively interprets the brief and purpose.
1C.7 Create a limited web page with minimal functionality. #	2C.P7 Create an adequate web page with working hyperlinks. #	2C.M7 Create an effective, functional website of two pages with working hyperlinks. #	2C.D7 Create an imaginative website of two pages with working hyperlinks and multimedia content. #
1C.8 Outline checks and tests for assessing the functionality of a website.	2C.P8 Summarise test results for functionality of the completed website on a web browser.	2C.M8 Assess the completed website for functionality and usability on different web browsers.	2C.D8 Evaluate the completed website for functionality, quality and usability across different web browsers.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid

## Teacher guidance

### Resources

The special resources required for this unit are web authoring and image editing software. Access is also needed to two or more different web browsers, and, if possible, platforms, for example PC, Mac, Linux, Smart phone, tablet.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*

The focus of this unit is to understand website production and to develop the skills to produce a website. Learners will explore websites in terms of purpose and functionality before being introduced to the technology behind website construction. They will then apply their learning by creating a website of their own.

#### Learning aim A: Know the context and purposes of websites

Teachers may want to use witness statements and audio or video (recordings) to evidence learners' understanding of the structure operating behind websites. This could include contributions to group discussions and annotated screenshots.

**For 2A.P1 and 2A.P2:** the evidence produced must show that the learner is able to independently describe the context and purposes of websites. This outcome could be in the form of annotated diagrams and screenshots or written descriptions using correct terminology. At this level learners will demonstrate independent identification of purposes and uses of websites describing at least two examples.

**For 2A.M1 and 2A.M2:** the evidence produced must also show that the learner is able to explain the context and purposes of websites with reference to a range of illustrative examples. The examples chosen should be clearly explained in terms of their purpose and uses. At this level the learner will give an explanation but not yet develop comparisons.

**For 2A.D1 and 2A.D2:** the evidence produced must also show analysis and detailed illustrative examination of the workings of the internet, world wide web and web browsers, clearly outlining their interconnection. At this level learners should work independently and show detailed comparative analysis of specific websites, evaluating their purposes and uses.

**For 1A.1 and 1A.2:** the evidence produced must show that the learner is able to outline the context in which websites exist and summarise some of the purposes and uses with reference to some of the topic content.

Teachers may use observation sheets, witness statements, video or audio to record individual contributions to class or group discussions. Writing frames may also be used.

#### Learning aim B: Know the technical requirements for website production

Teachers may want to use witness statements, audio or video (recordings) to evidence learners' understanding of the structure of websites.

**For 2B.P3 and 2B.P4:** the evidence produced must show that the learner is able to identify and describe the features of static and dynamic websites as well as the key technical considerations. The evidence for this outcome could be in the form of annotated diagrams and screenshots of websites or written descriptions using correct terminology.

**For 2B.M3 and 2B.M4:** the evidence produced must show that the learner is able to explain the features and functioning of static and dynamic websites and to use relevant examples to explain the technical and creative requirements for website production. At this level explanation may be lacking in depth but correct terminology will be used.

**For 2B.D3 and 2B.D4:** the evidence produced must show detailed analysis of the technical and creative requirements for website production. Illustrative examples could be used to compare static and dynamic websites. At this level learners should work independently and show detailed analysis of a variety of technical and creative web design considerations, perhaps drawing on their own experience for exemplification.

**For 1B.3 and 1B.4:** the evidence produced must show that the learner is able to outline the main features of a static website and outline some key technical considerations from the topic content.

### **Learning aim C: Produce and review a functioning website**

Teachers may want to use witness statements, audio or video (recordings) to evidence learners' understanding of the methods and procedures for planning and authoring websites for a specific purpose. This could include contributions to group discussions. The planning could be evidenced in sketches, drawings, thumbnails, sitemaps and layout plans.

**For 2C.P5, 2C.P6, 2C.P7 and 2C.P8:** the evidence produced must show that the learner is able to describe the use of raw html and web authoring software to create websites. In response to a specific brief and purpose, the learner must show that they can plan and build a web page using web authoring software or raw html.

The evidence for this outcome would be planning documentation and at least one completed web page with working hyperlinks, stored as a digital file and viewable in a web browser. Testing of the function of the website could be evidenced with a table showing the outcome of testing different aspects identified in bullet points.

**For 2C.M5, 2C.M6, 2C.M7 and 2C.M8:** the evidence produced must show that the learner can explain the use of raw html and web authoring software to create websites. Planning must clearly evidence attention and relevance to the specified brief and purpose. Learners must produce an effective website of two or more pages with working navigation and hyperlinks that follow their planning but may stray from their original intention. These pages should contain at least some text and images. Learners must assess functionality and usability of their website through tests in at least two different web browsers.

**For 2C.D5, 2C.D6, 2C.D7 and 2C.D8:** the evidence produced must show evaluation and comparison of the use of raw html and of web authoring software to create websites. Learners must produce an imaginative website of two or more pages, to include a variety of multimedia content such as audio tracks, video or animation, as well as text and images that correspond to detailed planning and a specific brief and purpose. The pages should contain suitable navigation, and internal and external hyperlinks should be fully functioning. At this level students should show evidence of evaluation and comparison as a result of functionality, quality and usability testing across different browsers and, if possible, platforms.

**For 1C.5, 1C.6, 1C.7 and 1C.8:** the evidence produced must show that the learner is able to outline one website authoring method. Evidence of planning at this level may be limited to a site map and basic interface layout design. At this level, the website pages must contain at least text and one working hyperlink. Learners should evidence an outline of some of the criteria for testing websites.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2	The Wonderful World Wide Web Magazine and Poster.	You have been commissioned to review websites for a school/college magazine with a pullout poster that shows the infrastructure behind websites.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• research notes</li> <li>• magazine pages with reviews of website purposes and uses</li> <li>• a poster</li> <li>• observation and witness statements</li> <li>• audio/video recordings.</li> </ul>
1C.6, 2C.P6, 2C.M6, 2C.D6 1C.7, 2C.P7, 2C.M7, 2C.D7 1C.8, 2C.P8, 2C.M8, 2C.D8	Personal Website/CV	You have been asked by a prospective employer to create a personal portfolio website that shows your skills, experience and interests.  Before you send your website to the employer you must test it and produce a report of the results.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• planning and pre-production documentation</li> <li>• a digital website folder containing all html and page content files</li> <li>• a functionality report</li> <li>• observation and witness statements</li> <li>• audio/video recordings</li> <li>• a functioning webpage.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4 1C.5, 2C.P5, 2C.M5, 2C.D5	Web Design Instructional Blog/Vlog	Your magazine needs an online presence and has asked you to keep a blog or vlog that explains: <ul style="list-style-type: none"> <li>• how a website works</li> <li>• how to design a website.</li> </ul>	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• research notes</li> <li>• a blog or vlog</li> <li>• observation and witness statements</li> <li>• audio/video recordings.</li> </ul>



# Unit 7: Digital Games Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that the digital games market in the UK now makes more money than films at the box office? Digital games have become, in a very short time, highly significant in mainstream media and likewise as a global industry. Recent advancements in technology have meant that high-quality digital games are available across a number of platforms from home consoles and PCs to mobile devices. There is also an industry push towards online features, multiplayer gaming, social network integration and many free games and demos as phone apps, web and console downloads.

With many of the UK's manufacturing industries moving overseas to maintain tight cost margins, the creative industries remain one of the few industries in which the country can compete on a global scale. Therefore it is vital that the UK invests in educating young people in the skills required to develop high quality worldwide selling products – of which games in the AAA market are king.

In this unit you will find out about the production process of making either a 2D or 3D game. An idea, without anyone to make it, has little value. The games industry is about expert teams of people who can deliver an idea, so you will find out how you take that initial idea and turn it into a valuable product.

You will create pre-visuals to show what your game will look like as well as a detailed document that explains all aspects of your game and what the player actually does. You will then go on to create a portion of your game, creating the component assets to be placed in a games engine. Especially in this unit you will create either 2D or 3D graphics with animation and interaction to make it playable.

## Learning aims

In this unit you will:

- A know 2D and 3D digital games platforms and audiences
- B develop the required assets for a digital game
- C produce and review a digital game demo for a selected platform.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Know 2D and 3D digital games platforms and audiences

##### Topic A.1 Exploring platforms

Before a game can be made, the destination platform needs to be decided. It is possible that a game may be designed to work on several platforms from the outset, or that a game could be 'ported' to other platforms at a later stage of development. A decision is made based on research into which platform and accompanying specifications the game will be developed for:

- platforms (constraints and opportunities)
  - consoles
  - PCs
  - handheld devices
  - mobile
  - tablets.
- platform specifications, e.g. ipad3 / iphone4S / PS3 / XBOX360 / 3DS / PS Vita / NVidia GTX550Ti / Radeon HD5450
  - screen resolution
  - polygon and pixel counts
  - frames per second
  - RAM/CPU/size and speeds.
- gameplay modes (single player and multiplayer – online/LAN/split-screen)
  - campaign and story
  - cooperative and team
  - turn-based
  - deathmatch and PVP (player versus player)
  - social.

##### Topic A.2 Defining audiences

The digital games industry has reached a maturity where the minority of 'hardcore' gamers, who are largely responsible for purchasing games in the tens of millions for consoles and PC are dwarfed by 'casual' gamers who buy mobile games in the hundreds of millions with a billion more users of free online and social network games. It is important to understand that there is a wide variety of very different audiences. These audiences have distinct needs that should be addressed at the outset when designing a game. Defining an audience:

- types of gamers:
  - casual gamer, i.e. likes pick up and play games
  - mid-core gamer, i.e. plays a wide variety, and invests time in long games
  - hardcore gamer, i.e. devout collectors and pro gamers
  - social niche, i.e. newbie/retro-gamer/girl gamer/LGBT 'gaymer'.

*continued*

**What needs to be learnt**

- profiling an audience:
  - demographics, e.g. age, gender, disability, sexuality, location
  - specialist interest, e.g. hobbyist, military, simulation, management
  - social differentiation, e.g. mental and physical difficulties, values, appearance.

**Learning aim B: Develop the required assets for a digital game****Topic B.1 Concept art for 2D or 3D games**

- Pre-production planning.

The pre-production process requires the synthesis of conceptual imagery for the planned assets in the game and therefore requires a knowledge of:

- a variety of concept art styles
- an ability to emulate a style
- producing an asset list for primary elements of the game, e.g. character, locations, vehicles, creatures etc
- creating concept art pieces for primary assets.

**Topic B.2 Designing a 2D or 3D game**

The games design document is an organic, evolving and growing document that gives everyone working on the development of the game the knowledge of what that game is about. It should include:

- information about the avatar used by the player, e.g. character, vehicle, cursor
- what the game is about (story or context)
- maps of the levels:
  - objectives
  - encounters
  - navigation
  - pickups.
- details of the gameplay (what the player actually does).

Traditionally, the document is a physical document, but on large scale projects it is likely to be lots of documents and folders organised into an intranet of resources that all the team can add to and draw upon. Therefore learners should be able to:

- present and layout a design document
- organise folders and files.

**Topic B.3 Making assets for a 2D or 3D game**

At production stage the physical assets are created, ready to be imported into the games engine. The types of assets will vary depending on the type of game and the intended platform.

The assets produced will depend on whether your game is to be 2D or 3D.

- 2D games:
  - sprites (characters/avatar)
  - matt paintings or pixel tiles for background
  - sprites (buildings and organic environment assets)
  - graphics for interactive objects, e.g. doors, pickups, buttons, lifts etc
  - ambient sound/music and sound effects.

*continued*

**What needs to be learnt**

- 3D games:
  - 3D character models
  - 3D environment art assets: buildings; organic, e.g. trees, rocks
  - interactive objects, e.g. doors, vehicles, buttons/lifts etc
  - textures for 3D assets and environment
  - ambient sound/music & sound effects.

**Learning aim C: Produce and review a digital game demo for a selected platform****Topic C.1 Making a digital game demo**

Learners will put their planned assets into an engine and create some animation and interaction for a game demo aimed at a specific audience and with a particular purpose.

Pre-production:

- brief (audience, purpose)
- planning portfolio: game outline, character/avatar outline, plans, e.g. gameplay, online multiplayer features; sketches, annotated drawings, e.g. characters, environments; written or visual storylines, assets, scripts, storyboards (illustrating game progression or specific animation sequences), health and safety (risk assessment).

Production:

Whilst 2D and 3D games will require different methods to import and create the game, the basic production process is the same and should include the following stages:

- setting up the level:
  - initial settings (screen resolution/FPS (frames per second)/world size/additive or subtractive 3D world)
  - importing assets into the library, e.g. textures, sprites, 3D models etc
  - exporting from the creation software
  - importing into the engine: 2D engines, e.g. Flash, RPG maker, IWGame and 3D engines, e.g. UnrealSDK, Unity, CryEngine
  - choosing file types: JPEG, PSD, BMP, ASE, OBJ, WAV, MP3
  - naming conventions (each game engine will have specific rules on naming your files)
  - file size and poly/pixel counts (target platform specifications)
  - alpha channels for textures and sprites (correctly rendered)
  - checking normals for 3D models (correct direction), for 3D engines only.
- creating the environment:
  - basic layout: 2D engines – interface, background imagery, 3D engine – BSP (binary space partitions), grey box
  - lighting, e.g. 2D transparency effects, 3D light placement, lighting effects.

*continued*

### What needs to be learnt

- producing animation:
  - avatar, e.g. animated sprites for 2D; walk cycles, steering, weapon movement etc for 3D models; cursor animation
  - movers, e.g. animating doors, platforms
  - decorative, e.g. swaying foliage, water surfaces, weather effects, fire and smoke, computer screens and machinery.
- adding interactivity:
  - buttons (actions, scripting, settings)
  - information, e.g. buttons for to obtain facts and statistics/interactive characters and dialogue/cursor information, mouse rollover states
  - navigation, e.g. moving an avatar, cycling through screens, text instructions, e.g. 'walk north', 'get key'.

### Topic C.2 Reviewing, testing and self-evaluating

Test the game in an engine so that:

- assets show up properly, e.g. textures correctly displaying, 3D normals facing the right way, sprite alpha channels working correctly
- animation works, e.g. smooth character movements, transitions work at the right speed, frames per second is set correctly
- interactivity functions, e.g. buttons work, movers move in the desired manner, instructions are displayed for long enough
- the feel of the game is right, e.g. it is fun and accurate
- it is appropriate for the intended audience.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Know 2D and 3D digital games platforms and audiences</b>			
1A.1 Outline the differences between two platforms.	2A.P1 Describe with relevant examples the differences between several platforms.	2A.M1 Explain constraints and opportunities of different gaming platforms across a variety of consoles and handhelds.	2A.D1 Compare the constraints and opportunities of different gaming platforms and their specifications across consoles, handhelds, PC, mobile and tablets.
1A.2 Summarise a platform and audience with reference to gameplay and gamers. *	2A.P2 Describe platforms and audiences for digital games. *	2A.M2 Explain platforms and audiences for digital games. *	2A.D2 Evaluate platforms and audiences for digital games. *
<b>Learning aim B: Develop the required assets for a digital game</b>			
1B.3 Produce basic assets for a digital game.	2B.P3 Produce a set of appropriate assets to be used in a digital game.	2B.M3 Produce a set of creative assets for use in a digital game.	2B.D3 Produce a comprehensive set of imaginative assets for use in a digital game.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce and review a digital game demo for a selected platform</b>			
1C.4 Use planning to build a limited game demo.	2C.P4 Use planning to build an appropriate game demo which adequately meets the platform's specifications.	2C.M4 Use planning to build a detailed, creative game demo, which effectively meets the platform's specifications.	2C.D4 Use planning to build an imaginative game demo, which confidently meets the platform's specifications.
1C.5 Summarise test results of own game demo. *	2C.P5 Explain test results in relation to fitness for purpose of own game demo. *	2C.M5 Analyse test results of own game demo, in relation to fitness for purpose. *	2C.D5 Evaluate own game demo in relation to test results, fitness for purpose and intended audience. *

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are 2D and 3D asset creation software, for example PhotoShop, 3DS Max, Maya and an engine to produce the demo, for example UnrealSDK, Flash, RPG Maker, Unity, CryEngine.

Free academic versions of 3D Autodesk software and many game engines are available, as well as free paint software, for example GIMP, Paint.Net.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*

The focus of this unit is to understand digital games production and to develop the skills to produce a game demo. Learners will explore digital games audiences and platforms before preparing assets for inclusion in a game. They will then produce the game demo and check it for functionality.

#### **Learning aim A: Know 2D and 3D digital games platforms and audiences**

Learning aim A is about getting learners to understand the context in which they are creating the game; who they are making the game for, and on what platform they are delivering it.

**For 2A.P1, 2A.M1, 2A.D1:** learners need to describe the differences between a variety of platforms and explain their respective benefits and constraints. Learners need to compare, thoroughly and strategically, a wide and full range of platforms, pointing towards evidence as to why they chose the platform.

**For 2A.P2, 2A.M2, 2A.D2:** learners need to describe platforms and audiences, explaining the possible connections between each. Learners might evaluate through comparison the benefits and constraints of developing games for consoles and handhelds and their respective audiences (users). Learners need to demonstrate a thorough understanding of all of the current platform types, including PCs, mobiles and tablets. A report or presentation at Distinction level would likely contain visual comparisons, tables and charts as well as expected game players.

**For 1A.1, 1A.2:** learners at this level could create a presentation, short report or poster to compare fundamental differences between two platforms, for instance PS3 versus XBOX360. Evidence can be demonstrated by a written or spoken presentation that simply outlines the platform and audience the learner is going to make the game for.

#### **Learning aim B: Develop the required assets for a digital game**

Here the learners will be producing artwork and components that can be put into a game engine. 2B.P3 learners will make appropriate assets for a specified brief, while 2B.M3 will show some creativity in the production of their assets. For 2B.D3, learners need to additionally demonstrate that all assets fit a set theme and show evidence of producing variations and experimentation and refined final assets.

**For 2B.P3:** learners could be producing either 2D or 3D assets, based on the final engine. To achieve this, the learner could make appropriate animated character sprites and a background plate for a 2D game, or 3D environment assets and a 3D avatar for a 3D engine. The assets would be appropriate and functional for the game and audience but may lack creativity.

**For 2B.M3:** Learners need to show creative assets, for instance smooth sprites for a character, or well-textured 3D assets that demonstrate creativity.



**For 2B.D3:** learners could expand on assets that clearly fit a theme, and demonstrate imagination in their creation. These might include an original setting, an exploratory set of variations on a theme, or evidence of experimentation – all examples should be of refined work.

**For 1B.3:** learners could produce basic assets for a game, by creating one or two finished assets for use in an engine designed to work on a target platform. If working with others, the learner could be responsible for creating character, backgrounds, or pickups etc.

### **Learning aim C: Produce and review a digital game demo for a selected platform**

This learning aim is about getting the learners to turn their planned raw assets into a working demo of a game. There needs to be some movement and interaction. Even a button could demonstrate some interaction, but for 2C.P4 there needs to be relevant animation and walkthrough for the game design. For 2C.M4, learners' evidence needs to demonstrate that the target platform specifications are being clearly met, and for 2C.D4, that the game has a working objective accomplished through a series of interactions.

**For 2C.P4:** through planning, learners should have assets which they can import into an engine to create an appropriate game demo – either through a simple animation with buttons or a demo walkthrough. Interactivity needs to be present for it to be classed as a game demo.

**For 2C.M4:** learners could make their work more creative by adding animation and interactivity that meets the planned game design, and by demonstrating a close match to the specifications of a target platform, for example a Nintendo 3DS adventure game that uses screen sizes in a Flash project that match the 3DS's specifications (400x256p top screen, 320x256 interactive screen), or a set of 3D models in UnrealSDK for the PSVita that correspond with suggested texture sizes and on-screen polygon counts.

**For 2C.D4:** to be imaginative, the game demo should flow (as a result of detailed planning) and work as a 'level' with at least one working objective (e.g. get from A to B faster than X, find X by following the clues, organise these objects in X time). Learners could produce written evidence to demonstrate comprehensively how each of their assets meets the specifications of the target platform.

**For 1C.4:** if working with others, learners should try to assemble all of the group's assets into an engine that offers at least some simple interaction. If working in a group, the learner could import their assets into the engine and run simple tests to demonstrate functionality. In all examples it is important that the learner provides some evidence that they are working towards a target platform.

**For 2C.P5:** learners will explain test results on the success of their demo but will not explore or reflect on the results.

**For 2C.M5:** learners will analyse test results for how assets and interactivity meet the specifications and whether the demo is fit for purpose.

**For 2C.D5:** learners need to produce a thorough evaluation of the process and results. Learners will draw conclusions from test results regarding fitness for purpose and suitability for the intended audience.

**For 1C.5:** learners could create a test sheet that documents the process of importing and adding interactivity to the asset, and its results – even if the result was a bug that the learner could not fix.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
2A.P1, 2A.M1, 2A.D1, 1A.1  2A.P2, 2A.M2, 2A.D2, 1A.2	Group-made Game	Working in a small team, you have been asked to produce a mobile app game demo for free distribution. Based on the success of the demo, your company would consider creating a full game for smart phones and tablets.	Platforms presentation/report.
2B.P3, 2B.M3, 2B.D3, 1B.3  2C.P4, 2C.M4, 2C.D4, 1C.4  2C.P5, 2C.M5, 2C.D5, 1C.5	3D Game/2D Game	<p>You are a 3D animator and level designer on a small development team. You will be creating a demo level in a 3D games engine to be used on a target platform.</p> <p>You are a 2D artist and user interaction designer on a small development team. You will be creating a demo level in a 2D games engine to be used on a target platform.</p>	<p>Created assets portfolio.</p> <p>Log/planning portfolio</p> <p>Game demo</p> <p>Report</p>

# Unit 8: Media Industry in Context

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

Do you know who owns YouTube or why Amazon bought Lovefilm? Media industries are vibrant and dynamic environments and this externally assessed unit will offer you an insight into today's broad and diverse media landscape. Each media industry contains very different types of company, from multinational media giants to small independent companies. Global, national, local and community media organisations can operate within the same industry, such as the TV, film, radio, publishing, interactive or games industries, but often produce very different products for very different reasons. For example, BBC Radio One sounds very different to your local independent radio station, which in turn sounds different to the output from a community radio station because they serve different purposes and interests.

The size, scope and ownership of individual companies changes regularly, which means that media industries are both complex and constantly evolving. You will investigate how the ownership of an organisation determines what they do, why they do it and how they pay for it.

Alongside the changes in the large-scale structuring of media industries, professional working practices are also constantly progressing. You will develop an understanding of the legal and ethical constraints within which media professionals operate, including those imposed by a client. Although media industries have their own codes of practice, you will also consider how the industry is responding to unlawful practices such as phone-hacking and websites that stream music, films and games over the internet.

You will also learn about employment in the media industry. This will include studying the advantages of different contracts of employment and how recruitment practices are changing across all of the media sectors.

## Learning aims

In this unit you will:

- A understand the organisation of media industries
- B understand professional working practices
- C know about employment in the digital media sectors.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Understand the organisation of media industries

Each media industry has several different types of organisation operating within it. Learners should understand the differences between types of organisation, the role and purpose of each, and be able to give examples of each type of organisation.

##### Topic A.1 Types of organisation

- Public service broadcasters:
  - state-owned or commercial broadcasters.
- Private companies.
- Regulatory organisations.

Learners need to understand the responsibilities of public service and private broadcasters, their key priorities and the implications on the products and services they produce:

- responsibilities of public service broadcasting (serve the public interest, promote education and literacy, stimulate creativity, provide diverse content serving all the communities within the UK, represent minority interests, promote multiculturalism, promote awareness of different cultures and viewpoints, support technological advance)
- requirements of public service broadcasting
  - serving audiences (dichotomy between universal appeal and minority interests)
  - delivery of public service remits (quality programming, innovation and experimentation, regional programming, children's programming, news and current affairs, digital media access to public service content)
- role and purpose of the BBC Trust
- purpose of private companies in broadcasting (deliver profits, identify new markets, increase audience share, lead technological innovation, expand markets and market share, eliminate competition, commercial success).

Learners should understand the role and responsibilities of Ofcom.

##### Topic A.2 Funding

Learners need to understand the purpose of government support being provided to publicly funded media organisations and how and why this can influence products:

- government support aims to stimulate: public access to a diverse choice of media products, media literacy, sense of collective national identity, training and employment opportunities, UK media economy, participation in media and creative arts, creativity, competition, digital take-up)
- making art (to achieve critical acclaim).

*continued*

### What needs to be learnt

Learners need to understand the sources of funding for media organisations, the implications of funding on media output, the benefits and drawbacks of different sources of funding and the impact for media organisations.

- Sources of public funding (licence fee, taxpayers' money, lottery funding):
  - benefits and implications of public funding (guaranteed income, prominence in TV listings guides and access to spectrum on digital-terrestrial television, caters for minority audiences, broad range of services, cultural value, high-quality output, access to national events, audience appreciation)
  - drawbacks and impact of public funding (compulsory licence fee, privileged position in market place, unfair competition for commercial organisations, reduced audience share does not represent value for money for consumer, increased costs for producers, lack of audience appreciation).
- Sources of private funding (sales, competitions, advertising, sponsorship, grants, share floatation, proprietor's investment, rights sales, private investment incentives).
- Benefits of private funding (alignment to products or brands, increased revenue, increased marketing, wider international distribution, editorial freedom, guaranteed income).
- Drawbacks of private funding (reliance on popularity for future productions, budgetary considerations, editorial steers for commercial reasons).

### Topic A.3 Size and structure of media organisations

Learners need to understand the key characteristics of media organisations of different sizes, the differences between them, the characteristics of different types of media organisation in terms of focus and size, examples of media companies of different sizes and focus.

- Focus and size of organisation:
  - international media organisations
    - media conglomerates (consisting of parent companies and their subsidiaries)
    - characteristics: global presence, mainstream products, market-led, profit-driven, use synergy (using one company to support and promote the activities of another company)
  - national media organisations
    - characteristics: national coverage and distribution, use shared delivery systems, national focus of products, wider recruitment and training, compete with local and international markets
  - local media organisations
    - provide local services, audiences defined by geographical location, focus on local issues and content, close relationship with audience, falling circulations, expansion into digital markets
  - community media organisations
    - serving the needs of a community or particular groups, wide community participation, audience defined by a small geographical area or special interest, key role of volunteers within the organisation, not-for-profit organisation, diverse content, gives training opportunities, leads to increased media plurality (ensuring that a diverse range of views and opinions are presented through the media).

*continued*

### What needs to be learnt

Learners need to understand the key characteristics of media organisations of different structures, the differences between them, the benefits and drawbacks of different types of media organisation in terms of structure.

- Structure of media organisations:
  - horizontal integration (organisations that own more than one company across a media sector[s])
    - benefits (increased profit margins and market share, greater influence, agenda setting, rationalised operations, institutional synergies)
    - drawbacks (reduce choice and competition, possible creation of monopolies and oligopolies, reduce media plurality, possible bias over balance, control of information, reduced workforce)
  - vertical integration (organisations that own companies throughout the different stages of the production process)
    - benefits (control over production, distribution and exhibition, greater synergies, increased profits)
    - drawbacks (unfair economic and political influence)
  - co-operatives (shared ownership, collaboration between members, democratic decision making, support network, shared resources, profit returned to members).

### Topic A.4 Output

Learners need to understand that media organisations create different types of media products with distinctive characteristics, be able to give examples of these products, understand the advantages and the disadvantages of these products and the implications for the organisation.

- Characteristics of mainstream products:
  - major distribution networks, large-scale marketing campaigns, high production values and budgets, universal appeal, global markets, franchises, conventional/generic products.
- Characteristics of independent products:
  - limited distribution channels, importance of word-of-mouth, limited marketing, viral and guerilla marketing campaigns, low budget, lower production values, challenging, risk-taking, alternatives to generic products, experimental form and content, independent spirit.
- Characteristics of niche products:
  - aimed at small and specific target audiences, targeted marketing campaigns, attractive to advertisers.

Understand identity as a key characteristic of a media product and organisation and the implications, purpose and benefits of a strong identity for a media product or organisation. Be able to give relevant examples of media products and organisations in terms of identity:

- channel, brand, station, studios, titles and the purpose of owning different identities (loyalty, audience expansion, diversity, increased advertising revenues, experimentation with new programming).

**What needs to be learnt****Learning aim B: Understand professional working practices****Topic B.1 Legal and ethical considerations**

Learners need to understand the importance and implications of legal and ethical constraints on professional media practice across each media sector. Learners should recognise what legal requirements are being considered for a situation, the outcomes and requirements of a legal consideration, and the implications of a legal or ethical consideration on the production of media. Learners should understand the reasons why some media organisations support or object to certain legal and ethical considerations.

- Legal considerations:
  - copyright (allows copyright holders the right to control the ways in which their material can be used)
    - scope, permissions and clearances, releases, public domain, royalties, Performing Right Society (PRS), Mechanical Copyright Protection Service (MCPS)
    - copyright-free material, fair dealing or fair use, Internet Service Providers informing customers when their internet connection has been used to infringe copyright
    - changing attitudes to copyright (sharing, acknowledgments, using and building on creative work of others, Creative Commons, flexibility, universal access, innovation and participation)
    - benefits (protection for copyright holders, income from creative talent, profit for future investment)
    - drawbacks (limit to creativity, complex rules, regularly ignored, outdated)
  - health and safety law – employer responsibility, risk assessment, control measures, increased productivity from a happy and healthy workforce, reduced stress
  - libel (comments that are recorded [published or broadcast], damaging to a person's reputation and untrue) – damages, fair comment, public interest
  - defamation, slander (comments that are damaging to a person's reputation and untrue) – damages, fair comment, public interest
  - privacy – public interest, right to a private life, privacy rights of family members, super injunctions
  - equality – protected characteristics, discrimination, employee rights (children, animals, unsociable hours), positive discrimination, enforcement
  - data protection – sensitive handling of private data, data protection principles, fair processing, privacy notices, rights of individuals.
- Ethical considerations (bad language, balance and bias, offensive material, moral reasoning, diversity).

*continued*

## What needs to be learnt

### Topic B.2 Professional codes of practice

Learners need to understand how media producers operate within or outside professional guidelines across each media sector, the implications of working to guidelines on media organisations and products, and the reasons why guidelines exist.

- Codes of practice (establishing and maintaining standards, minimum standards, professionalism, personal and professional values, self-regulation, penalties, consequences).
- Unlawful practice (music sharing, streaming files, piracy):
  - impact on the industry (loss of revenue, illegal alternatives, innovation)
  - prevention (industry response, legal alternatives, awareness campaigns, anti-piracy technologies).
- Censorship:
  - self-censorship, institutional censorship (watershed, classification, warnings)
  - external censorship (protection against freedom of expression, reasons for and against).

### Topic B.3 Collaborative working practices

Learners need to know how working independently differs from working with, and for, others, the benefits and drawbacks of working practices and be able to give examples of media organisations who work in these ways.

- Consider implications of working practices in regard to confidentiality, conflicts of interest, responsibilities.
- Different types of working practices:
  - working independently (time pressures, project management, lack of resources, multi-skilling, engagement with the whole production process, problem solving, self-motivation)
  - working collaboratively (group dynamic, support mechanisms, shared resources, specialised roles, shared outcomes, communication channels)
  - working with a client
    - benefits (financial reward, regular feedback, different opinions and approaches, structured brief, broaden experience, creative challenges)
    - drawbacks (constraints of working to a brief: design restrictions, defined content, house style, limits of budget, time and resources).



**What needs to be learnt****Learning aim C: Know about employment in the digital media sectors****Topic C.1 Contracts, conditions and pay**

Learners need to understand the different types of employment, understand the benefits and drawbacks of being employed in a specific way, examples of media roles and their typical employment type, the reasons why media organisations employ people in different ways.

- Freelance (an independent contractor employed to perform a specific task):
  - freelance media roles across sectors (specific roles in media that are freelance)
  - benefits (flexibility over working hours, choice of work, work-life balance, credit for creative input, building a reputation, creative control)
  - drawbacks (lack of security, no regular salary, no employee benefits, uneven workflow, isolation, self-motivation, self-discipline, time management, no promotional opportunities, updating resources, self-promotion).
- Permanent (full- or part-time staff roles):
  - benefits (security, support, promotional opportunities, regular wage, better resources, employee benefits, no self-promotion required)
  - drawbacks (less control over work undertaken, threat of redundancy, rigid work patterns, hierarchical structures, less flexibility, no credit for creative input).
- Self-employed (typical media industries where individuals are self employed, similarities and differences with freelance working).
- Fixed term (length of contract, industries and roles that usually use fixed term contracts, trends and opportunities across the media sector).

Understand how different types of employment in the media sector use different payment options and the implications of this on the individual.

- Payment options:
  - salary, fees, hourly rate, payment on completion, deferred payment, percentage of returns, advances, commission
  - no pay, pro bono public, work experience, voluntary.

*continued*

**What needs to be learnt****Topic C.2 Methods of recruitment**

Learners need to understand the changing nature of recruitment practices from both the point of view of the media industry and potential media employees. Learners should understand the benefits and drawbacks of different recruitment methods for the employer and the potential employee.

- Methods:
  - national press
    - benefits (respected titles, established practice, nationwide coverage, exposure in media sections, covers all media sectors, print and digital format, flexibility on size and cost of advert)
    - drawbacks (costs, weekly print runs, exposure limited to a week, falling circulations, turnaround time, rigid price structures, lack of prominence)
  - local press
    - benefits (costs, print format, less competition, specific geographic area)
    - drawbacks (local coverage, lack of influence, no media-specific sections, falling circulations, limited alternatives to print format, not suitable for all media sectors, limited exposure, turnaround time)
  - trade press
    - benefits (specialised titles, wide circulation within the industry, print and digital format, established practice in some media sectors)
    - drawbacks (no even coverage across all sectors, costs, turnaround time, varied exposure, lack of prominence)
  - interactive media (websites, apps, social networking, online gaming)
    - benefits (specific purpose, digital format, search options, flexible pricing structures, global exposure, free to users, templates or personalised formats, quick turnaround time, audio and visual content, external links, covers all sectors, user engagement, public profiles provide an insight into a candidate's character, flexibility, greater interaction)
    - drawbacks (costs, access to relevant technology, competition for attention, embarrassing public profiles)
  - word-of-mouth (networking)
    - benefits (costs, speed, less risk, applies to all sectors, recommendations, rewards)
    - drawbacks (less transparent process, restricted fields, misinterpretation, less rigour)
  - personal and professional contacts
    - benefits (low cost, reputation built over time, match the candidate to the role, rewards talent, flexibility)
    - drawbacks (time-consuming, restricts applicants, less transparency, nepotism)
  - internal promotion
    - benefits (low cost, quick, candidates are familiar with company and role, motivated workforce, awareness of strengths and weaknesses of candidates)
    - drawbacks (limited number of applicants, reduces new ideas and approaches from outside the company, resentment among other staff, creates another vacancy in the company).

*continued*

## What needs to be learnt

### Topic C.3 Methods of showcasing work

Learners should also understand the different opportunities media employees have to showcase their work. Learners should understand the benefits and drawbacks of using different methods of showcasing their work, both for the individual and for the media employer, including examples of typical roles in the sector where a specific method is likely to be used.

- CVs (paper, digital, social CV):
  - benefits (flexible, low cost, quick to process, established practice, tailored to need, illustrates practical skill, can use digital technology, suitable across all media sectors, offers a concise picture of applicant)
  - drawbacks (uninspiring, difficult to demonstrate creativity, limited space, difficult to stand out).
- Portfolios (online or print, blogs):
  - benefits (mix personal projects with professional work, regularly and easily updated, interactivity, multimedia content, demonstrates practical skills, engaging format)
  - drawbacks (time consuming to produce and process, not always appropriate to all media sectors, higher risk factor).
- Showreels (moving image, gaming and audio):
  - benefits (demonstrate practical skills and creativity, easy to update, established practice, opportunity to stand out)
  - drawbacks (time consuming to produce and process, not always appropriate to all media sectors, difficult for graduates and inexperienced professionals).

## **Teacher guidance**

### **Resources**

There are no special resources needed for this unit.

### **Assessment guidance**

This unit is externally assessed using a paper-based exam.

The assessment must be taken by the learner under examination conditions.

The exam is set and marked by Pearson.

All questions in the exam paper will be compulsory.

The exam lasts for 1 hour, and contains 50 marks.

# Unit 9: Digital Editing for Moving Image

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Did you know that editing is regarded as one of the most important roles in terms of moving image? It is said that editing can make or break a production. It is the part of the moving image process where the meaning or intention of the director is realised. On large budget productions editors work closely with directors and cinematographers to produce a product which maximises all their skills; on lower budget productions the editor may also be the camera operator (and director!) but generally speaking the editor will be expected to cut material shot by others.

Digital editing is the process of taking the raw footage and arranging it to create meaning so that it is clear and creates the desired effect. Editors decide what to keep and what to remove from the raw footage (rushes), in what order the footage is to be seen and how it will be joined together through a variety of techniques to make sense to the viewer.

As editing is central to creating effective moving image productions, there is a strong demand in the job market for editors with appropriate technical, creative skills and knowledge of editing software. Entry positions include assistant editors who have the ability to use digital editing software to digitise (log and capture) footage in preparation for the edit or freelance editors looking for their first professional production to cut.

In this unit, you will investigate the different ways that editors join together the shots so that they make sense, convey meaning and create audience response.

You will also learn how to digitally edit a sequence, trailer or short film/video so that it presents a series of shots that the audience can understand and which meets the brief of the director or client. This may include conveying a mood, tone, atmosphere or dramatic effect onscreen.

## Learning aims

In this unit you will:

- A understand the development of moving image editing
- B know the techniques and transitions used in digital editing for moving image
- C edit a moving image sequence following format conventions
- D review own moving image edit.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Understand the development of moving image editing

##### Topic A.1 Early cinema

Learners will understand the pioneer editing techniques and styles and trace the development of editing as an established part of 'moving image language'.

Early cinema consisted of the following:

- no editing
- actual events, e.g. Lumière Brothers (1896) *L'Arrivée d'un train en gare de La Ciotat*
- no narrative (no story or plot)
- where a narrative existed it was played out in one continuous shot.

##### Topic A.2 Pioneers of film editing technique and style

- Techniques:
  - editing in the camera, e.g. Méliès (1902) *A Trip to The Moon*
  - cutting at a workbench (Moviola), e.g. Edwin S. Porter (1903) *The Great Train Robbery*
- Styles, e.g.:
  - surreal editing (special effects editing), e.g. Méliès (1902) *A Trip to The Moon*
  - continuity editing (cutting together different shots of various distance [framing] to create narrative connections), e.g. Edwin S. Porter (1903) *The Great Train Robbery*.

##### Topic A.3 Technical developments in editing

Learners will understand the developments in the technical processes of editing that have seen a transition between linear and non-linear editing:

- film editing, e.g. celluloid print, 16mm, 35mm cutting and splicing, joiners, negatives, DI (Digital Intermediate) process
- TV/video editing, e.g. reel-to-reel videotape editing, multi-camera editing, live editing (studio), offline editing, online editing
- linear editing, e.g. pre-digital editing
- non-linear editing, e.g. digital editing software, computer editing.

##### Topic A.4 The purpose of editing

Learners will know that the basic responsibilities of the editor have remained the same over time. The purpose of editing is to control:

- time
  - speed up, slow down, compress time, stretch time, flashbacks, flash forwards, to fit a specified running time, to control time within the narrative
- space
  - creating a logical and believable space between characters or objects not sharing the same shot
- rhythm
  - the duration of shots controls the flow and 'beat' of the moving image production, which allows the audience to understand the message or story.

*continued*

**What needs to be learnt****Learning aim B: Know the techniques and transitions used in digital editing for moving image**

Learners will understand that continuity editing techniques became the dominant mode of film language in narrative moving image productions.

**Topic B.1 Classic Continuity Editing**

- 'invisible' or 'seamless' style of editing
- continuity techniques are used to ensure the viewer does not consciously notice the change from one shot to another:
  - the cut
  - the 180-degree rule
  - the 30-degree rule
  - match on action
  - eye-line match
  - cut-away
  - shot-reverse-shot.

Other 'visible' techniques are also used that serve a specific purpose or generate an established meaning. The viewer is more conscious of these transitions.

- Transitions and their meanings may include:
  - dissolve, e.g. to indicate a change or passing of time, several dissolves (Hollywood montage)
  - the fade (fade-in and fade-out), e.g. to indicate the end/beginning of a scene
  - the wipe, e.g. vertical, horizontal, diagonal, pinhole, to move the narrative forward
  - the peel, e.g. like the page of a book, to allow parallel narratives to be told.
- Editing terminology:
  - set-ups (the various positions of the camera in a scene)
  - take(s) (attempts at getting the shot right)
  - shot (a set-up picked from a selection of 'takes')
  - scene (a section of film made up of shots)
  - sequence (a section of film made up of scenes)
  - rushes (raw, unedited footage).

*continued*

**What needs to be learnt****Topic B.2 Alternative editing styles**

Learners will also understand that other styles of editing have emerged alongside classic continuity editing. These include:

- montage editing
  - where seemingly unconnected shots are spliced together to produce a further, often symbolic, meaning
- new wave editing
  - where the rules of continuity editing are deliberately broken to create 'visible' editing.

Alternative techniques that are used in the styles above and which make up 'visible' editing include:

- jump cuts
- superimposition
- split-screen editing
- breaking the 180 degree rule
- slow motion
- speeded up shots
- freeze frames
- no or limited cutting to close shots
- visual effects.

**Learning aim C: Edit a moving image sequence following format conventions****Topic C.1 Editing different moving image formats**

Learners will employ a different editing style and a different approach to editing depending on the format being selected. The typical editing conventions in each moving image format may include, for example:

- music video
  - the images are cut to the music
  - the music track dictates the rhythm and timing of the edit
  - edits are on the beat
  - style: continuity, montage, surreal
  - edits are usually short (quick cuts)
- documentary film
  - unstructured internal editing based on real material/footage (no scenes/ not scripted or partially scripted)
  - edits which are usually long (in duration) to capture realism
  - cutaways and sound bridges
  - style: continuity
  - communicating the message of the film will be paramount

*continued*



### What needs to be learnt

- TV documentary/current affairs/factual programme/news slot (if this format is part of an intended/existing series then the edit will have a structure which repeats or can be repeated in each episode)
  - structured format, e.g. introduction by presenter, VT inserts (on location or outside broadcast), a 'narrative' arc, conclusion by the presenter
  - structured running time established at the outset
  - style: continuity
  - common editing techniques: interviews (noddies, shot-reverse-shot), cutaways, sound bridges
- genre (narrative) film
  - structured external edit, based on a script
  - unstructured running time
  - style: continuity techniques are important but their use will be determined by the selected genre
- non-narrative (non-genre) film
  - unstructured external and internal edit
  - unstructured running time
  - style: montage/continuity/breaks continuity/surrealism
- TV advert
  - pre-determined running time
  - styles: continuity/montage/surrealism
  - end shot is typically prolonged for promotion of product.

### Topic C.2 Preparing to edit a moving image product

Learners will understand how to prepare footage for editing, including:

- understanding the brief (requirements of the client/director/audience)
- organisation of timescale/schedule/deadline
- viewing the rushes (raw material)
- digitisation of footage (capture)
- logging of scenes/shots/takes (e.g. clapperboard (scene/shots), time code, on screen, on paper)
- storing and filing
- labelling original and master material.

### Topic C.3 The editing process

- Rough cut, e.g. rough edit of entire product/narrative to ensure all scenes are working and no omissions.
- External cutting (cutting or moving scenes around in narrative order).
- Internal cutting (cutting or changing shots within scenes).
- Pick-ups (extra footage needed to make the edit work).
- Fine cut (attention to detail, trimming shots to complete the edit).
- Visual effects (addition and rendering of any extra, visual techniques).
- Sound (addition of sound beyond that recorded at source).
- Titles/captions (addition of any text to the shots).
- Playout (final render, levels check and export to media platform, e.g. DVD, MP4).

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**What needs to be learnt****Learning aim D: Review own moving image edit****Topic D.1 Feedback and review**

Feedback on the finished edit is an important factor when reviewing own work, including:

- peer assessment (other editors)
- self-assessment
  - areas for improvement
  - what worked well
  - choices made during production
  - justification of style for format
- criteria for feedback
  - intended purpose of the edited material
  - use of chosen editing style (or selected format)
  - use of selected editing techniques
  - ability to convey intended meaning/atmosphere
- identifying key points in the feedback
  - specific examples from the edit
  - identifying and addressing areas for development from feedback
  - presenting your review, e.g. presentation, video commentary.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Understand the development of moving image editing			
1A.1 Summarise the development of editing in early cinema.	2A.P1 Describe the development of editing in early cinema. #	2A.M1 Explain the development of editing in early cinema with reference to specific filmmakers. #	2A.D1 Discuss the development of editing in early cinema with reference to specific filmmakers and their films. #
1A.2 Outline the technical development of non-linear editing systems.	2A.P2 Describe the technical developments in linear and non-linear editing. #	2A.M2 Explain, with reference to specific technology, the developments in linear and non-linear editing. #	2A.D2 Discuss, with reference to specific technology the technical developments in linear and non-linear editing. #
1A.3 Outline the purpose of editing.	2A.P3 Describe the purpose of editing with reference to a specific moving image sequence.	2A.M3 Explain the purpose of editing with close reference to a specific moving image sequence.	
Learning aim B: Know the techniques and transitions used in digital editing for moving image			
1B.4 Outline the concept of classic continuity editing.	2B.P4 Identify the techniques and transitions used in classic continuity editing.	2B.M4 Explain the techniques and transitions used in different styles of editing using accurate editing terminology.	2B.D3 Analyse how techniques and transitions are used in an edited sequence using accurate terminology.
1B.5 Summarise one alternative editing style.	2B.P5 Describe the techniques used in an alternative style of editing.		

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Edit a moving image sequence following format conventions</b>			
1C.6 Make limited preparations for a moving image edit.	2C.P6 Prepare adequately to edit a moving image sequence.	2C.M5 Prepare competently to edit a moving image production.	
1C.7 Use basic editing techniques to edit a moving image sequence to a specified brief.	2C.P7 Use editing techniques adequately to edit a moving image sequence in a style appropriate for the selected format and to a specified brief.	2C.M6 Use editing techniques competently to edit a moving image sequence in a style appropriate for the selected format and to a specified brief.	2C.D4 Use editing techniques imaginatively to edit a moving image sequence in a style appropriate for the selected format and to a specified brief.
<b>Learning aim D: Review own moving image edit</b>			
1D.8 Summarise strengths of own moving image edit.	2D.P8 Explain strengths of editing techniques in own moving image edit, with reference to peer feedback.	2D.M7 Analyse strengths and areas for improvement of editing techniques in own moving image edit, with reference to peer and self-assessment.	2D.D5 Evaluate the use of editing techniques to convey meaning in own moving image edit, with reference to peer and self-assessment.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource required for this unit is digital editing software, e.g. Final Cut Pro, Premier.

Learners will also require footage to edit; this can be original or found (sourced) as long as it allows the learner the cover (scope) to edit effectively.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A: Understand the development of moving image editing

Learning aim A should give learners an understanding of the development of editing as part of moving image 'language'. Learners should start by looking at pre-edited moving image material by pioneer filmmakers in an attempt to understand the 'naturalness' of continuity editing as the accepted way in which the moving image communicates today.

**For 2A.P1:** learners could base their work on case studies of early films and filmmakers (clips that can usually be accessed through YouTube or BFI archive online). Learners at this level will be able to describe what films looked like before the development of editing and offer a description of what films looked like once continuity was established.

**For 2A.M1:** learners will be able to explain how editing developed from the non-edited material of early cinema to cutting, both in the camera and at a bench. They may be able to give examples of early editing styles in practice, using specific filmmakers as reference points but will not use details from specific film sequences to illustrate the development.

**For 2A.D1:** learners will be able to build on the work at 2A.M1 to give a balanced discussion of the early development of editing and may be able to present ideas as to why or how continuity established itself as the dominant 'language' of cinema. They will reference accurately early filmmakers and the specific use of edits from their films using them confidently to illustrate their discussion.

**For 1A.1:** learners will be able to summarise, perhaps through the use of a timeline or bullet points, the development of early editing techniques and will be able to give key dates and names of pioneer filmmakers in that development.

**For 2A.P2:** learners will be able to describe the technical development of editing. There will be chronological references to key equipment that has been used throughout the development of editing, up to the present day, and the description will span linear and non-linear technology.

**For 2A.M2:** learners will give a chronological explanation of the technical development of equipment, (how it works) used to edit moving images and may be able to contextualise the developing technology within its era, e.g. television editing and magnetic tape editors, pre-television film editing and the use of splicers/joiners for linear and the post digital age for non-linear systems.

**For 2A.D2:** learners will expand on the work at 2A.M2 and be able to discuss the different technological developments in editing e.g. film editing, video tape editing, digital editing. They will show a confident understanding of why one method replaced another with reference to specific editing equipment/technology/software. Learners may be able to offer observations on the benefits and drawbacks of each through a comparative discussion.

**For 1A.2:** learners at this level will be able to summarise, perhaps through the use of a timeline or bullet points, the technical development of editing equipment and will be able to refer to key equipment in that development, e.g. digital editing software.

**For 2A.P3:** learners will be able to describe how editors control time, rhythm and space on and off-screen by referring, for example, to 'speeding up the film', 'cutting out parts', 'making time last longer than in real life' and they will be able to describe a scene or scenes where they have seen time, rhythm and space controlled.

**For 2A.M3:** learners will build on the work at 2A.P3 and be able to explain how time, rhythm and space is controlled, perhaps using direct reference to a sequence. For rhythm, a learner may talk about the length or brevity of an opening sequence and the use of short shots to create pace or action, alternatively, how the beat in a music video provides the rhythm, whereby cuts are synchronised. For space the learner will be able to explain, for example, that the editor makes us believe in off screen space or that locations are linked when in actual fact they are not. It is not a requirement here to provide technical detail or an explanation of the specific editing techniques used, rather it is necessary that the learner demonstrates an understanding of the purposes (reasons and functions) of editing.

**For 1A.3:** learners at this level will be able to offer an outline of the purposes of editing but it will be generic in tone. For example, the learner may state the various reasons why editors need to control time but there will be little understanding of how this is done.

### **Learning aim B: Know the techniques and transitions used in digital editing for moving image**

**For 2B.P4:** learners will be able to identify classic continuity techniques. The teacher may wish to show a continuity sequence to the learner and ask them to identify the techniques being used.

**For 2B.M4:** building on work at 2B.P4, learners will be able to explain, beyond naming, the techniques used and also the transitions used to connect shots in different styles of editing. The learner may use several sequences to explain the different techniques and transitions or may give a presentation to include and explain each one.

**For 2B.D3:** learners at this level will be able to analyse a sequence and not only accurately identify and explain the techniques and transitions of both continuity and alternative editing styles, but will be able to offer a discussion as to why they are used (what meaning they create). The analysis will be insightful and confident in its assertions.

**For 1B.4:** learners at this level will be able to offer a broad, generic outline of what continuity editing is and why/when it is used.

**For 2B.P5:** learners will be able to describe alternative editing techniques (alternative to continuity). The teacher may wish to show an alternative sequence to the learner and ask them to identify the techniques being used.

**For 1B.5:** learners at this level will be able to identify an alternative editing technique, e.g. breaking the 180-degree rule.

### Learning aim C: Edit a moving image sequence following format conventions

**For 2C.P6:** learners will make adequate preparations for the edit which will allow the editing to proceed with some level of organisation. Logging may be inconsistent or two or three steps may be missed, e.g. reviewing rushes, outlining a schedule/deadline for completion, but the digitisation of footage will be adequately done.

**For 2C.M5:** learners will make competent preparations for the edit which will allow the editing to proceed in an organised way. The brief will be considered and those supplying the footage will have been consulted about what they expect from the edit. Logging will be consistent but one or two steps may be missed, e.g. reviewing rushes/agreeing a deadline. The digitisation of footage will be competently done with footage organised into scenes or similar categories, which makes finding shots efficient.

**For 1C.6:** learners at this level will make limited preparations that will mainly consist of digitisation (capturing) of footage for non-linear editing.

**For 2C.P7:** learners at this level will be able to be able to edit a moving image production to an adequate standard whereby the intention of the edit is apparent but the external editing dominates internal editing. There will be many 'one shot' scenes and not a lot of variation of techniques; the editing style will be appropriate for the intended format, e.g. short cuts on the beat for a music video.

**For 2C.M6:** learners at this level will be able to be able to edit a moving image production to a competent standard whereby the intention of the edit is easy to interpret and the external editing has equal competency with internal editing. There will be some variation in the use of editing techniques and the editing style will be appropriate to the intended format, e.g. continuity editing in a short TV drama or sequence/alternative editing techniques for a TV advert or music video.

**For 2C.D4:** learners at this level will be able to edit a moving image production imaginatively whereby the intention of the edit is clear and itself adds meaning to the production. The internal editing may be more complex than the external editing and there will be variation in the use of editing techniques, which makes the production engaging and creative. In a music video this may be the synergy between the internal cuts and the beat or in a continuity piece. This may be the seamless nature of the sequence that allows for viewer immersion in the piece. (It should be noted that it is not only alternatively edited pieces with 'visual editing' that should be regarded as 'imaginative'; seamless continuity that aids narrative should also be rewarded as imaginative).

**For 1C.7:** learners will be able to put a 'rough' cut together (external edits or an entire piece or sequence) but may attempt to disguise the basic nature of the editing (mismatches, unintentional jumps etc.) with music laid over the top. The intention of the piece may not be entirely clear.

### Learning aim D: Review own moving image edit

**For 2D.P8:** learners will be able to explain which editing techniques used were successful in terms of peer feedback, and why they think they worked well in the chosen format.

**For 2D.M7:** learners will be able to analyse which editing techniques used were successful in terms of peer feedback, and which techniques they themselves feel worked well. The analysis will refer to specific techniques and transitions and their technical execution.

**For 2D.D5:** learners will be able to evaluate which techniques and transitions worked well, and which did not, in terms of conveying the intentions of the piece and the fulfilment of the brief. Learners may make comments like, 'If I had cut that scene where the character runs out of shot, it would have been more emotional' or 'this dissolve works really well as it takes the viewer into the next scene'. The emphasis at this level is on the meaning created through the editing as well as the techniques through which this is achieved.

**For 1D.8:** learners will summarise what they perceive to be strengths in their own work. This self-assessment may be overstated and may lack reasons for perceived strengths beyond superficial comment.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
2A.P1, 2A.M1, 2A.D1, 1A.1  2A.P2, 2A.M2, 2A.D2, 1A.2  2A.P3, 2A.M3, 2A.D3, 1A.3	The History of Editing and Editors	The BFI has commissioned you to provide material for their new exhibition on the history of editing from its invention to the present day. They want a clear and concise potted history of editing illustrated with work from pioneer editors.	One of the following: <ul style="list-style-type: none"> <li>• a short (edited) video to play to visitors of the museum</li> <li>• an illustrated booklet to hand out at the museum</li> <li>• an audio guide/podcast for visitors</li> <li>• a presentation (slides and script) to be given by a guest speaker.</li> </ul>
2C.P4, 2C.M4, 2C.D4, 1C.4  2C.P5, 2C.M5, 2C.D5, 1C.5	Techniques of Editing	You have an interview for a temporary job at the BFI's exhibition on moving image editing and they have requested that you provide evidence of your knowledge of editing techniques: continuity and other alternatives.	One of the following: <ul style="list-style-type: none"> <li>• a voiced commentary over moving image sequences</li> <li>• a presentation with clips/stills</li> <li>• a written, illustrated guide</li> <li>• a viva voce based on two film sequences.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
2C.P6, 2C.M6, 2C.D6, 1C.6 2C.P7, 2C.M7, 2C.D7, 1C.7 2C.P8, 2C.M8, 2C.D8, 1C.8	Working in the Edit Suite	'The Cutting Room', a post-production company, has commissioned you to edit one of their productions. You will prepare the footage and edit it within a given deadline. Once complete and screened you will assess your work in preparation for your next editing job.	<ul style="list-style-type: none"> <li>• Observation records/viewing notes/schedules.</li> <li>• Log sheets/digital records/annotated screenshots of organised workstation (filing system).</li> <li>• Rough cuts/fine cuts and complete edit of specified format.</li> <li>• Reflective log (video/audio/written).</li> </ul>

# Unit 10: Digital Photography for a Media Product

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Digital photography has revolutionised the way that we capture images. It allows you to capture a moment in time, to see your photographs immediately and to store a multitude of images for selection. Digital cameras are all around us: in phones, tablets and laptops as well as the various point and shoot and SLR (single lens reflex) models. Even though the 'post production' of photography (the manipulation of images in applications like Photoshop after the images are taken) now forms a major part of the final product, the skill of capturing creative and candid images is still the basis of great photography.

Visual communication is a vital part of how we interact and photography plays an ever more important role in the universal media landscape. Photographers who work in the media can now send their images via a satellite or the internet meaning that photographs are beamed around the world in seconds. Media photographers are employed to produce digital photography for a variety of media products in a range of situations such as photo-journalism, advertising, fashion photography, paparazzi photography, and stylised shots for use on websites, CD covers and other promotional material.

In this unit you will learn how to produce digital photography for a media product to a specified brief and with a particular audience in mind. You will develop your skills in photography by exploring the various techniques and considerations involved in shooting at night, during the day, inside, outside, and capturing moving objects. The focus will be on technical skill, knowing how the camera works, and understanding the different ways in which photography communicates its message. The creative 'language' of photography (framing, use of colour, light, angle) is universal and more immediate than the written word and you will develop photographic ideas that will maximise this long-standing mode of media communication.

## Learning aims

In this unit you will:

- A understand the production of digital photography
- B explore techniques of digital photography
- C create digital photographs for a media product
- D review own digital photography for a media product.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the production of digital photography</b></p> <p>Learners will understand that photography is an important part of most digital media: photographic images can be found in newspapers, magazines, DVD covers, billboards etc; all of which have electronic (digital) forms. Learners will know how and why photographs are produced in specific media products.</p> <p><b>Topic A.1 How digital photography is produced</b></p> <p>Learners will understand how (digital) photographs are produced. They will understand the component parts of a camera and how it captures images. Digital photographs are produced using:</p> <ul style="list-style-type: none"> <li>● cameras             <ul style="list-style-type: none"> <li>○ manual mode (digital single lens reflex (SLR))</li> <li>○ automatic mode (digital single lens reflex (SLR); hand-held devices, e.g. smartphone cameras, point and shoot)</li> </ul> </li> <li>● capturing images             <ul style="list-style-type: none"> <li>○ viewfinder (screen)</li> <li>○ lens (functions, types)</li> <li>○ image sensor</li> <li>○ aperture (f. stops)</li> <li>○ shutter</li> <li>○ memory (memory card, internal storage)</li> </ul> </li> <li>● lighting             <ul style="list-style-type: none"> <li>○ flash</li> <li>○ exposure (e.g. under, over)</li> <li>○ colour (temperature: warm, cold)</li> <li>○ white balance</li> <li>○ lights (tungsten, fluorescent, natural, artificial)</li> </ul> </li> <li>● support             <ul style="list-style-type: none"> <li>○ hand held</li> <li>○ tripod</li> </ul> </li> <li>● file storage             <ul style="list-style-type: none"> <li>○ type, e.g. RAW, Jpeg</li> <li>○ size.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Topic A.2 Why digital photographs are produced for media products

Digital photographs are used in the following media products:

- e-newspapers, e.g. front page, news stories, celebrity stories
- e-magazines, e.g. cover, celebrity events, paparazzi
- CD covers/thumbnails
- DVD covers, e.g. films, games
- books, e.g. covers, e.g. textbooks, novels, travel guides
- instruction/training manuals, e.g. car repair guides, assembly instructions
- adverts, e.g. electronic billboards, exhibitions, interactive screens, websites
- interactive media, e.g. websites.

Learners will need to understand how to 'read' photographs and how they work as a form of visual communication, including:

- shorthand communication (immediate, universal symbols, e.g. colour)
- *mise en scène* (setting, props, costumes, make up, figure expression)
- 'anchoring' the text or other visual material, to provide the viewer with information to further their understanding of the product.

Learners will need to understand that photographs are produced in digital media to:

- enhance written publications, e.g. newspapers, magazines, websites, to reinforce the written word
- market a product, e.g. posters, leaflets, adverts
- promote an event, e.g. advertisements, poster, leaflets, brochures
- generate interest/raise awareness, e.g. sports events
- tell a 'story', e.g. photojournalism, news items, factual information
- increase sales, e.g. covers (e-magazines, computer games, music CDs, newspaper front pages).

**What needs to be learnt****Learning aim B: Explore techniques of digital photography****Topic B.1 Exploring photography**

Learners will understand the different types of photography and how techniques may differ depending on the type of media photography being undertaken.

- Types:
  - location shots (uncontrollable conditions, urban, rural, architectural, e.g. for publicity, marketing)
  - studio (interior) shots, stylised (controlled) lighting, e.g. portraits, pack shots, fashion
  - events photography (the 'money' shot, unpredictable conditions, e.g. sports, promotions, paparazzi)
  - night shots (lighting issues, long exposure, light trails, use of flash)
  - shots of moving objects/people (shutter speed, panning, zoom, focus)
  - portraits (intended audience, official, unofficial, e.g. people, groups).

Learners will understand that photography has moved a long way from film-based cameras with negatives to modern digital cameras but that the essential techniques have remained the same over time.

**Topic B.2 Digital photography techniques**

Shot types:

- framing
  - macro
  - landscape
  - portrait
  - distance, e.g. close up, long shot, medium shot, medium long shot
- angle
  - high
  - low
  - canted
  - wide
- level
  - high
  - low
- composition
  - rule of thirds
  - foreground
  - background
- focus
  - depth of field
  - sharp
  - soft

*continued*

**What needs to be learnt**

- zoom
  - digital
  - analogue
  - optical.

**Topic B.3 Exporting and storing digital photographs**

- File transfer, e.g. from digital camera, smart device.
- File formatting, e.g. Jpeg, RAW, TIF.
- Storing on hard drive (file name, folder name.
- Storing on external devices (memory stick, CD, DVD).

**Learning aim C: Create digital photographs for a media product**

Learners should consider the media product for which they will be producing digital photographs. The choice of media product may determine the use of photography techniques and associated considerations.

**Topic C.1 Develop concepts for digital photographs for a media product from a brief**

- Brief (purpose, use, media product and target audience):
  - ideas development (brief analysis, brainstorming, discussion, research)
  - consider current practice and existing media products (e.g. of the selected media product)
  - review initial ideas, e.g. consider alternatives, contingency
  - produce a trial layout, e.g. of where or how photos will work within the wider context of the media product.

**Topic C.2 Considerations for digital photographers**

Learners will need to show an understanding, not only of photography techniques but also of other considerations for photographers:

- considerations
  - subject
  - availability of resources, e.g. space, time, personnel
  - bookings (studio time/space, models, equipment)
  - test shots
  - image resolution, e.g. RAW files, compressed files
  - pixel size (in relation to final image size)
  - ASA/ISO (American Standards Association/International Standards Organisation), e.g. film speed, speed versus pixilation, available light
  - location (exterior) assessment (weather, light, positioning, permissions, risk assessment)
  - interior (or studio) assessment (light source, power supply, risk assessment (e.g. trailing cables, hot lamps), sets).

*continued*

**What needs to be learnt**

Learners need to consider how they will produce their digital photographs for a media product. They must be able to produce both studio (interior) and location (exterior) shots. They must consider a range of opportunities and challenges that this might provide.

**Topic C.3 Production of digital photographs for a media product**

- Generate digital photographs:
  - studio, e.g. cover shots, portraits, pack shots, promotional, fashion shoot
  - location, e.g. sports photography, paparazzi style (candid), rural landscape, urban landscape, architectural, promotional, fashion shoot.
- Digital photography techniques:
  - framing (choices that allow for placement/context in media product)
  - shutter speed (choices that allow desired effect, e.g. slow speed, high speed)
  - aperture (choices that allow for desired effect, e.g. correct exposure, under exposed, over exposed, depth of field, bracketing)
  - file size (appropriate for publication or media product, e.g. billboard, website).
- Composition and *mise en scène*:
  - to fulfil the brief
  - appropriate for the media product, e.g. rule of thirds, differential focus, framing, cropping, angles, costume.
- Storing:
  - correct file format
  - file name
  - copyright.

**Learning aim D: Review own digital photography for a media product**

It is important that learners review their own work. They will review their technical skills in their final photographs and also the quality of the completed work in relation to the brief and creative intentions.

**Topic D.1 Editing**

- Selecting the final photographs for use:
  - selecting images from a contact sheet for use in a media product
  - rejecting images from a contact sheet.

**Topic D.2 Self-evaluation of your technical digital photography skills**

- Using digital technology:
  - camera
  - shutter speed
  - aperture
  - focus
  - framing
  - use of *mise en scène*
  - composition
  - lighting, e.g. flash, natural light
  - camera support, e.g. tripod.

*continued*



**What needs to be learnt****Topic D.3 Self-evaluation of your digital photography work**

- Fulfilment of the brief.
- Creative intent, e.g. intended response, intended meaning.
- Production of meaning, e.g. outcome, actual response.
- Integration into final digital media product (in the context of intended media product).
- Creative feedback (audience, peers, teacher, client).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the production of digital photography</b>			
1A.1 Outline how digital cameras produce photographic images.	2A.P1 Describe how digital cameras produce photographic images.	2A.M1 Explain how digital cameras produce photographic images.	
1A.2 Summarise why photographs are produced in two different media products.	2A.P2 Describe the use of photographs in two different media products.	2A.M2 Explain why photographs are produced in two different media products.	2A.D1 Discuss why photographs are produced in two media products across different media sectors.
<b>Learning aim B: Explore techniques of digital photography</b>			
1B.3 Demonstrate basic use of limited digital photography techniques.	2B.P3 Demonstrate adequate use of digital photography techniques.	2B.M3 Demonstrate effective use of digital photography techniques.	2B.D2 Demonstrate confident use of digital photography techniques.
1B.4 Outline the techniques used in two different types of digital photography for digital media products.	2B.P4 Describe the techniques used in the different types of digital photography for digital media products.	2B.M4 Explain the techniques used in the different types of digital photography for digital media products.	2B.D3 Analyse the techniques used in the different types of digital photography for digital media products.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Create digital photographs for a media product</b>			
1C.5 Develop a basic concept for photographs for a digital media product with limited reference to photographic considerations.	2C.P5 Develop an appropriate concept for photographs for a digital media product with adequate reference to photographic considerations.	2C.M5 Develop a creative concept for photographs for a digital media product with competent reference to photographic considerations.	
1C.6 Produce basic interior digital photographs for a media product.	2C.P6 Produce adequate interior shots for a media product that shows an appropriate interpretation of the brief.	2C.M6 Produce effective interior shots with competent lighting for a digital media product that shows an appropriate interpretation of the brief.	2C.D4 Produce creative shots in different lighting conditions for a digital media product that shows a confident interpretation of a brief.
1C.7 Produce basic exterior shots for a digital media product that shows a limited interpretation of the brief.	2C.P7 Produce adequate exterior shots for a digital media product that shows an appropriate interpretation of the brief.	2C.M7 Produce effective exterior shots for a digital media product that shows a competent interpretation of the brief.	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Review own digital photography for a media product</b>			
1D.8 Summarise the selection of final photographs for intended digital media.	1D.P8 Explain the selection and rejection of final photographs for intended digital media.		
1D.9 Summarise the technical strengths of your digital photography for a media product.	2D.P9 Explain the technical and creative strengths of your digital photography for a media product.	2D.M8 Analyse the technical and creative choices within your photography for a digital media product including how these have enabled fulfilment of the brief.	2D.D5 Evaluate technical and creative choices made during the production of own digital photography for a media product, including how these have enabled fulfilment of the brief.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are digital cameras, tripods and file storage to save photographs.

### Assessment guidance

The focus of this unit is the understanding of digital photography and the development of skills to produce digital photographic images for media products. The unit does not seek to focus assessment on image manipulation techniques or the 'post-production' of photography but rather the confident, accomplished and creative *production* of images.

It is essential for the learner to use their learning in learning aim A and their understanding of the camera functions to inform their own exploration of the techniques of digital photography in learning aim B. Learners must be able to demonstrate that they can use appropriate techniques to capture photographic images using a range of techniques. At the highest level this will be demonstrated by a confident use of techniques to create imaginative digital photographs in learning aim C. This should not be limited to simplistic use of, for example, a studio but must include different locations and possibly time constraints to reflect the deadlines often imposed in media-related situations. In order to meet the requirements for distinction the learner must be able to use a wide range of techniques. This will range from limited use to more sophisticated experimentation which allows the learner to develop high-level skills.

### Learning aim A: Understand the production of digital photography

Learning aim A focuses on how photography is produced. Learners will investigate how digital photographs are produced technically, how they are produced creatively in the media, and for what purpose. Learners should be provided with an early opportunity to handle digital cameras. In particular, for 2A.P1, 2A.M1, it would be useful to have a camera which is defunct or under repair. Failing this hands-on approach, detailed diagrams/presentations of the working components of a digital camera would also suffice. The learner will investigate where and how digital photographs are used in a range of media products as a way of preparing to produce their own photographs for media products. Learners should be provided with appropriate examples of digital photographs and the media context in which they have been used.

**For 2A.P1:** learners will be able to describe the way in which digital cameras capture (produce) photographs. Learners at this level will be able to describe the basic component parts of the camera and how these work in a general way, to produce a photograph. Learners will be able to label accurately the working parts of the camera.

**For 2A.M1:** learners will be able to explain the way in which digital cameras capture (produce) photographs. Learners at this level will be able to explain the functions of the component parts of the camera and will show some understanding of how the parts are interrelated. The learner will know not only which parts of the camera do what, but will be able to give a cohesive and coherent explanation of what happens when light enters the camera and the image is captured.

**For 1A.1:** the learner will be able to outline how digital cameras produce photographs in a basic and broad sense. There will be little depth in their outline but the fundamental notion of light being captured will be understood.

**For 2A.P2:** learners will describe how digital photographs are used in media products. Their descriptions will be limited to a small range of media products and may be from within the same sector, e.g. two magazines.

**For 2A.M2:** learners will explain where and why digital photographs are used in media products. They will investigate a range of different media products. They will explain in a competent way, reviewing these products and demonstrating a good level of knowledge of the different uses. The learner will be confident in their assertions as to where and why digital photographs are used in a variety of media products.

**For 2A.D1:** learners will discuss in detail how digital photographs are produced in media products from two specific different sectors. The discussion will present evidence of analysis of where, how and why digital photographs are produced, demonstrating a detailed knowledge of each. They will, at this level, move from reviewing to a balanced discussion of the digital photographs and their production.

**For 1A.2:** the learner will present evidence of a clear but not detailed outline of where and how digital photographs are produced in media products. They will have examined some digital photographs within media products but their comments will be limited to general statements about their content.

### **Learning aim B: Explore techniques of digital photography**

Learning aim B provides an opportunity for the learner to develop skills in photographic techniques. They will experiment with techniques to produce digital test photographs. The learner will also learn about exporting and storing digital photography appropriately.

**For 2B.P3:** learners will demonstrate their basic use of digital photography techniques. The learner will experiment with digital photography techniques using a limited range of these. They will be able to export and store digital photographs.

**For 2B.M3:** learners will demonstrate their effective use of digital photography techniques. The learner will experiment effectively with these tools to produce digital photographs. They must also be able to safely export and store their digital photography work.

**For 2B.D2:** learners will demonstrate a confident and comprehensive use of digital techniques. The learner will demonstrate a wide use of techniques in their work. They must also be able to safely export and store their work.

**For 1B.3:** the learner will use digital techniques in a simple fashion to produce digital photographs. They may well be able to use some techniques but these will be limited.

**For 2B.P4:** learners will be able to describe the techniques used in different types of photographic media. At this level the learner will know that different types of photography require different techniques, e.g. shooting at an exterior location means lighting cannot always be controlled but the description will lack depth or detailed technical knowledge of how to achieve optimum results for that type of photography.

**For 2B.M4:** learners will be able to explain the techniques used in different types of photographic media. At this level the learner will know that different types of photography require different techniques and they will have some photographic or technical understanding in their explanation, e.g. shooting at night requires a slower shutter speed, and the explanation will cover most of the different types of photography.

**For 2B.D3:** learners will be able to analyse the techniques used in different types of photographic media. At this level the learner will know that different types of photography require different techniques and they will have a confident understanding of the differences between them by close examination of how different photographic imagery is achieved. They will be confident in their analysis across all types and situations of media photography.

**For 1B.4:** the learner will know that different photography requires different techniques but will outline only two (possibly contrasting) types of photography and their requirements, e.g. interior techniques and exterior techniques. The outline will be broad and simplistic in tone.

### **Learning aim C: Create digital photographs for a media product**

Learning aim C starts with the development of a concept for the production of digital photographs. Learners will use the understanding and skills developed in learning aims A and B to develop the concept for the production of digital photographs to a specified brief and for particular media. They will see this through to the production of digital photographs for use in a media product.

**For 2C.P5:** learners will be able to develop an appropriate concept for digital photographs with some photographic considerations. An appropriate concept would be suitable for the intended media product but may lack creativity or imagination.

**For 2C.M5:** learners will be able to develop a creative concept for digital photographs with an intended purpose, e.g. advertising campaign, newspaper article. The concept will utilise the context of the intended media product confidently and will pay regard to most, if not all, of the photographic considerations needed to execute it.

**For 1C.5:** the learner will be able to develop a basic concept for digital photographs but will demonstrate little regard for its context within a media product. The concept will be functional but lack imagination or creativity and many of the considerations necessary to produce it will not have been thought through.

**For 2C.P6:** learners will produce adequate interior shots (minimum of two) that demonstrate an appropriate interpretation of the brief. Adequate shots will be functional but will lack technical skill or flair, though they would be appropriate for the product in terms of subject matter.

**For 2C.M6:** learners will produce interior shots which are effective in communicating a message and which show competency in capturing images using interior light sources, e.g. when shooting against a window there would be no silhouette or the subject is captured with appropriate amounts of light (not over- or under-exposed). Effective shots will suit the context of the media product well and therefore demonstrate an appropriate interpretation of the brief.

**For 2C.D4:** learners will produce creative shots which show imagination in capturing images in different lighting conditions, e.g. use of light and shade, in different locations and settings. Learners may for example, produce photographs for a music magazine cover (studio portraits) and also for an article within it (at an outdoor music event). Creative shots will avoid a pedestrian or functional approach and will not only be effective in communicating their message but may create further meaning, e.g. shots will be inventive in how they communicate the personality of the subject of the photograph (for instance, a brand, a person or an event).

Creative shots will not only be highly suitable for the context of the media product but will enhance it, therefore demonstrating a confident interpretation of the brief.

**For 1C.6:** the learner will produce basic interior digital photographs that show only limited skill and may have flaws (e.g. incorrect white balance, unintended under-/over-exposure and they will only just meet the conventions of the intended media product.

**For 2C.P7:** learners will produce adequate exterior shots (minimum of two) that demonstrate an appropriate interpretation of the brief. Appropriate exterior shots will suit the context of the product and be functional but will lack technical skill or flair, though they would be adequate in terms of subject matter.

**For 2C.M7:** learners will produce effective exterior shots which show competency in capturing images using exterior lighting sources, e.g. when shooting in cloudy or very sunny weather the subject is captured with appropriate amounts of light (not over- or under-exposed). Effective exterior shots will fit the context of the media product and therefore demonstrate a competent interpretation of the brief.

**For 1C.7:** the learner will produce basic exterior shots that are based on a limited interpretation of the brief. The photographs will demonstrate limited skill in capturing images outdoors and they may be flawed e.g. under-/over-exposed, unintended flare/reflections.

### **Learning aim D: Review own digital photography for a media product**

Learning aim D focuses on the learners' review of their own digital photography for inclusion in a media product. They will reflect on their understanding and skills developed in learning aims A, B and C.

**For 2D.P8:** learners will be able to explain their choice of final photograph for inclusion in the media product and their reasons for rejection of others. Reasons for rejection of others may not just be down to technical flaws but down to suitability for the format/product/audience or mood.

**For 1D.8:** the learner will summarise the reasons for their selection of a final photograph for inclusion in a media product but it will be simplistic, possibly in bullet points and highly subjective.

**For 2D.P9:** learners will explain in simplistic terms the technical and creative strengths in their digital photography. They will be able to explain which shots and techniques they have used, e.g. 'I stood on a chair to get this angle', but they will not offer reasons for their choices nor consider areas for improvement.

**For 2D.M8:** learners will be able to analyse how their digital photography has fulfilled the original brief by analysing each of the techniques they used. They will be able to offer an examination of the technical aspects of their work, e.g. framing, angle, height, but also the creative choices of location, and *mise en scène*. The analysis will be largely positive and will not seek to evaluate or suggest areas for improvement.

**For 2D.D5:** learners will be able to assess the extent to which their digital photography has fulfilled the original brief by evaluating the choices they have made throughout production. They will be able to offer an examination of the technical and creative aspects of their work and offer conclusions about what worked well and where there are areas for improvement.

**For 1D.9:** the learner will be able to summarise the things they like most about their photography but their summary will not take into account the brief or intended purpose/context of the photography.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 1A.2, 2A.P2, 2A.M2, 1A.3, 2A.P3, 2A.M3, 2A.D1	Digital Photography and Media Products	<p>You have been commissioned by a local homeless charity to produce a range of photographs. They will use the photographs in a range of their promotional products. These will range from posters, leaflets and newsletters to their new website.</p> <p>In order to undertake a photographic brief you need to understand how digital photographs are produced. You will explore the component parts of a digital camera so you can understand how images are captured.</p> <p>You will investigate where, how and why digital photographs are produced for media products. You will find two examples of where digital photographs are used and present a discussion on their use.</p>	<p>Learners will produce a report in an appropriate manner, e.g.:</p> <ul style="list-style-type: none"> <li>• an illustrated report</li> <li>• a video report</li> <li>• an audio report</li> <li>• a presentation.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.4, 2B.P4, 2B.M4, 2B.D2 1B.5, 2B.P5, 2B.M5, 2B.D3	Explore Techniques of Digital Photography	In order to develop your skills in digital photography you will undertake some initial exploration of digital photography in different locations and contexts.	Examples of exploration: <ul style="list-style-type: none"> <li>• a log with the considerations for producing digital photographs</li> <li>• examples of digital photographs.</li> </ul> Evidence of the exporting of digital photographs to a workstation and appropriate file storage, e.g. annotated screen grabs.
1C.6, 2C.P6, 2C.M6, 1C.7, 2C.P7, 2C.M7, 2C.D4	Create Digital Photographs for a Media Product	<p>You will produce ideas for digital photographs for either:</p> <ul style="list-style-type: none"> <li>• a poster</li> <li>• a leaflet</li> <li>• a web page</li> <li>• a newsletter.</li> </ul> <p>You must produce documents to demonstrate how you plan to produce your digital photographs.</p> <p>You will produce your digital photographs in an appropriate way using a wide range of skills.</p>	<p>Learners will produce:</p> <ul style="list-style-type: none"> <li>• a portfolio of evidence to support the development of the concept.</li> <li>• evidence of the learner's planning and modification of ideas.</li> <li>• a range of appropriate digital images.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.8, 2D.P8, 1D.9, 2D.P9, 2D.M8, 2D.D5	Review your Digital Photography Work for a Media Product	<p>You must review the work you have done.</p> <p>You should do this by considering up to three technical skills you have developed when producing your digital photography work.</p> <p>You must also consider the choices you made when producing your digital photography work. How did these affect the way you worked and your final digital photographs?</p>	A report produced in an appropriate way, e.g. written, audio, video, presentation, viva voce.



# Unit 11: Animation for Digital Media

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever wondered how all the animations you come across are made? The creative media industries use animated content in a wide variety of digital products and require people to work on their design and production.

Animation is used in many sectors of the creative media industries including advertising, video games, music videos, films, television, mobile phones and websites. With such a wide variety of uses it has great potential for the expression of creativity and innovation. Large and small companies, as well as freelance producers, create animation across the UK. The industry requires people to work in highly skilled and specialised roles to create animations in a range of formats for a variety of purposes and audiences.

This unit will introduce the learner to the underpinning knowledge, skills and techniques required to design and produce animation. Learners will gain an understanding of how the illusion of movement is created in animation and research the history and development of animation techniques and technologies. As part of this research they will also examine a range of existing animations, their purpose and audiences.

Using available equipment and software, learners will explore the professional skills and techniques required to create an animation. During this unit learners will develop their planning skills, formulating concepts and ideas. They will manage the production from developing ideas, creating characters, backgrounds and soundtracks to filming and editing the final animation.

## Learning aims

In this unit you will:

- A explore developments in animation
- B understand the uses and techniques of animation
- C produce animated content for digital media
- D review your own animated production.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore developments in animation</b></p> <p><b>Topic A.1 The development of animation technology</b></p> <p>Learners will understand the development in animation technology from its early inception to present digital technology.</p> <ul style="list-style-type: none"> <li>• Chronological development of animation technology:             <ul style="list-style-type: none"> <li>◦ Phenakistoscope (Joseph Plateau, 1832)</li> <li>◦ Zoetrope (William Horner, 1834)</li> <li>◦ Praxinoscope (Emile Raynaud, 1877)</li> <li>◦ Zoopraxinoscope (Eadweard Muybridge, 1878)</li> <li>◦ Kinetoscope (Thomas Edison, 1894)</li> <li>◦ Cinematograph (Lumière brothers, 1895)</li> <li>◦ translucent paper, e.g. to improve hand-drawn techniques, to create layers; sprites</li> <li>◦ sound in animation, e.g. <i>Steamboat Willie</i> (Disney, 1928)</li> <li>◦ standardisation of film, e.g. 24 fps</li> <li>◦ computer drawing software, e.g. CAD (computer-aided design)</li> <li>◦ CGI animation, e.g. <i>Toy Story</i> (Pixar/Disney, 1995)</li> <li>◦ performance (motion) capture, e.g. <i>The Polar Express</i> (Warner Bros, 2004).</li> </ul> </li> </ul> <p><b>Topic A.2 How animation works</b></p> <p>Animation is a series of images shown in quick succession, which we then perceive as moving. To understand how this works learners should develop an understanding of the principles of animation such as:</p> <ul style="list-style-type: none"> <li>• illusion of movement             <ul style="list-style-type: none"> <li>◦ persistence of vision</li> <li>◦ beta movement</li> </ul> </li> <li>• frame rates (fps)             <ul style="list-style-type: none"> <li>◦ 12 fps animation</li> <li>◦ 24 fps film</li> <li>◦ 25 fps television</li> </ul> </li> <li>• suspension of disbelief, i.e. animation sometimes requires us to believe that which is impossible in the real world.</li> </ul> <p><b>Topic A.3 Animators</b></p> <p>In order to explore the developments in animation it is important to investigate the work of key figures in animation from different time periods:</p> <ul style="list-style-type: none"> <li>• historical (pre-digital era), e.g. Jan Švankmajer, Walt Disney, Willis O'Brien, Ray Harryhausen, Len Lye</li> <li>• contemporary (post-digital era), e.g. John Lasseter, the Quay Brothers, Tim Burton, Nick Park.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

Work of key animators:

- significant productions
- character creation
- working methods
- legacy or influences
- historical context.

**Learning aim B: Understand the uses and techniques of animation****Topic B.1 Where animation is used**

Learners will understand that animation and animated content can be found across most digital media sectors and is used for different audiences and for different effect.

- Audiences, e.g. adult, children, universal (non human or personification of inanimate objects/animals).
- Genres, e.g. fantasy, realism, comedy.
- Purposes, e.g. functional, aesthetic, memorable.

Consider animation across digital media sectors, for example:

- digital games
  - 2D
  - 3D
  - icons
  - menus
  - characters
  - environments
- moving image
  - TV
  - children's programmes
  - idents
  - advertisements
  - logos
  - titles
- interactive media
  - websites
  - apps
  - e-learning.

**Topic B.2 Animation techniques**

Learners will understand a variety of techniques used in the production of different animations that have developed in line with technological advancements and the consequent aesthetic qualities of each.

- Techniques used to create different styles of animation
  - cel animation, whereby the frames of the animation are drawn or painted onto transparent celluloid sheets

*continued*

**What needs to be learnt**

- rotoscoping, whereby the artwork for the animation is painted over film of live action
- stop motion, whereby objects are repeatedly repositioned and photographed to create the illusion of movement
  - claymation
  - found objects
  - time lapse
  - cut-out
  - brick animation
  - puppet animation
  - pixilation
- computer animation, whereby the animation is created digitally on computer
  - 2D
  - 3D
  - Flash
  - Gif.

**Learning aim C: Produce animated content for digital media****Topic C.1 Development of ideas**

- Brief (purpose and audience).

The production of an animation involves various considerations, ideas generation and development that can be recorded in a number of ways:

- recording the development of ideas and concepts
  - script
    - screenplay
    - narrative
  - designs
  - styles
  - storyboards and animatics
    - camerawork
    - sound
  - soundtrack
    - music
    - sound effects
    - dialogue
- considerations when producing animation
  - type of digital media product
  - purpose
  - style/genre
    - humorous
    - informative
    - educational
    - entertaining
    - fantasy

*continued*



**What needs to be learnt**

- choice of technique and materials
- audience
- legal and ethical, IPR (intellectual property rights).

**Topic C.2 Production of an animation**

Using knowledge and understanding from learning aim A and B learners will prepare and create an animated production to a specific brief which includes a specified audience, digital media product and purpose.

- Preparations required:
  - project management
    - production schedule
    - budget
    - personnel requirements
    - resources
    - contingency
    - health and safety
  - building or collecting of assets
    - characters (armature)
    - models
    - sets and backgrounds
    - logos
    - text
    - lighting
    - sound.
- Software and equipment required for animation production:
  - vector animation software (e.g. flash, dragonframe)
  - stop motion image capture software
  - image manipulation (Photoshop, After Effects)
  - camera
  - graphics tablet.
- Organisation of production and editing:
  - file management
  - timeline
  - frames
  - keyframes
  - tweening
  - transitions
  - onion skinning
  - dope sheet
  - frame rates/playback speed.

*continued*

**What needs to be learnt**

- Publishing the final animation
  - exporting, saving and storing files
  - file types
  - file size
  - plugins.

**Learning aim D: Review your own animated production****Topic D.1 Feedback and review**

Feedback from the audience on the finished animation is an important part of reflecting upon and reviewing finished work:

- audience feedback
- self reflection (areas for improvement, what worked well, choices made during production)
- methods for collecting feedback, e.g. online comments, questionnaires, focus groups
- criteria for feedback
  - adherence to brief (purpose and intended audience)
  - style
  - aesthetic quality
  - narrative
  - characters and sets
  - logos and text readability
  - techniques
  - technical quality
  - creativity
  - focus groups.

Using data to inform a review of the animation:

- collating feedback
- identifying key points in the feedback
  - specific examples from the animation
  - identifying areas for development from feedback
- presenting your findings, e.g. presentation, written report, video commentary.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore developments in animation</b>			
1A.1 Outline how animation works.	2A.P1 Describe how animation works with reference to the development of animation technology.	2A.M1 Explain how animation works with reference to the development of animation technology.	
1A.2 Summarise the work of one key animator.	2A.P2 Describe the work of two key animators.#	2A.M2 Explain the work of two key animators from different time periods.#	2A.D1 Analyse the significance of the work of two key animators from different time periods.#
<b>Learning aim B: Understand the uses and techniques of animation</b>			
1B.3 Identify how animation is used across two digital media sectors.	2B.P3 Describe the use of animation across two digital media sectors.	2B.M3 Explain the use of animation across two digital media sectors with reference to detailed examples.	
1B.4 Outline one example of an animation technique.	2B.P4 Describe two different animation techniques.	2B.M4 Explain two different animation techniques in existing examples of animation.	2B.D2 Evaluate two different animation techniques in existing examples of animation.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce animated content for digital media</b>			
1C.5 Outline basic plans and related considerations for an animation.#	2C.P5 Create appropriate plans for an animation, identifying related considerations.#	2C.M5 Create detailed plans for an animation, describing related considerations.#	2C.D3 Create imaginative plans for an animation, explaining related considerations.#
1C.6 Produce a basic animation for a digital media product for a specified brief and purpose.	2C.P6 Produce an adequate animation for a digital media product for a specified brief and purpose.	2C.M6 Produce an effective animation for a digital media product for a specified brief and purpose.	2C.D4 Produce an imaginative animation for a digital media product for a specified brief and purpose.
<b>Learning aim D: Review your own animated production</b>			
1D.7 Outline what worked well in own animated production.	2D.P7 Explain what worked well in own, completed animated production with reference to audience feedback.	2D.M7 Assess what worked well and areas for improvement in own animated production with reference to audience feedback.	2D.D5 Justify choices made during production of own animation in relation to audience feedback.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are software and equipment required for animation production; computers, vector animation software (e.g. Flash, Dragonframe), stop motion image capture software (e.g. I Can Animate, Helium Frog, Sam Animation), image manipulation (e.g. Photoshop, Adobe After Effects), camera, graphics tablet.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is to understand animation production for digital media and to develop the skills to produce an animation. Learners will explore animation in terms of its development and historical context, its uses and techniques. They will then apply their learning by creating and reviewing their own animation.

### Learning aim A: Explore developments in animation

Learning aim A focuses on the development of animation technologically and also stylistically. Learners will gain a historical perspective on developments in animation and there is also opportunity to investigate the contributions of key individuals in the development of animation.

**For 2A.P1:** learners will show that they are able to independently describe animation technology and how the audience are able to see movement from a series of still images. Descriptions will be brief and with little reference to specific examples.

**For 2A.M1:** learners will show that they are able to explain how animation technology works and how the audience are able to see movement with reference to theory and frame rates. Explanations may include reference to historical as well as contemporary developments and technologies.

**For 1A.1:** learners will have outlined how animation works without particular detail or reference to developments or technologies although some of these may be referred to.

**For 2A.P2:** learners will describe the work of two animators from different time periods (pre- and post-digital), with reference to examples but without specific detail. Descriptions will be brief and will be able to identify the animator's productions and methods without specifying details of character creation or influences.

**For 2A.M2:** learners will be able to explain the work of two animators from different time periods (pre- and post-digital). Learners will refer to their significant productions, character creation, methods and influences and be able to show some understanding of the author's intent.

**For 2A.D1:** learners will analyse the work of two animators from different time periods (pre- and post-digital). Learners will include analysis of how productions were significant in terms of influence, technology or context. They will explore character creation, methods and influences and be able to show understanding of the historical context in which the animation was produced, e.g. post war, and how this affected the work.

**For 1A.2:** learners will summarise the work of one key animator from either the pre- or post-digital era. Their summary may be brief and comments limited to general statements about productions and methods.

### Learning aim B: Understand the uses and techniques of animation

Learning aim B teaches learners to explore the use of animation across media sectors in preparation for their own production and to understand the physics of animated imagery and how we see a series of still images as a moving sequence.

**For 2B.P3:** learners will describe the use of animation across two digital media sectors. Descriptions will be brief but may include reference to examples.

**For 2B.M3:** learners will explain how animation is used across two digital media sectors. These explanations will be supported by specific examples that may be described but not analysed in any depth.

**For 1B.3:** learners will identify how animation can be used across two media sectors. This identification may be brief and without reference to specific examples.

**For 2B.P4:** learners will describe two animation techniques. They may refer to technologies when referencing the techniques. Descriptions will be brief but may include reference to examples to illustrate points.

**For 2B.M4:** learners will use detailed examples to explain two different animation techniques. The explanations will show understanding of how the animated effect is achieved but not analysed in any depth. Learners may refer to technological development as a way of explaining the animations in question.

**For 2B.D2:** learners will evaluate two different animation techniques using specific detailed examples. The evaluation will not only be able to explain the techniques used to produce the animations in question but will be able to offer deeper observations on the finer aesthetic details of each and comment on the perceived quality of one production over another. In-depth analysis of the relevant technologies used may inform the evaluation.

**For 1B.4:** learners will outline one example of an animation technique. This outline will be brief and without reference to specific examples.

### Learning aim C: Produce animated content for digital media

Learning aim C focuses on the importance of the generation and development of ideas as well as the various pre-production, production and postproduction considerations for animated content for digital media.

**For 2C.P5:** planning could be in the form of annotated diagrams and mind-maps or written descriptions and will be lacking in detail. Learners will identify the purpose and target audience as well as recording the development of more than one idea or concept for an animation. A soundtrack may not be considered.

**For 2C.M5:** planning will be detailed and include more than one idea or concept using annotated diagrams, mind-maps, storyboards, written explanations and/or scripts. Learners will describe their consideration of the animation brief including its purpose and target audience as well as other considerations. A soundtrack will only be considered if relevant to the production.

**For 2C.D3:** planning will imaginatively explore more than one idea or concept thoroughly with detailed, annotated diagrams, mind-maps, storyboards, written explanations and scripts. Learners will explain relevant considerations of the animation brief including its purpose and target audience, the type of digital media product it is for, the style/genre, the choice of technique for production and any legal and ethical considerations. This explanation will be detailed and comprehensive. A soundtrack may be considered if relevant to the production.

**For 1C.5:** learners will outline two production considerations for their animation with little detail. Planning may be partially expressed, with only one idea being considered that lacks detail.

**For 2C.P6:** learners will produce an animation that is adequate for the requirements and purpose of the brief. Preparations and the use of software and equipment will have been sufficient. Production and editing will not have been particularly well prepared but there will be some evidence of organisation. The completed animation will have been published in an appropriate file format.

**For 2C.M6:** learners will produce an effective animation that meets the requirements of the brief and intended purpose. Preparations and the use of software and equipment will have been competent and effective. Production and editing will have been well prepared and there will be evidence of organisation. The completed animation will have been published in an appropriate file format.

**For 2C.D4:** learners will produce an imaginative and well-designed animation that clearly meets the requirements of the brief and intended purpose. Preparations will have been thorough and software and equipment will have been used resourcefully with proficiency. The production process and editing will have been well organised. The completed animation will have been published in an appropriate file format.

**For 1C.6:** learners will produce a basic animation for a specified brief and purpose. There may be little evidence of preparation or organisation of production. Use of the relevant software and equipment will be nominal.

### **Learning aim D: Review your own animated production**

Learning aim D focuses on methods, techniques and criteria for gaining feedback on learners own animated productions for the purpose of reviewing their work including taking account of audience feedback.

**For 2D.P7:** learners will outline the successful aspects of their completed animation production. They will refer to two or more specific characteristics such as adherence to the brief and aesthetic quality but will not necessarily refer to or address audience feedback.

**For 2D.M7:** learners will be self-reflective in their assessment and explanation of their completed animation production but will also take into account audience feedback. They will refer to at least three or more specific characteristics and assess both what worked well and the areas for improvement.

**For 2D.D5:** learners will be self-reflective in their justification and explanation of choices they made during the production of their animation as well as of the finished product. They will justify the choices made during production in light of audience feedback and comment on both what worked well and areas for improvement. They will refer to range of specific characteristics and rationalise possible solutions to any creative or technical issues.

**For 1D.7:** learners will outline what worked well in their animated production. Reference to any specific characteristics will be minimal.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 1A.2, 2A.P2, 2A.M2, 2A.D1	Animation Then and Now	You are on a work placement at an animation production company and have been asked to write a blog for visiting schools and colleges that informs them about the background history, uses and techniques of animation.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• research notes</li> <li>• a blog or vlog</li> <li>• observation and witness statements</li> <li>• audio/video recordings.</li> </ul>
1B.3, 2B.P3, 2B.M3, 1B.4, 2B.P4, 2B.M4, 2B.D4	Animation Uses and Techniques Pamphlet	Your work placement animation production company would like you to produce a pamphlet for visiting school and college students to take away with them.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• research notes</li> <li>• pamphlet pages' articles on uses and techniques</li> <li>• observation and witness statements</li> <li>• audio/video recordings.</li> </ul>



Criteria covered	Assignment	Scenario	Assessment evidence
1C.5, 2C.P5, 2C.M5, 2C.D5 1C.6, 2C.P6, 2C.M6, 2C.D6	VLE Animation	Your local secondary school has commissioned you to plan and produce an animation for their virtual learning environment.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• planning and pre-production documentation</li> <li>• annotated screenshots</li> <li>• an animation for digital media</li> <li>• observation and witness statements.</li> </ul>
1D.7, 2D.P7, 2D.M7, 2D.D7	Animation Review	Your local council has requested a review of the success of your VLE animation. They have specified that your review must include feedback from users of the VLE.	Learners could present assessment evidence in a variety of ways, including: <ul style="list-style-type: none"> <li>• written review</li> <li>• presentation</li> <li>• video commentary</li> <li>• observation and witness statements</li> <li>• audio/video recordings.</li> </ul>



# Unit 12: Digital Audio Editing

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever stopped to think of the way in which sound helps us understand what is going on in films, television programmes, computer games and other media products? Try turning the sound off next time you watch a film and see if you feel the same way about what is happening on the screen. Sound editing can add meaning to images or in the case of a stand-alone product, like a podcast or radio slot, it condenses the 'highlights' of the piece and keeps the listener engaged.

One of the skills of the sound editing is knowing how to edit sounds to the correct running time or how to fit them into the narrative or storyline so they relate to the product as a whole without overwhelming it: sound editors must know how to synchronise and pace the dialogue, music or effects.

In the digital media industries sound editing offers a variety of roles from assistant sound-effects editors on computer games, dialogue editors on TV adverts, to music editors on radio and film drama. There are specialist editors who deal with specific sounds. For instance, did you know that the Foley editor replaces all the footsteps and bodily movements in a scene, or that the sound-effects editor can change the mood of a sequence just by adding a specific sound-effect at a key moment? In radio news, sound editing is vital to summarise and prioritise the headlines in a bulletin.

In this unit you will learn the work of the dialogue editor, music editor and sound effects editor. You will edit sound which is sourced or supplied and creates meaning for a particular media product. You will learn how to import sounds into audio editing software and edit them so they will fit into the timeline and running time of your digital media product.

## Learning aims

In this unit you will:

A understand the principles of digital audio editing

B produce edited audio material to a specified running time.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the principles of digital audio editing</b></p> <p><b>Topic A.1 Reasons for editing digital audio</b></p> <p>Reasons for editing audio material for film, television, radio, websites, computer games, recorded music:</p> <ul style="list-style-type: none"> <li>• to shorten or extend an audio clip so that it will fit with images appropriately, e.g. sound bridges</li> <li>• to remove unwanted material that may be of inferior quality, superfluous to requirements or inappropriate</li> <li>• to maintain continuity (to assemble on a timeline in correct chronological order content that has been recorded discontinuously, or to maintain seamless joins between sounds/cuts)</li> <li>• to fit audio to agreed running time</li> <li>• to change the meaning by deliberately editing out sounds or dialogue to convey a different view to the one intended.</li> <li>• to prioritise news stories, prior to radio broadcast, where a fixed programme time is available.</li> </ul> <p><b>Topic A.2 Digital audio editing across media sectors and products</b></p> <p>Learners will know how digital audio editing is used in moving image, radio, audio books, websites, recorded music and digital games:</p> <ul style="list-style-type: none"> <li>• synchronisation of sound with image, e.g. lip-synch (use of clapperboard)</li> <li>• speech and dialogue editing to retain rhythm and delivery (to restore)</li> <li>• speech and dialogue editing to change original rhythm and delivery, e.g. radio news report</li> <li>• ensuring that music clips are edited to the beat to assist the flow of the video</li> <li>• sound effects editing (for radio and TV, e.g. spot effects, off-screen effects)</li> <li>• Automated Dialogue Replacement (ADR), to replace location dialogue or a dialogue track that is not 'clean'</li> <li>• Foley editing; the editing of footsteps and movements onto moving image productions or to replace these original sounds with 'clean' or heightened sound.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Topic A.3 Digital audio editing terminology

Learners will need to build up an audio-based vocabulary which they will use to identify and explain the techniques of sound editing.

Terminology:

- soundbites
- regions
- timelines
- waveforms
- levels
- fades
- track overlay.

### Topic A.4 Digital audio editing techniques and software

Learners will need to understand digital audio editing techniques for the three main components of sound: dialogue, music and effects.

- Audio editing in digital media products and sectors, e.g. computer games soundtrack, radio broadcasts, website audio, film soundtracks.
- Dialogue, music, sound-effects editing techniques
  - cutting, joining, fading (in or out)
  - topping and tailing (removing unwanted material from the beginning and end of regions)
  - removing clicks, breathing sounds, pauses from within the body of regions
  - inserting ambience by overwriting unwanted sounds in regions
  - inserting silence to space regions on a timeline.
- Digital audio editing systems (non-linear)
  - types
  - advantages and disadvantages
  - features
  - fitness for intended purpose.
- PC and Mac sound editing platforms.
- Digital audio file formats suitable for editing.
- The components of digital audio editors
  - toolbars and tools
  - edit window
  - transport window
  - timeline
  - editing tools (e.g. cut, paste, copy, fade tool, level tool)
  - regions of recorded audio in the edit window
  - monitor for output levels
  - import and export (e.g. audio files into Windows systems and MAC systems)

*continued*

**What needs to be learnt**

- markers
- scrubbing
- edit history (e.g. undo).

**Learning aim B: Produce edited audio material to a specified running time**

Learners will be required to edit audio that is original, sourced or supplied. Learners will know how to edit sound for stand-alone audio products and sound for moving images. The focus will be on dialogue, effects and music.

**Topic B.1 Considerations when audio editing**

Learners will need to know how to edit audio while still maintaining:

- clean and audible sound
- no clicks
- continuity
- flow and rhythm
- highlights (retaining original meaning)
- synchronisation
- specified running time.

**Topic B.2 Practical audio editing**

For all of the following (editing dialogue, effects and music), learners will know how to:

- convert the digital audio file into an importable format, e.g. a CD may need to be converted (or ripped) into a WAV file for editing
- import the digital audio file to the timeline
- time the original sound file, checking the space that it should be fitting into
- decide on edit points, e.g. by reference to a paper edit decision list (EDL)
- use markers to identify edit points ('in' and 'out' points)
- make edits with accuracy
- complete edits and save files.

**Topic B.3 Practical digital editing (dialogue)**

Learners will know how to edit:

- dialogue from portable recorders imported as WAV or AIFF files, e.g. interview recorded on location and brought back for editing into an audio clip for a news broadcast
- dialogue from a pre-recorded audio file, e.g. CD or download
  - for a stand-alone product (no images), e.g. radio interview, podcast, of one person talking or two or more people talking
  - retaining the original intention of the recording, e.g. emphasis, balance
  - avoiding clicks (clipping ends of words).

**Topic B.4 Practical digital editing (sound effects)**

Learners will need to know how to edit sound effects:

- onto moving images
- as off-screen effects to create an aural landscape for moving images
- keeping synchronisation with the image.

*continued*

**What needs to be learnt****Topic B.5: Practical digital editing (music)**

Learners will need to know how to edit a music track:

- either for a stand-alone product or to images
- to a pre-determined running time
- by removing a refrain from the middle (not beginning or end)
- keeping continuity
- avoiding clicks or jarring edits.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the principles of digital audio editing</b>			
1A.1 Identify two reasons for editing digital audio in media products.	2A.P1 Describe the reasons for editing digital audio in media products.	2A.M1 Explain the reasons for editing digital audio in two media products from different sectors.	
1A.2 Identify digital audio editing techniques using limited terminology.	2A.P2 Describe digital audio editing techniques using adequate terminology.	2A.M2 Explain digital audio editing techniques using appropriate terminology.	2A.D1 Discuss digital audio editing techniques using accurate terminology.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Produce edited audio material to a specified running time</b>			
1B.3 Use basic audio editing techniques to reduce the running time of a stand-alone digital audio interview.	2B.P3 Edit adequately, a stand-alone audio interview to a reduced, specified running time, retaining the original start and end points.	2B.M3 Edit competently, a stand-alone audio interview to a reduced, specified running time, retaining the original start and end points.	2B.D2 Edit creatively, a stand-alone audio interview to a reduced, specified running time, retaining the original start and end points.
1B.4 Edit limited, off-screen digital sound-effects for a digital moving image product.	2B.P4 Edit off-screen and on-screen digital sound-effects adequately for a digital moving image product.	2B.M4 Edit off-screen and on-screen digital sound-effects accurately and competently for a digital moving image product.	2B.D3 Edit off-screen and on-screen digital sound effects accurately and creatively for a digital moving image product.
1B.5 Use basic audio editing techniques to reduce the running time of a digital music track retaining the original start and end point.	2B.P5 Edit adequately a digital music track to a reduced running time for a media product, retaining the original start and end point.	2B.M5 Edit competently a digital music track to a reduced running time for a media product, retaining the original start and end point.	2B.D4 Edit effectively a digital music track to a reduced running time for a media product, retaining the original start and end point.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit include computer-based digital audio editing software, access to pre-recorded sound effects, production music and speech/dialogue recorded on portable digital audio players.

For audio editing to moving image it will be necessary use the audio editing function that is integral to video editing software.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A: Understand the principles of digital audio editing

This unit is not an audio recording unit. The focus of the unit is to understand different forms and reasons for audio editing across the range of media sectors in preparation for undertaking specific sound editing tasks. This unit has links to *Unit 4: Digital Audio Production* by providing the opportunity for learners to edit the material that they may have previously produced and recorded in Unit 4. The unit also acts as a stand-alone unit for learners to understand how to edit pre-recorded audio material. It compliments other units from other sectors that require audio editing, for example *Unit 3: Digital Moving Image Production* and *Unit 6: Website Production*.

Learners will understand the techniques used to edit pre-recorded digital audio material and how the edited material is used for a specific purpose or meaning.

**For 2A.P1:** learners will describe the reasons for editing audio but without reference to specific, detailed examples. The reasons may take the form of a bulleted list or mind map but will not expand into how the editing is or how specific sectors and products require different things from sound editing, e.g. moving image and synchronisation.

**For 2A.M1:** learners will explain, with some relevant examples, the reasons why audio editing is needed in two media products from two different sectors: moving image, audio (radio or stand-alone podcasts/downloads), website production, digital games, publishing (audio guides/books). Explanations will show understanding of the various functional aspects of sound editing and also the creative aspects of sound editing across both.

**For 1A.1:** learners will outline only two reasons for editing audio. The outline will be basic but accurate and may be limited to one product from a single sector.

**For 2A.P2:** learners will provide a description, but without reference to specific examples, of techniques used for editing audio (as applied across media sectors). The descriptions of techniques may lack detail but will be accurate; terminology will be adequate, meaning only an occasional lapse in technical vocabulary, and learners will be able to recognise techniques when they hear them.

**For 2A.M2:** learners will explain, with some specific examples, audio editing techniques in products across sectors of the media. Explanations will include accurate details of the techniques and how they are applied. Each product may be explained separately with no attempt to discuss or explain why they are used. Knowledge will generally be secure and terminology will be appropriate to each sector/product.

**For 2A.D1:** learners will discuss, with well-chosen examples, editing techniques in sectors across media sectors. The discussion will be detailed and the examples will be thoroughly explored using accurate terminology. Knowledge will be confident and the learner will be able to offer comment on why the techniques are used and the effect or meaning they create.

**For 1A.2:** learners will identify editing techniques used in sectors of the media industry: television and film, radio, audio books and guides, the internet, computer games. The outline will be basic and rely heavily on the listing of editing techniques using limited terminology.

### **Learning aim B: Produce edited audio material to a specified running time**

**For 2B.P3:** learners will adequately edit a pre-recorded interview (dialogue) that does not support moving image, to a specified running time which is shorter than the original. The learner may not edit the front or end to reduce running time but must retain the original start and end and edit between these. The quality will be such that the edits, though accurate enough to carry the original meaning, may have editing imperfections on the track. The original meaning will be retained and the continuity of the piece will only be affected slightly.

**For 2B.M3:** learners will competently edit pre-recorded dialogue that does not support moving image, to a specified running time which is shorter than the original. The quality will be such that the edits carry the original meaning and have few editing imperfections on the track. The original meaning will be fully retained along with the continuity and flow of the original. A competent edit is one which, alongside meeting the guidance above, is functional (in terms of the type of product it is meant to be) meets the running time within several seconds and is clear in its outcome.

**For 2B.D2:** learners will effectively edit pre-recorded dialogue that does not support moving image, to a specified running time that is less than the original. The quality will be such that the edits carry the original meaning, with no or minimal editing imperfections on the track. The original meaning will be fully retained along with the continuity and flow of the original. An effective edit will function well as its intended product but will also be effective in maintaining/creating the 'highlights' of the piece or the intended meaning of the brief.

**For 1B.3:** learners will use basic, perhaps crude editing techniques to edit pre-recorded dialogue that does not support moving image, to a running time that is less than the original. The quality of editing will be such that not all the edits will be accurate, though sufficient to carry the original meaning but not necessarily maintain continuity. The learner may reduce the running time by editing the beginning or end of the product.

**For 2B.P4:** learners will edit both on-screen and off-screen pre-recorded off screen sound effects for a digital moving image product. The quality will be such that the edits, though purposeful enough to carry meaning may be pedestrian and functional in nature.

**For 2B.M4:** learners will adequately edit both on-screen and off-screen sound effects for a moving image product. The quality will be such that the edits maintain the meaning and add to the aural background with the off-screen sound effects adequately conveying mood. Where sound effects are synchronised they will be generally accurate with only a few imperfections.

**For 2B.D3:** learners will creatively edit on-screen and off-screen sound effects for a moving image product. The quality will be such that the sound effect edits are fully synchronised and accurate. Off-screen effects are many and imaginative with no editing imperfections on the sound track.

**For 1B.4:** learners will edit off-screen sound effects to a moving image production and the quality of editing will be such that not all the edits will be appropriate but will carry the meaning.

**For 2B.P5:** learners will adequately edit a pre-recorded music track for a digital media product (stand alone, e.g. podcast/download; moving image, e.g. music running underneath a TV advert; digital game, e.g. soundtrack for the opening sequence), to a reduced running time. The learner will retain the original start and end points of the music track. The quality will be such that the edits, though accurate enough to carry the meaning, may have editing imperfections. The running time may over-run and require a small fade out.

**For 2B.M5:** learners will competently edit a pre-recorded music track for a digital media product to a reduced running time. The quality will be such that the music edits maintain effectively the rhythm of the music with only minor errors or clicks on the track. The running time will be met to within a few seconds.

**For 2B.D5:** learners will effectively edit a pre-recorded music track for a digital media product to a reduced running time. The quality will be such that the edits in the music are barely noticeable; the edits maintain the tempo of the music, and the specified running time is met within two/three seconds.

**For 1B.5:** learners will basically edit a pre-recorded music track for a digital media product to a specified running time. The quality of editing will be such that it will be noticeable where they occur and the rhythm of the music will be interrupted. The running time could be over long.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 1A.2, 2A.P2, 2A.M2, 2A.D1	Reasons for Editing Digital Audio	Working as a technical author, produce a report into digital audio editing.	Written report/verbal presentation/podcast.
1B.3, 2B.P3, 2B.M3, 2B.D2	Editing Dialogue for Radio	In your role as a sound editor, edit an interview for a pre-recorded radio programme.	Practical editing session, evidence for which is an edited radio programme supported by observation record of learner completing designated tasks.
1B.4, 2B.P4, 2B.M4, 2B.D3	Editing Sound Effects for Moving Image	In your role as a sound editor, edit on screen and off screen sound effects for a pre-recorded television programme.	Practical editing session, evidence for which is an edited television programme supported by observation record of learner completing designated tasks.
1B.5, 2B.P5, 2B.M5, 2B.D4	Editing Music for Radio or Television	In your role as a music editor, edit music for a specific slot on a pre-recorded radio or television programme.	Practical editing session, evidence for which is an edited radio or television programme supported by observation record of learner completing designated tasks.



# Unit 13: Graphic Design for Digital Media

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

More than ever before graphic design is all around us, on our TV screens, computer screens, emails, mobile phones, computer games, digital magazines, eBooks and digital newspapers. Digital technology has revolutionized graphic design with an ever-increasing role for motion graphics.

A graphic designer's main goal is to communicate a message to an audience and grab the reader's attention by using text and images creatively.

In the creative media sectors, employees work both individually and collectively to produce graphic design for digital media products. Job roles include junior graphic designer, web developer, junior digital games designer, motion graphics designer. However the design process required to create graphics for all digital media is common throughout.

In this unit you will investigate the theory underlying the creation of graphics for digital media. You will also gain an understanding of how graphics are successfully produced by looking at existing products and the digital techniques that have been used to produce them. You will understand what mood and atmosphere is present and how this has been conveyed using graphic processes and influences.

You will need to have an understanding of how to plan your time effectively, gather primary and secondary research and identify how graphic design is used in digital media. You will also gain an understanding of typography, compositional elements and then produce your media product using your knowledge of graphic design processes and digital software.

## Learning aims

In this unit you will:

A understand how graphic design is used in digital media

B create graphics for a digital media product.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand how graphic design is used in digital media</b></p> <p><b>Topic A.1 Graphic design in existing media products across sectors</b></p> <p>The use of digital media graphics across media sectors:</p> <ul style="list-style-type: none"> <li>• moving image: motion graphics, e.g. title sequences for films, television and digital gaming</li> <li>• digital publishing graphics, e.g. e-magazines, DVD or CD covers, promotional materials</li> <li>• website design graphics, e.g. educational, corporate, entertainment</li> <li>• digital gaming graphics, e.g. PC, handheld, consoles or mobile gaming.</li> </ul> <p><b>Topic A.2 The graphic style and genre of existing media products</b></p> <p>Learners will need to identify the graphic style and existing genres of graphic media:</p> <ul style="list-style-type: none"> <li>• style, e.g. modernism, international style, post-modernism, grunge, op-art, pop-art, art nouveau, punk, urban, anim��, kitsch, photo-realist, futuristic, cartoon</li> <li>• genre, e.g. factual, editorial, lifestyle, music, action, adventure, sports, corporate, fashion, fantasy, simulation, tabloid, science fiction, graphic novel.</li> </ul> <p><b>Topic A.3 The technical elements of graphic design</b></p> <p>Learners should understand the technical elements in graphic design examples from across digital media sectors (desktop publishing, motion based graphics and web-based graphics) as preparation for application in their own work, e.g.:</p> <ul style="list-style-type: none"> <li>• e-publishing (desktop publishing) – consideration should be given to the following elements in existing media products             <ul style="list-style-type: none"> <li>◦ layout (combination of type and images)</li> <li>◦ titles (master head, headings)</li> <li>◦ text (columns, credits, typography, font, leading, baseline, letterforms)</li> <li>◦ use of images, scans, photos, graphic art</li> <li>◦ imported branding (logos idents)</li> <li>◦ composition (colour, space, point of focus, balance, hierarchy, grid (structure)).</li> </ul> </li> <li>• Moving image and digital games (motion graphics) – consideration should also be given to the following elements in existing media products             <ul style="list-style-type: none"> <li>◦ timing and rhythm of motion</li> <li>◦ pace of motion</li> <li>◦ relating text and images to audio or sound</li> <li>◦ compositing</li> <li>◦ keying</li> <li>◦ perspective, angle.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>



### What needs to be learnt

- Web-based graphics – consideration should also be given to the following elements in existing media products
  - navigation
  - structure and grid
  - text and image choice
  - dynamic content, e.g. animations, video, audio or live feeds
  - behaviours, e.g. play sound, pop-ups, rollovers
  - type and typographic structure
  - use of hyperlinks, inline and anchor links.

### Topic A.4 The purpose of graphic design in digital media

Learners will need to explain the purpose of graphics in existing media products:

- client brief
- within the context of the product
- target audience
- what it is marketing or selling
- the message to be communicated.

How messages and meaning are communicated:

- mood and atmosphere, e.g. urban, traditional, reliable, cutting edge, dynamic
- genre, e.g. horror, romance, comedy
- ideology: values, e.g. political, religious or personal ideology, corporate values
- brand identity, e.g. humorous, formal, classic, youthful.

Learners will understand how to achieve this mood through the use of:

- composition
- point of focus
- colour
- scale
- proportion
- basic semiotics
- typography
- lettering
- hierarchy
- line
- shape
- legibility.

For motion graphics this would also include (in addition to the above):

- sequences of transformations
- pace and timing of motion
- use of audio, sound.

*continued*

**What needs to be learnt**

For web-design graphics this would also include (in addition to the above):

- navigation
- use of grid (structure)
- interactivity: dynamic or static content
- use of imagery.

**Learning aim B: Create graphics for a digital media product****Topic B.1 Creating graphics for media products**

Learners will create graphics for a digital media product, e.g.:

- advert (print or TV)
- web page
- magazine cover or page
- DVD, CD or digital game cover or poster
- TV, film or digital game titles.
- Interpretation of brief (what the client requires from the graphic design).

Learners will need to use digital tools and techniques to create their graphics for a digital media product.

- Creating desktop graphics:
  - vector shape tools
  - text wrap
  - text tools
  - picture boxes
  - text box
  - columns
  - transform tools
  - page arrangements
  - master page
  - importing primary images, e.g. from scanners, digital cameras and video
  - pixel (image resolution)
  - compression: lossy, lossless
  - types of digital graphic, e.g. raster, bitmap, vector
  - output, e.g. print, screen, worldwide web
  - file extensions, e.g. bmp, png, gif, tif, jpg, psd, ai, pdf, indd.
- Creating motion graphics:
  - animated sequences
  - incorporated video and photography
  - composition
  - keying
  - text layers
  - timeline
  - speed ramps
  - slow motion

*continued*

### What needs to be learnt

- video scrubbing
- time warping
- character
- effects and presets
- transform
- output: film, television, worldwide web
- file extensions: swf, flv, mp4, mpeg, mov, avi.
- Creating web-based graphics:
  - local site and remote site folder
  - image folder with web ready images
  - code
  - navigation
  - insert primary and secondary images
  - insert media objects, e.g. flash movies, sound files, movies and video files
  - CSS
  - tables
  - frames, framesets
  - forms
  - behaviours, e.g. play sound, pop-ups, rollovers
  - layers
  - preview in browsers, e.g. Safari, Firefox
  - hyperlinks
  - file extensions: html, htm, xhtml, css, gif, jpeg, swf, avi, mov.

### Topic B.2 Communicating meaning through graphic design

Learners will create graphics that intentionally communicate a message and/or meaning.

Messages and meaning are communicated through:

- composition
- point of focus
- colour
- scale
- proportion
- basic semiotics
- typography
- hierarchy
- line
- shape.

*continued*

### What needs to be learnt

For motion graphics this would also include (in addition to the above):

- how the sequences of transformations appear
- the pace of the motion
- how the text or images relate to sound/audio.

For web-based graphic design this would also include (in addition to the above):

- navigation
- use of grid/structure
- interactivity: dynamic or static content
- use of imagery.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand how graphic design is used in digital media</b>			
1A.1 Identify the graphic styles in two media genres.	2A.P1 Describe different graphic styles in two media genres.	2A.M1 Compare different graphic styles in two media genres across different sectors.	2A.D1 Analyse graphic design in existing digital desktop, motion-based and web-based graphics.
1A.2 Outline the technical elements of graphic design in one digital media product.	2A.P2 Describe the technical elements of graphic design in two existing digital media products.	2A.M2 Explain the technical elements of graphic design principles in two existing digital media products from two different sectors.	
1A.3 Summarise how message and meaning is conveyed in one existing example of graphic design from one media sector. #	2A.P3 Describe how messages and meanings are conveyed in two existing examples of graphic design from one media sector. #	2A.M3 Explain how messages and meanings are conveyed in two existing examples of graphic design from two different media sectors. #	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Create graphics for a digital media product</b>			
1B.4 Use limited digital tools to create graphics for a media product.	2B.P4 Use digital tools adequately to create graphics for a media product.	2B.M4 Use digital tools competently to create graphics for two media products.	2B.D2 Use digital tools imaginatively to create graphics for two media products.
1B.5 Create limited graphics for a digital media product that basically communicate the intended message of a specified brief.	2B.P5 Create appropriate graphics for a digital media product that adequately communicate the intended message of a specified brief.	2B.M5 Create effective graphics for a digital media product that competently communicate the intended message of a specified brief.	2B.D3 Create imaginative graphics for a digital media product that creatively communicate the intended message of a specified brief.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are dependent on the sector:

- e-publishing: desktop publishing programs, e.g. InDesign, with image manipulation programs, e.g. Photoshop, drawing programs, e.g. Illustrator
- TV, film and digital game graphics: motion graphics and compositing software, e.g. 3DS Max, Maya, Director, After Effects
- websites: web design software for making and editing websites and mobile apps, e.g. Dreamweaver, text editing software for coding, internet downloadable software.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A: Understand how graphic design is used in digital media

**For 2A.P1:** the evidence produced will show that the learner has described accurately the graphic style of two different media genres (e.g. where the genre is a lifestyle magazine and the style is modernism the learner will describe the graphic features of modernism); each product will be described separately with no connections or comparisons or contrasts across the two.

**For 2A.M1:** the evidence produced will show that the learner is able to compare the graphic style of two media genres, noting differences in style and aesthetic qualities.

**For 2A.D1:** the evidence produced must show that the learner has analysed graphic styles in desktop, motion-based and web-based genres with perhaps detailed annotation about their distinct styles. The analysis will include the technical elements of each and will identify features that make desktop, motion graphics and web graphics distinct from each other as well as finding shared features across the three. Technical terminology will be used confidently. Learners will not only explain the messages that are communicated but will analyse *how* meaning and messages are conveyed (connections between stylistic choices, genre and product) and this will cover each type of graphic (motion-based, web-based and desktop). Learners may be able to explain how audiences would 'read' specific examples of graphics or offer independent conclusions on the rationale for the graphic choices.

**For 1A.1:** the evidence must show that the learner has identified correctly the graphic styles of two media genres.

**For 2A.P2:** the learner will describe how the two products were technically produced (this may be through supporting notes or annotations), using terminology that is generally accurate.

**For 2A.M2:** the explanation of technical elements in both products should be detailed and will use accurate terminology.

**For 1A.2:** the learner will outline how the product was produced but this might be limited to naming and identifying single words next to an image of the product.

**For 2A.P3:** the description will refer in a superficial sense to some of the meanings and messages conveyed through the style and the two products will be from the same sector, i.e. two magazines of different genres.

**For 2A.M3:** the explanation will refer to the meanings and messages that are conveyed through the graphic style and its connection to the genre, e.g. the learner may state, 'the bright colours in the opening titles of a comedy film indicate the genre will be upbeat and light-hearted' but does not analyse the specific use/tone/hues of colour. The two products will be from two different sectors, e.g. publishing and moving image, and the explanation will be clear but will lack finer analysis of *how* the meaning is created.

**For 1A.3:** the learner will have summarised the meaning or a message conveyed in a product, for example this might be limited to listing colour or typography associations.

### **Learning aim B: Create graphics for a digital media product**

**For 2B.P4:** digital tools will have been adequately used although the learner may have had some assistance in digitally composing their product and may lack confidence with the full range of tools, sometimes resorting to trial and error. Observation records and witness statements will be helpful to assess the learner's digital competence.

**For 2B.M4:** the learner will be competent using digital tools and will have had little assistance from the teacher to digitally compose their product. The learner will know which tools to use to create desired outcomes when asked, rather than produce through trial and error. Observation records and witness statements will be helpful to assess the learner's digital competence.

**For 2B.D2:** the learner will be independent, using digital tools to create graphics, using diverse techniques and will need very little or no assistance from the teacher to digitally compose their product. Observation records and witness statements will be helpful to assess the learner's digital competence.

**For 1B.4:** there will be limited use of digital tools and the learner may rely heavily on assistance and guidance from the teacher to digitally construct their product. Observation records and witness statements will be helpful to assess the learner's digital competence.

**For 2B.P5:** the graphic product the learner produces will be complete but in areas will look raw and unrefined with a lack of consideration for composition or hierarchy of type. Choice of colour and font will have some connection to meaning or messages. The learner will have imported some of their own primary sourced images or videos but these will be combined with some secondary sources.

**For 2B.M5:** the graphics produced for two media products demonstrates effective composition and hierarchy of type across both. Choice of colour and font, etc. will be integrated into the meaning or messages projected in the piece. There will be evidence of refining and of reference taken from existing products studied in learning aim A. The learner will have imported mainly their own, primary sourced images or other files (e.g. video).

**For 2B.D3:** the graphics produced will be imaginative, with sophisticated consideration for composition, hierarchy of type and choice of colour, etc., that are integrated into the meaning or messages projected in the piece. There will be evidence of repeated refining and of inspiration taken from diverse existing products studied in learning aim A. The learner will have imported all or most of their own primary sourced images or other files (e.g. video).

**For 1B.5:** the graphic product the learner produces will be complete but in areas will look sketchy and unrefined with minimal consideration for composition or hierarchy of type. Choice of colour and font will have only basic connection to meaning or messages. The learner will have used only secondary sources within their graphic product with little or no attempt to apply their own primary sources.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, A1.3, 2A.P1, 2A.P2, 2A.P3, 2A.M1, 2A.M2, 2A.M3, 2A.D1 1B.4, 1B.5 2B.P4, 2B.M4, 2B.D2 2B.P5, 2B.M5, 2B.D3	4 Urban Campaign	<p>Channel 4 is launching a new 16–21 youth TV channel called 4Urban. The focus of the channel is on new music, new architecture and new fashion. 4Urban is looking to use digital technologies in order to raise awareness in the target audience. To promote this new channel the producers would like a TV, web and poster campaign and it is your job to design graphics for the campaign that convey the dynamism of the new channel.</p> <p>You must research graphic styles and genres in TV, web and print campaigns, how they are created and how meaning is conveyed to the target audience.</p> <p>You must then use digital tools to create graphics for two of the products in the campaign.</p>	<ul style="list-style-type: none"> <li>• Research folder/sketchbook.</li> <li>• Written report with annotated visual examples.</li> <li>• Digital portfolio.</li> <li>• Practical 'performance' (viva voce).</li> <li>• Observation records/ witness statements.</li> <li>• Test graphics/mock-ups.</li> <li>• Two completed graphics for media products.</li> </ul>



# Unit 14: Writing for Digital Media

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

In the digital age the written word is as important as ever. It is a vital part of media communication and is used to inform, educate or entertain readers. Writing for digital media takes many forms as language evolves and products develop. A writer must consider not only the product but also the audience they are addressing and the purpose of their written communication.

Writing for digital media means many things. It may mean drafting copy for an advert or leaflet. It may mean writing a script for a short film in an appropriate screenplay format which is recognised by the industry or it could mean writing articles for websites or computer game narratives. Whatever form it takes, it must use an appropriate mode of address and in this unit you will learn to adapt your writing style to appeal to your intended audience. You will learn the difference between writing different products, you will also develop your writing skills to improve accuracy and clarity of expression.

When writing for digital media the same rules apply as when writing for traditional media. The use of accepted conventions and style of writing is important, as is the correct use of spelling, punctuation and grammar. All of these are essential if you are to provide the audience with material that they can read and understand and which, above all, is creative and engaging.

## Learning aims

In this unit you will:

- A explore types and styles of writing used in digital media
- B produce written material for digital media.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore types and styles of writing used in digital media</b></p> <p>Learners will understand that writing in its many forms is a vital part of digital media. The written word can be found on hoardings, in newspapers and magazines, on the internet, and each time it takes a different mode of address depending on the product and the audience.</p> <p><b>Topic A.1 The written word in digital media</b></p> <p>Examples of digital media products with writing:</p> <ul style="list-style-type: none"> <li>• e-books, e.g. novels (front cover, bibliography), travel guides, manuals</li> <li>• e-newspapers, e.g. news stories, celebrity stories, editorial</li> <li>• e-magazines, e.g. celebrity events, stories, articles</li> <li>• instruction manuals, e.g. car repair guides, assembly instructions, 'How to' guides</li> <li>• adverts, e.g. fashion, cars, films, exhibitions</li> <li>• moving image, e.g. scripts, captions, subtitles</li> <li>• audio, e.g. radio scripts</li> <li>• interactive media, e.g. digital publishing, websites, digital games, social media.</li> </ul> <p><b>Topic A.2 The purpose of writing in digital media</b></p> <ul style="list-style-type: none"> <li>• To educate, e.g. e-books (non-fiction), instruction manuals, guides.</li> <li>• To inform, e.g. guide books, captions, e-newspapers, articles.</li> <li>• To market a product, e.g. posters, leaflets, flyers.</li> <li>• To entertain, e.g. e-magazine articles and editorials, e-books (fiction).</li> <li>• To persuade, e.g. advertising copy, taglines, straplines, slogans.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Topic A.3 Types and styles in the written word

- Types of written word in digital media:
  - journalistic, e.g. e-newspaper and magazine articles, inverted pyramid, investigative, entertainment, interviews, editorials
  - web content, e.g. welcome pages, blogs, booking guides
  - games content, e.g. rules of game, instructions, on-line text games
  - film, television and radio scripting, e.g. drama script, comedy script, news script, commercials script, continuity script
  - advertising copy, e.g. slogans, advertorials, posters, leaflets.
- Styles (modes of address):
  - formal
  - informal (colloquial)
  - authoritative
  - humorous
  - personal, first, second, third person.
- Font styles:
  - type, e.g. modern, traditional, character, manuscript, formal
  - style, e.g. serif, sans serif, bold, italic, house style, colour, highlighted, drop shadow, 3D, themes
  - size.
- Page styles:
  - orientation, e.g. portrait, landscape
  - columns, e.g. single, double.

**What needs to be learnt****Learning aim B: Produce written material for digital media**

Learners will know that generating content for written material is a key part of the process. Journalists have to research stories, writers look for potential material for books and content designers develop materials for websites or scripts for television, film and radio. Learners will develop skills in generating content for writing in a digital media product.

**Topic B.1 Research for written materials**

Consider current practice and existing digital media (e-books, e-magazines, advertisements, posters):

- digital media products, e.g. on-line newspapers, on-line magazines, web pages
- content, e.g. primary sources, secondary sources
- research methods, e.g. interviews, questionnaires, focus group
- recording research, e.g. notes, audio recordings, video recordings
- plagiarism (checks), e.g. identifying sources, referencing sources.

**Topic B.2 Developing written materials**

- Development:
  - note taking
  - creative discussion
  - drafting, e.g. synopsis, outline, treatment
  - script format.s
- Considerations, e.g. brief, audience requirements, digital format, genre conventions, narrative conventions, narrative structure.
- Sourcing, e.g. from existing written materials, new material.
- Stimulus, e.g. original, adaptation, personal interest, commission, potential digital market.

*continued*

**What needs to be learnt****Topic B.3 Production of written material for digital media**

- Stylistic conventions:
  - headlines, e.g. news items, breaking news
  - banners, e.g. on web pages, embedded in information pages
  - captions, e.g. to explain an image, to confirm a story
  - rolling text, e.g. under a news item
  - conveying information, e.g. step by step guide,
  - fiction (prose, e.g. romance, horror)
  - non-fiction (glossary, contents, facts, e.g. history, cookery)
  - reference, e.g. encyclopaedia, glossary
  - instructional, e.g. 'How to' guides, set-up guides
  - game rules, e.g. game play rules
  - 'read me' files, e.g. running software, downloading instructions.
- Mode of address:
  - target audience (sender-message-receiver), e.g. positioning, register (formal, informal, serious, light-hearted), narrative
- Production of written materials should consider:
  - accuracy
  - vocabulary
  - spelling
  - grammar
  - syntax
  - punctuation
  - creativity (e.g. expressive vocabulary, repetition, alliteration, rhyme).
- Readability, e.g. flow, rhythm, fluency.
- Edit, e.g. edit for accuracy, edit for page size, timings.
- Proofread, e.g. for accuracy, for grammar, for spelling.
- Page layout:
  - margins
  - alignment
  - page orientation
  - columns
  - page breaks
  - hyphenation
  - indent
  - spacing
  - paragraphs.

*continued*

**What needs to be learnt****Topic B.4 Storing written material**

- Reporter's notebook, e.g. handwritten notes, shorthand.
- Digitally, e.g. audio, video, on a smart device, on a dictaphone.
- File-naming protocols.
- Appropriate format, e.g. Word, Notepad, Note Taker for iPad.
- On hard drive, e.g. using appropriate folder name.
- On external devices, e.g. memory stick, CD, DVD.
- Upload, e.g. e-book, e-magazine, websites, interactive guides.
- Copyright, e.g. checking ownership, clearing material.
- Bibliography, e.g. referencing sources.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore types and styles of writing used in digital media</b>			
1A.1 Identify the purpose of writing in an example of digital media.	2A.P1 Describe the purpose of writing in different examples of digital media products.	2A.M1 Explain the purpose of writing in different examples of digital media products from different sectors.	2A.D1 Evaluate the purposes of writing in different digital media products from different sectors.
1A.2 Outline the use of one style of writing used in a digital media product.#	2A.P2 Describe two different writing styles used in one type of digital media product.#	2A.M2 Compare two different writing styles used in different digital media products.#	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Produce written material for digital media</b>			
1B.3 Develop a basic concept for a written digital media product using limited research.	2B.P3 Develop an appropriate concept for a written digital media product using adequate research.	2B.M3 Develop a creative concept for a written digital media product using effective research.	2B.D2 Develop an imaginative concept for a written digital media product using comprehensive research.
1B.4 Produce basic written material for a digital media product. #	2B.P4 Produce adequate written material for a digital media product using appropriate stylistic conventions. #	2B.M4 Produce competent written material for different types of digital media product using appropriate stylistic conventions. #	2B.D3 Produce creative written material for different digital media products using appropriate stylistic conventions. #
1B.5 Produce basic written material for a digital media product with limited understanding of audience address. #	2B.P5 Produce adequate, written material for a digital media product with three, appropriate modes of address. #	2B.M5 Produce competent, writing for a digital media product with three effective modes of address. #	2B.D4 Produce creative writing for a digital media product with three effective modes of address. #
1B.6 Demonstrate limited skills in storing written digital material.	2B.P6 Demonstrate adequate skills in storing written digital material.	2B.M6 Demonstrate competency in storing written digital material.	

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource required for this unit is word processing software.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is the understanding of digital writing and the development of skills to produce written material for different digital media products.

It is essential for the learner to use the information they find in learning aim A to inform their own production of written material in learning aim B. Learners must be able to demonstrate that they can use research skills to investigate the purpose and use of writing for a specific product and audience.

#### Learning aim A: Explore types and styles of writing used in digital media

Learning aim A focuses on the exploration of the purpose and use of a range of written material for digital media products.

**For 2A.P1:** learners will investigate the purpose of written material in different digital media products. They will present evidence of reviewing two examples of writing from the same type of product e.g. they may look at two articles from different magazines. Their descriptions will be limited to a simplistic language and understanding.

**For 2A.M1:** learners will explain the purposes of writing in different digital media products, from different sectors. They will choose different examples of digital media products to investigate. They will explain the difference in purpose between each of the digital media products. They will move from simply describing to being able to give details of how the writing serves its purpose.

**For 2A.D1:** learners will evaluate the writing styles used in different types of digital media products from different sectors. They will present evidence of analysis of the way writing is used and its purpose across a wide variety of digital media products. They will demonstrate an excellent level of knowledge of the purposes of writing across a wide range of media products. They will move from explaining the purpose towards giving a critical analysis of the writing, in which they will comment on whether the purpose of writing has been achieved.

**For 1A.1:** the learner will present a clear, but not detailed outline of the purpose of writing in digital media products. They will have reviewed a limited range of written materials and their review will be basic, confined to general statements about their intentions.

**For 2A.P2:** learners will be able to describe accurately two different writing styles used in digital media products. Their responses will simply describe the different writing styles with little elaboration.

**For 2A.M2:** learners will be able to compare two different writing styles that are used in two different digital media products. Their responses may compare how writing styles differ between types of digital media products within the same sector.

**For 1A.2:** the learner will present a clear, but not detailed, outline of a writing style used in a digital media product. The outline will be limited, with general, sometimes over-stated or repeated points about why the style is used.

### Learning aim B: Produce written material for digital media

For learning aim B, learners will develop their writing skills to produce written material for a digital media product. At level 1 this will be the production of basic written material for a digital media product whilst a level 2 Distinction learner will be able to use a wide range of skills to create written material for a range of digital media products.

**For 2B.P3:** the learner will adequately research a written concept that is appropriate for the chosen digital media product. Research may include considering existing product types which share the same media sector but may not extend much beyond this.

**For 2B.M3:** the learner will conduct research that may include primary and secondary sources and may produce effective plans/outlines/drafts that give a sound preparation for the final product.

**For 2B.D2:** the learner will conduct extensive research to develop a creative concept for a piece of writing that is well planned through drafting. The research may take the form of, for example, interviews or verification of sources of information and all the relevant considerations will have been noted.

**For 1B.3:** the learner will produce a concept that will be limited largely due to the lack of research. It may mimic or be highly derivative of existing articles.

**For 2B.P4:** the learner will be able to produce appropriate written material for a digital media product that shows some understanding of relevant stylistic conventions for the chosen product and sector.

**For 2B.M4:** the learner will be able to produce competent written material for two different digital media products. They will have developed some depth in their written work and it will demonstrate some confidence in the use of stylistic conventions.

**For 2A.D3:** the learner will be able to produce creative work for different digital media products with excellent use of relevant stylistic conventions that enhance and complement the products. Each product will demonstrate creativity in the main body of the content as well other conventions e.g. the use of headlines or captions in a newspaper article.

**For 1B.4:** the learner will be able to produce basic written material for a digital media product. There will be little depth in their written work and their research will be limited. They will be able to store their written work in an appropriate way.

**For 2B.P5:** the learner will produce one piece of written material on a particular subject which is adapted for three different audiences e.g. a web-design guide for teens, for industry professionals and for over-60s. The writing itself will be of an adequate level (generally clear, occasional errors in grammar but spelt correctly) and mode of address will be appropriate for the target audiences, though not particularly effective.

**For 2B.M5:** the learner will produce one piece of written material on a particular subject which will be adapted for three different audiences. The writing itself will be competent (clear, correct grammar, spelling and punctuation) and the mode of address will not only be appropriate for the target audiences but will be effective in its purpose.

**For 2B.D4:** the learner will produce one piece of written material on a particular subject which is adapted for three different audiences. The writing itself will read well and will be creative (expressive, good range of vocabulary and appropriate written techniques, e.g. alliteration in a published advert, clear, correct grammar, spelling and punctuation). The mode of address will not only be appropriate for the target audiences but will be effective in its purpose and to gain audience engagement.

**For 1B.5:** the learner will produce written material that demonstrates a limited understanding of the target audience.

**For 2B.P6:** the learner will demonstrate adequate skills in storing their written material. They will use some appropriate skills in storing handwritten notes and digital materials using correct file conventions.

**For 2B.M6:** the learner will demonstrate effective skills in storing their written material. They will use effective skills in storing handwritten notes and digital materials using correct file conventions.

**For 1B.6:** the learner will demonstrate limited skills in storing their written material. They will use basic skills in storing handwritten notes and digital material using appropriate file conventions.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2	Homeless Charity Promotional Campaign – Research and Development	<p>You have been commissioned by a local homeless charity to produce written materials. They will use this material in a range of their promotional products. These will range from posters, newspaper advert and a newsletter for their new website.</p> <p>In order to understand how you will undertake the commission, you must understand how the written word is used in digital media.</p>	<p>Learners will produce a report in an appropriate manner, e.g:</p> <ul style="list-style-type: none"> <li>• an illustrated report</li> <li>• a video report</li> <li>• an audio report</li> <li>• a presentation</li> <li>• research undertaken.</li> </ul>
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4 1B.5, 2B.P5, 2B.M5, 1B.6, 2B.P6, 2B.M6	Homeless Charity Promotional Campaign – Production	<p>You will consider how you will develop your written material ideas for your client's brief. You will produce three sets of written material. Each set of written material will be used for a different purpose and a different audience.</p> <p>You will produce written material for:</p> <ul style="list-style-type: none"> <li>• a leaflet</li> <li>• a web page</li> <li>• a newsletter.</li> </ul> <p>You must show your research for your development of ideas.</p>	<p>A portfolio of evidence to support:</p> <ul style="list-style-type: none"> <li>• research undertaken</li> <li>• development of written materials</li> <li>• production of written materials</li> <li>• the safe storage of written materials.</li> </ul>

# Unit 15: Digital Games Testing

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that some developers will employ low-level testers straight from college, which can be a foot in the door when trying to get into the games industry? Also, it is possible to get involved with the later stages of testing a game, known as the Beta Phase, by signing up for multiplayer versions of software prior to public release.

Every company in every industry is keen to ensure that the quality of their products and services is competitive and satisfactory to their customers. In the games industry there are in-house teams as well as entire companies devoted to the quality assurance (QA) of a game – to make sure it holds up against vigorous testing. As an inveterate player of games you will no doubt have experienced several faults with commercial games at some point. The industry is in high demand and companies are pressured to release software on a tight deadline. Whilst a few bugs will slip through the net, it is imperative that the QA testing is done thoroughly to prepare a game for the market as quickly and with as few bugs as possible.

With most platforms connected to the internet, it is possible for developers to publish updates and patches that fix bugs that got past the QA testers. Nonetheless, the process of testing a game needs to be robust. Games are tested in various phases; typically the alpha stage is a finished game but with lots of bugs that need to be worked out by the development team, assisted by a smaller QA team. At beta stage, the testing is given out to a full QA team or QA company to run bug reports to find errors in the game – be they defects within the software, or processes that impede the playing of the game, or visual glitches in the placement and rendering of the graphical assets. Sometimes Beta stage testing can involve general public volunteers, particularly on multiplayer games.

In this unit you will find out about these test phases and understand the common errors and bugs associated with them.

## Learning aims

In this unit you will:

A understand digital games testing

B produce a bug report using test techniques.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand digital games testing</b></p> <p><b>Topic A.1 Test phases for digital games</b></p> <p>There are a variety of phases throughout the lifecycle of a game's development where the game needs to be tested to make sure it works.</p> <p>Structure of the lifecycle of a game's development including testing responsibilities:</p> <ul style="list-style-type: none"> <li>• pre-production             <ul style="list-style-type: none"> <li>◦ tester for prototype demo                     <ul style="list-style-type: none"> <li>– responsible for making sure the demo is ready to show the publisher</li> </ul> </li> </ul> </li> <li>• production             <ul style="list-style-type: none"> <li>◦ small team of testers (usually internal)                     <ul style="list-style-type: none"> <li>– responsible for testing the early development of the game's levels and the functionality of the art assets</li> </ul> </li> </ul> </li> <li>• post-production             <ul style="list-style-type: none"> <li>◦ larger team of testers                     <ul style="list-style-type: none"> <li>– responsible for testing the game, assets and interface for critical errors and ensuring the game is at a stage where it can be played completely</li> </ul> </li> <li>◦ quality assurance testing (QA).</li> </ul> </li> </ul> <p>Post-production phase includes:</p> <ul style="list-style-type: none"> <li>• Alpha phase: the major testing phase where the game is complete but has lots of bugs, where the team is largely responsible for the entire phase including:             <ul style="list-style-type: none"> <li>◦ play-testing the game</li> <li>◦ finding and fixing bugs that stop the game from working</li> <li>◦ a thorough set of tests from specialised teams of testers will work on:                     <ul style="list-style-type: none"> <li>– compatibility testing</li> <li>– compliance testing</li> <li>– functionality testing</li> <li>– localisation testing</li> <li>– regression testing</li> <li>– soak testing</li> </ul> </li> </ul> </li> <li>• Beta phase: the final testing phase where the game is essentially finished and playable includes:             <ul style="list-style-type: none"> <li>◦ testing team responsibilities                     <ul style="list-style-type: none"> <li>– looking for game-breaking errors</li> <li>– graphical glitches</li> <li>– game-play glitches</li> </ul> </li> <li>◦ release for public demonstration</li> <li>◦ volunteer testing (e.g. for multiplayer games to test how well it runs with lots of players playing over the internet).</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>



## What needs to be learnt

### Topic A.2 Testing techniques

There are a number of ways to evaluate the issues you may get in a game:

- compatibility testing – e.g. on PCs, Macs, tablets, consoles
  - making sure that the game runs on a variety of settings and specifications
  - making sure that various controllers work with the game
- compliance testing – guidelines, e.g. company's own regulatory standards
  - certification boards, e.g. PEGI, BBFC
- functionality testing
  - where the game or sections of it are played to make sure it works
- load testing
  - a set of tests which push the game to its limits in the form of number of players or assets on screen
- localisation testing
  - making sure that the game works in different languages, e.g. games originally made in Japanese and translated to English
- regression testing
  - after a bug is fixed, testers check it again, making sure that further bugs have not occurred (resource bugs)
- soak testing
  - what happens over time, e.g. games with splash screens or games with a live environment.

### Topic A.3 Bugs

Learners should know that bugs are usually:

- hardware errors
- software defects
  - code input by a programmer
  - mismatched information between the development team
  - visual glitches arising from an oversight by the artist.

Types of bugs:

- arithmetic bugs, e.g. by numbers that are rounded up or down, lack of decimal places
- interfacing bugs, when software needs to communicate with other software or hardware:
  - software not launched
  - process missed out of the program
  - piece of hardware may not be triggered
  - displaying objects in a scene incorrectly
  - sounds not using the sound card correctly
  - functions not having correct access to lists of information, e.g. a Dynamic Link Library (.dll) file

*continued*

**What needs to be learnt**

- logic bugs, which occur when there is a problem with loops
  - loops are instructions in code that repeatedly complete a task until a certain condition has been met
  - infinite loop or unproductive loop, where the instruction to end the loop does not occur
- multithreading bugs, which can include a variety of problems arising from conflicting programming
  - concurrency, when there is a problem with two or more programmes trying to process together but are interfering with each other in an unintended way
  - deadlock, when one instruction is reliant on another, yet the other is reliant on the first, e.g. X needs Y to finish before X can start, but Y needs X to start before Y can finish
  - race condition, where the speed of a task can be unpredictable and the order in which tasks are carried out ends up differently from what the programmer originally intended
- performance bugs, which can crash the software because the computer/console/RAM cannot handle:
  - the size of a particular file
  - computation, e.g. a calculation exceeds the limits of the memory
  - the artist's poly counts
  - the artist's pixel counts
- resource bugs, which are attributed to values not being given to certain variables by the programmer:
  - overflow of the stack buffer, e.g. a file that is too large writes beyond the buffer, overwriting adjacent stacks, causing corruption of data
- syntax bugs, caused by the incorrect usage of:
  - programming operators
  - arithmetic symbols (–+ =/\*<>).

Other common games bugs:

- collision detection:
  - 3D objects, including players
    - are unconstrained
    - can move through objects
    - walk through walls
    - fall through the floor
- visual glitches – these can be a variety of problems associated with the way graphics are represented in a game:
  - wrong texture
  - wrong animation.

## What needs to be learnt

### Learning aim B: Produce a bug report using test techniques

#### Topic B.1 Analysis and bug reports

Learners will understand the process of finding a bug, reporting it and suggestions as to how to fix it:

- playtesting – identifying the game or sequence of a game with a bug
- reporting, e.g. using bug reporting software
  - name of the tester (the bug finder)
  - when the bug was found (time and date)
  - type of bug
  - how the bug was found
  - severity (significance represented by, e.g. high/medium/low; 1/2/3; A/B/C)
  - description of the bug
  - steps to recreate the circumstances or occurrence of the bug
  - a screen shot or video recording of the bug
- analysing, e.g. art bugs by the artist, code bugs by the programmer
- verifying (the tester checks the work of the artist or programmer to make sure the bug is fixed)
- status of the bug, e.g. at all times through bug reporting software.

#### Topic B.2 Fixing bugs

Games designers will have to know how to fix bugs that have occurred in their own work.

Debugging: games designers will have to find the specific graphical error, described in the bug report and fix it. This may include:

- floating scenery or objects
  - assets like these would need to be repositioned in the 3D software or within the game engine
- wrong texture or no texture
  - file paths to textures need to be checked in the engine
- hall of mirrors effects (where walls do not meet, creating infinite graphical repeats)
  - designers need to make sure there are no gaps between objects used for sectioning off areas, e.g. internal walls in a subtractive level or a sky box in an additive level
- objects stuck within other objects (collision detection)
  - collision meshes needs to be checked on the objects, but also to make sure objects have not been placed in a level with overlapping collision meshes

*continued*

**What needs to be learnt**

- blocking (where volumes are stopping players or NPCs from moving to a place that they should be able to go)
  - invisible blocking volumes could be slightly out of position – these need to be moved and tested to make sure a player can move through areas they are meant to
- absence of blocking (where objects, NPCs and players fall through the floor, or through walls)
  - as above, but the volume needs to prevent falling and needs to be in precisely the right position.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand digital games testing</b>			
1A.1 Summarise the test phases of digital games.	2A.P1 Describe the different test phases of digital games.	2A.M1 Explain the different test phases of digital games, including the responsibilities of testers.	2A.D1 Discuss the structure of test phases for digital games, including the responsibilities of testers.
1A.2 Outline two software defects of digital games.	2A.P2 Describe the software defects associated with different test phases of digital games.	2A.M2 Explain the hardware errors and software defects associated with different test phases of digital games.	2A.D2 Analyse how hardware errors and software defects occur in each test phase of digital games.
1A.3 Summarise two testing techniques for digital games.	2A.P3 Describe the testing techniques for digital games.	2A.M3 Explain testing techniques for digital games with reference to specific examples.	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Produce a bug report using test techniques</b>			
1B.4 Find a known bug in a section of a digital game.	2B.P4 Find an unknown bug in a section of a digital game.	2B.M4 Identify an unknown bug within a section of a digital game.	2B.D3 Explain unknown bugs through extensive testing of sections of a digital game.
1B.5 Produce a limited bug report that demonstrates a found error.	2B.P5 Produce an adequate bug report that demonstrates a found error. #	2B.M5 Produce a competent bug report that demonstrates found errors. #	2B.D4 Produce a comprehensive bug report that demonstrates found errors. #
1B.6 Outline how to fix a known bug, using a bug report appropriately.	2B.P6 Describe how to fix found bugs using a bug report adequately.	2B.M6 Explain how to fix found bugs using a bug report effectively.	

\* Opportunity to assess mathematical skills

# Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are 2D and 3D asset manipulation software (e.g. Photoshop, 3DS Max, Maya) and an engine to fix bugs in (e.g. Unreal (UDK), Flash, RPG Maker, Unity, CryEngine), as well as software or hardware to record game-play (FRAPS, or a video camera/smartphone).

Free academic versions of 3D Autodesk software and many game engines are available; as well as free paint software (e.g. GIMP, Paint.Net).

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A: Understand digital games testing

Learning aim A is about getting the learners to understand the context of testing within the development cycle of a game and what they are testing the game to find. It is an academic element to the unit whilst learning aim B is practical.

**For 2A.P1:** learners at this level will describe the test phases accurately, with reference to possible examples. They will be able to give a chronological description of the phases in the cycle but will not explain or give detail within the phases.

**For 2A.M1:** learners will explain the test phases accurate the role of the test team within each. They will provide reasons for each test phase.

**For 2A.D1:** learners will be able to discuss the test phases confidently as well as indicating the main purposes of the test team at each phase. The learner would be able to discuss a full range of factors about the make-up of the team and their roles and responsibilities at each phase. They will comment on how phases are linked and give details of what happens in each.

**For 1A.1:** the learner will be able to summarise, in a broad sense, the phases of each testing stage and would know the chronological order of testing but with little detail beyond this.

**For 2A.P2:** learners should identify software errors that occur during the test phases with a clear description of the main problems that arise from them.

**For 2A.M2:** learners will be able to explain software errors and hardware defects: what actually happens to make the game malfunction. Learners may make reference to specific examples in their explanation or use diagrams to illustrate explanations.

**For 2A.D2:** learners will analyse not only how hardware defects and software errors occur, but also why they occur, referencing each test phase where appropriate. They will analyse the errors and defects in detail giving clear and confident assertions about the reasons for their occurrence.

**For 1A.2:** the learner would be able to name and outline at least two software bugs, which may be from the same stage of testing.

**For 2A.P3:** learners should clearly describe relevant testing techniques that would be used in the different phases. At this level this may be mean a chart or bullet points of techniques and phases.

**For 2A.M3:** learners should explain in detail what is involved in different testing techniques and how they are carried out. At this level learner work will have more depth than at 2A.P3, for example, including a short paragraph about each testing technique, perhaps illustrated with clear examples and the learner will show some confidence in their explanations.

**For 1A.3:** the learner would be able to summarise what is meant by at least two testing techniques but would not explain them or contextualise them into relevant stages.

### **Learning aim B: Produce a bug report using test techniques**

Learning aim B is about testing a section of a game, writing a bug report, and suggesting methods of fixing the bugs that are found.

**For 2B.P4:** the learner will be able to discover one software bug that they did not know was there through play-testing a section of a game. Though they will find the unknown bug, they will not be able to identify it.

**For 2B.M4:** the learner will be able to not only find the software bug but will be able to identify and name the unknown bug through play-testing a section of a game.

**For 2B.D3:** the learner will be able to find, identify and explain the unknown software bugs through extensive play-testing on a section of a game. The diagnosis will include more than two art and code bugs that they did not know were there.

**For 1B.4:** the learner will be able to discover one software bug that they knew was there through play-testing a section of a game but will not be able to identify the error.

**For 2B.P5:** the learner will produce an adequate bug report which is not detailed in its level of reporting. This report might be quite simple in tone and relate to simple findings.

**For 2B.M5:** the learner will produce a competent bug report that is secure in its purpose and detailed in its findings, as well as identifying more than two bugs.

**For 2B.D4:** this bug report should be exhaustive and show a variety of findings evidenced in comprehensive detail to match the findings. The report will be clear and confident in its findings.

**For 1B.5:** the learner will be able to produce a bug report that is limited in its findings (one known bug) but complete.

**For 2B.P6:** the learner will use a bug report adequately to suggest solutions to a bug that has been found but may not pay attention to the specific detail within the report; they will describe the solution to the problem but without depth or detail.

**For 2B.M6:** the learner will use a bug report effectively, (ensuring that details of the bug are understood) to suggest at least two solutions to more than one problem in the report. The solution will be detailed in its instruction. At this level the learner may be able to prioritise suggestions for solving the problems, with the most likely coming first. The suggested solutions will be detailed and systematic (step-by-step).

**For 1B.6:** the learner will be able to use a bug report appropriately to gain information on a known bug and to give a brief and limited (but accurate) outline of how to fix it.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1A.3, 2A.P1, 2A.P2, 2A.P3 2A.M1, 2A.M2, 2A.M3 2A.D1, 2A.D2	Play-test Interview	You are going for a job as a play-tester for a game in beta stage. To show that you understand the various stages and can find bugs, you will be interviewed by a panel and given a test that you must report on.	<ul style="list-style-type: none"> <li>• Viva voce</li> <li>• Presentation</li> <li>• Bug report</li> <li>• Screenshots</li> <li>• Video</li> <li>• Witness statement</li> </ul>
1B.4, 1B.5, 1B.6, 2B.P4, 2B.P5, 2B.P6, 2B.M4, 2B.M5, 2B.M6 2B.D3, 2B.D4	Alpha Tester	You are working as a tester during the gruelling Alpha stage. You will find a number of bugs in this game during play-testing – and must diagnose the problems and suggest how the team should resolve them.	<ul style="list-style-type: none"> <li>• Viva voce</li> <li>• Presentation</li> <li>• Bug report</li> <li>• Screenshots</li> <li>• Video</li> <li>• Witness statement</li> </ul>



# Unit 16: Digital Art for a Media Product

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

How many instances of digital artwork have you seen today? Screensavers on phones, thumbnail images when buying apps or downloading music, logos on websites, avatars in a digital game?

Digital art, in the form of logos, branding, symbols, avatars, characters, CD e-covers and more, plays an important role in the way that digital media communicates quickly and effectively with its audience. Through well-designed and eye-catching artwork the audience can be drawn to the product and may use it to identify the genre or the brand. Digital art plays an ever-increasing role in corporate identity, advertising, video games, on-screen television adverts and social network branding; and there are many roles within these sectors for aspiring artists looking to work with digital media.

In this unit you will investigate the techniques underlying the creation of digital art for a media product. You will gain an understanding of how ideas for digital art are successfully produced by looking at existing products and how traditional drawing skills and digital techniques have been used to create them. You will analyse the mood, genre and style of art within existing digital media products and how these artistic elements are used to convey specific values or messages. You will also explore primary and secondary sources to develop and inspire the shape, form and textures in media art ideas for particular products and audiences, and you will work to a brief to create your own digital artwork.

You will develop both digital and traditional drawing skills to produce your design ideas initially, and then use appropriate digital software tools to develop, refine and complete your digital art for a media product.

## Learning aims

In this unit you will:

- A understand the production of digital art for media products
- B create digital art for a media product.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the production of digital art for media products</b></p> <p><b>Topic A.1 Types of digital art in existing products</b></p> <p>How digital art for media products is used in the following sectors:</p> <ul style="list-style-type: none"> <li>• moving image, e.g. TV idents (branding), logos, title card images</li> <li>• e-publishing, e.g. logos, cartoons, CD cover artwork (digital thumbnails)</li> <li>• web art, e.g. logos, icons, symbols, user profiles</li> <li>• digital games, e.g. characters, avatars, scenes, props.</li> </ul> <p><b>Topic A.2 The genre and style of the product</b></p> <p>Learners will develop an understanding of genres and the styles of digital art and how they link in a range of existing media products.</p> <ul style="list-style-type: none"> <li>• Genres within media sectors:             <ul style="list-style-type: none"> <li>◦ moving image products, e.g. factual, action, adventure, sports, fantasy, science fiction</li> <li>◦ e-publishing products, e.g. lifestyle, fashion, broadsheet newspapers, music magazines (e.g. rock, pop, classical)</li> <li>◦ websites, e.g. factual, lifestyle, sports, music (e.g. rock, pop, classical)</li> <li>◦ digital games, e.g. simulation, fantasy, realism, science fiction, sport.</li> </ul> </li> <li>• Digital art styles e.g.:             <ul style="list-style-type: none"> <li>◦ modernism</li> <li>◦ international style</li> <li>◦ postmodernism</li> <li>◦ pop art</li> <li>◦ art nouveau</li> <li>◦ urban</li> <li>◦ anime</li> <li>◦ photo-realist</li> <li>◦ futuristic</li> <li>◦ cartoon</li> <li>◦ cel-shaded.</li> </ul> </li> </ul>

**What needs to be learnt****Learning aim B: Create digital art for a media product**

Learners will produce either 2D or 3D digital art for a media product for a specific sector, e.g: moving image, e.g. TV idents (branding), logos, title card images:

- e-publishing, e.g. logos, cartoons
- web art, e.g. logos, icons, symbols, user profiles
- digital games, e.g. characters, avatars, scenes, props.

**Topic B.1 Produce initial artwork for a media product**

Learners will need to research sources to inform the shape and form of their design ideas e.g.:

- primary sources, e.g. observation drawings, textures, patterns, photography
- secondary sources, e.g. books, magazines, internet imagery.

Learners will be able to develop their ideas using traditional drawing and recording skills to produce e.g.:

- rough visuals
- thumbnails
- scamps.

**Topic B.2 Drawing techniques**

Learners will explore drawing techniques (traditional and digital) and types of software used to produce the digital artwork in existing media products, e.g.:

- traditional drawing techniques
- mark making skills (exploring the properties of line)
- shape
- form
- digital drawing software, e.g. vector drawing, 3D software
- digital image manipulation software
- rendering
- line
- shape
- form
- colour
- scale
- proportion
- basic semiotics
- point of focus.

Where logos or branding are used, in addition to the above, learners should also consider:

- typography
- hierarchy
- composition.

*continued*

### What needs to be learnt

When developing their digital art learners will also consider:

- contour lines/guides
- tone, contrast, value, direction of light
- foreshortening
- perspective (one point, two point, three point, eye level)
- colour
- rendering.

### Topic B.3 Using digital tools and techniques to produce artwork for a media product

Learners will be able to utilise one of the following in their 2D or 3D digital artwork:

- bitmapped images
- vector images
- 3D images.

Learners will be able to:

- scan and import drawings
- import photographs
- output images, e.g. for print, screen or worldwide web.

Learners using manipulation software for **bitmapped images** will consider the following when producing their digital artwork for a media product:

- bitmapped image manipulation, e.g.
  - image size
  - resolution
  - colour
  - paint brushes, bucket, opacity
  - image adjustments
  - layers
  - transforming
  - layer modes
  - filters
  - cropping
  - selecting, e.g. marquee, lasso, magic wand, save selections
  - copy, paste, drag and drop
  - history
  - flattening and merging layers
  - file extensions, e.g. bmp, png, gif, tiff, jpg, psd.

*continued*

### What needs to be learnt

For learners using digital software for **vector images** they will consider the following when producing their digital artwork for a media product:

- vector image manipulation, e.g.
  - tools, e.g. pen, text
  - vector shapes
  - paths
  - outlines
  - colour
  - transformation
  - layers
  - effects
  - file extensions, e.g. wmf, fla, ai, pdf, swf
  - resolution
  - colour
  - paint brushes, bucket, opacity.

Learners using digital **3D modelling software** will consider the following when producing digital artwork for a media product:

- 3D modelling software, e.g.
  - tools
  - modelling tools
  - polygons
  - primitives
  - mesh, ploy patch
  - orthographic views, perspective
  - plane
  - freeform
  - transform, scale
  - axis
  - parameters
  - rotate
  - brush, paint, colour
  - texture, skin
  - rendering
  - file extensions, e.g. 3ds, ma, png, jpeg, tiff.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the production of digital art for media products</b>			
1A.1 Identify how digital art has been produced in a media product.	2A.P1 Describe how digital art has been produced in a media product.	2A.M1 Compare how two different types of digital art have been produced in examples of media products from different sectors.	
1A.2 Identify the genre and style of digital art used in two different media products.	2A.P2 Describe the genre and style of digital art used in two different media products.	2A.M2 Compare the use of genre and style in digital art used for two different media products.	2A.D1 Analyse the connection between genre and style in digital art used in two different media products.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Create digital art for a media product</b>			
1B.3 Use limited secondary research sources to inform ideas for digital art for a media product.#	2B.P3 Use primary and secondary research sources adequately to inform ideas for digital art for a media product.#	2B.M3 Use primary and secondary research sources effectively to inform ideas for digital art for a media product. #	2B.D2 Use primary and secondary research sources creatively to inform ideas for digital art for a media product. #
1B.4 Demonstrate limited drawing techniques for initial artwork for a digital media product.	2B.P4 Demonstrate adequate drawing techniques for initial artwork for a digital media product.	2B.M4 Demonstrate competent drawing techniques for initial artwork for a digital media product.	2B.D3 Demonstrate creative drawing techniques for initial artwork for a digital media product.
1B.5 Produce basic digital art for a media product using limited digital techniques.	2B.P5 Produce appropriate digital art for a media product using digital techniques adequately.	2B.M5 Produce effective digital art for a media product using digital techniques competently.	2B.D4 Produce creative digital art for a media product using digital techniques imaginatively.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- digital modelling software for 3D artwork, e.g. 3DS Max, Maya, free academic versions of 3D Autodesk software, including Art of Illusion and Blender
- image manipulation software for creating bitmapped imagery, e.g. Adobe Photoshop
- drawing software for creating vector imagery, e.g. Adobe Illustrator
- graphic tablets for drawing and image manipulation
- traditional drawing materials.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A: Understand the production of digital art for media products

Learning aim A focuses on the exploration and understanding of the production of digital art through traditional and digital techniques. Understanding the message and meanings of digital artwork is a key component, as is understanding the genre and style used in a digital artwork in relation to its target audience.

**For 2A.P1:** the evidence produced will show that the learner has described how digital art has been produced in a media product. As well as focusing upon the software or digital techniques used to produce a media product, the description will also include formal elements such as shape, form, mark making etc.

**For 2A.M1:** the evidence will show that the learner has compared, accurately and in detail, how two different types of digital art have been produced in media products. These two products must be from two different digital media sectors such as e-publishing and digital games, for example. The learner should illustrate clearly through their comparative study how digital techniques and tools are used to produce shape, form, mark making etc.

**For 1A.1:** the evidence must show that the learner has identified correctly the method(s) used to create digital art in an existing digital product and the tools and techniques required for such production.

**For 2A.P2:** the evidence produced will show that the learner has identified correctly and described the digital art style and genre used in two different digital media products (e.g. where the genre is science fiction and the style is futuristic, the learner will describe the graphic features of futuristic style). Each digital media product will be described separately with no connections, comparisons or contrasts across the two.

**For 2A.M2:** the evidence produced will build on work from 2A.P3 and will show that the learner is able to not only identify correctly two different genres and their associated graphic styles, but is also able to compare the use of art in one with the other, noting differences in stylistic and aesthetic qualities between the two different media products.

**For 2A.D1:** the evidence produced will show that the learner has analysed two different media products across different media sectors with different genres and styles in each. The learner will be able to make connections between generic attributes and the graphic style of each and will analyse the explicit links between the product, the sector, the genre and the style being used.

**For 1A.2:** the learner must demonstrate that they have identified correctly the genres and styles of digital art used in different media products.

### **Learning aim B: Create digital art for a media product**

Learning aim B focuses on the technical aspects of producing digital art for a media product. It initially requires learners to synthesise their research into the creation of ideas through scamps and thumbnail drawings and the development of traditional and digital drawing techniques. Scamps and thumbnail drawings will demonstrate the acquisition of mark-making skills and other formal properties such as tone, shape, form, perspective, scale etc. that should be integrated into the final digital artwork.

**For 2B.P3:** primary and secondary sources will be used adequately to inform ideas for digital art. Primary and secondary sources are just enough to communicate the idea and may include reference to books, magazines and the internet but not in a meaningful way. Regardless of how the source is obtained or produced, all sources should be appropriate and relevant to the brief and demonstrate some, if limited, linkage to thumbnails for digital art intended for a media product. Scamps and thumbnails will also demonstrate adequate mark making and application of other formal properties.

**For 2B.M3:** primary and secondary sources will be used effectively to inform ideas for digital art. There should be clear linkage between the influences of a range of predominantly primary, but also secondary sources, to scamp and thumbnail ideas. Scamps and thumbnails will also demonstrate an effective and broad, although not necessarily deep, understanding and application of mark making and other formal properties.

**For 2B.D3:** there is imaginative and comprehensive use of primary and secondary sources to inform ideas. Primary sources are used directly and enthusiastically to influence creative ideas for digital art for a specific media product. Scamps and thumbnails will also demonstrate creative application of mark making and other formal properties.

**For 1B.3:** learners will use only limited secondary sources to inform ideas for digital art for a media product. Ideas will be basically realised with some simple application of formal qualities such as mark making, shape, tone, colour, rendering etc.

**For 2B.P4:** learners will show adequate use of both traditional and digital drawing skills in the initial artwork for a media product. Adequate drawing may show lapses in ability in relation to skills but will demonstrate the concept in such a way that it is clear.

**For 2B.M4:** learners will show competent use of both traditional and digital drawing skills in the initial artwork for a media product. Competent drawing will show ability in relation to skills but these skills will not be employed with imagination or be completely confident and may require occasional assistance with digital drawing.

**For 2B.D4:** learners will show creative use of both traditional and digital drawing skills in the initial artwork for a media product. Creative drawing will show ability in relation to skills and these skills will be employed with imagination and confidence. The learner will be able to work unaided when creating their drawings.

**For 1B.4:** learners will show limited use of traditional and digital drawing skills in their initial artwork for a media product and there may be an inconsistency or imbalance of one over the other. Some learners may only produce complete work in one discipline. Limited use of drawing techniques will be insecure in relation to skills and the learner may rely on assistance with digital technology.

**For 2B.P5:** the digital art the learner produces will be complete and appropriate but in areas will appear raw and unrefined with a lack of applied consideration for composition, shape and texture, for example. The control of digital techniques will be adequate although the learner may have had some assistance to digitally compose and compile their digital art for a media product. Observation records and witness statements will be helpful to assess learners' digital competence.

**For 2B.M5:** the digital art the learner produces will be complete and effective in meeting the brief's intentions, its suitability for the intended media product and the target audience. The digital art will show clear consideration for composition, shape, and texture, for example. The control of digital techniques will also be competent and appropriate. The learner will have had little assistance in digitally composing and compiling their digital art for a media product. Observation records and witness statements will be helpful to assess learners' digital competence.

**For 2B.D4:** the digital art the learner produces will demonstrate creative application in meeting the brief's intentions, its suitability for the media product and the target audience. The digital art will show comprehensive and creative consideration for composition, shape and texture, for example. Learners will be independent and demonstrate control and ambition with diverse digital techniques. The learner will use tools imaginatively to create desired outcomes, rather than produce through trial and error.

**For 1B.5:** learners will demonstrate limited use of digital tools and will rely heavily on assistance and guidance from the teacher/tutor to digitally construct their digital art. The digital art for a media product will be complete but may appear unrefined with minimal consideration for composition, shape, texture etc.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
	Brit Films Production Company	You are to create a logo for Brit Films. Brit Films are a film production company specialising in low budget, small, independent British films. The logo will eventually be used in all marketing material, including trailers, published and web-based promotional material.	Research folder/sketchbook. Written report with annotated visual examples.
1A.1, 2A.P1, 2A.M1, 1A.2, 2A.P2, 2A.M2, 2A.D1		To start the project you are to research and analyse the digital art of created logos across existing film distribution and film production companies. You will also research logos from television companies, as well as exploring successful logos generally.	Digital portfolio with primary/secondary resources. Scamps/thumbnails. Evidence of tests/mock-ups. Practical 'performance' (viva voce).
1B.3, 2B.P3, 2B.M3, 2B.D2, 1B.4, 2B.P4, 2B.M4, 2B.D3		You are to plan and produce a logo for Brit Films. You must include primary research of your own as well as secondary sources. You will produce initial drawings using traditional and digital techniques.	Observation records/witness statements. A completed graphics logo.
1B.5, 2B.P5, 2B.M5, 2B.D4		The final logo can be 3D or 2D but must work effectively at a small size as well as a large size.	



# Unit 17: Digital Audio Mixing

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever wondered how the different sounds for a film, radio, television programme or computer game are organised so they can all be heard at the correct level and at the right moment in the action? Getting the balance of sounds so that everything is at a level whereby it can be heard is the job of the audio or sound mixing engineer and this stage of the process is called audio post-production.

Audio is often underrated in the role it plays in media products and a well-mixed track can provide atmosphere, excitement or depth to a visual or non visual product. Understanding the principles of audio mixing is important if you are to mix your own soundtrack or different audio components: music, dialogue, sound effects. Being able to break down a mixed soundtrack to identify the layers within it and the techniques used to bring individual tracks together, will help you when constructing your own product.

In moving image products the sound is mixed on the same timeline (though on different tracks) as the images, otherwise it would not synchronise with the action. In standalone digital audio products, like radio programmes, podcasts, audio books, or audio guides, the sound is mixed on an audio-only timeline. The timeline consists of a number of separate audio tracks that are laid down so that different sounds can be arranged independently from each other and their respective individual loudness or level can be adjusted so that, at any point in the recording, one sound can be more dominant than another. This is how 'aural soundscapes' are designed, whereby a fictional world is created through a combination of sounds. It is also how radio broadcasts (or subsequent podcasts) are able to balance interviews with music and sound effects.

A vital part of this process is to plan the timing in the timeline in advance of importing and mixing the tracks. The mix will be planned in advance so that the mixer knows when a sound or excerpt of dialogue will occur.

In this unit you will learn how to plan your mix using several different soundtracks, import your audio according to your plans into multi track audio mixing software and mix several tracks down, adjusting levels so they are appropriate, creating one complete soundtrack for a particular media product.

## Learning aims

In this unit you will:

A understand the principles of digital audio mixing

B mix audio material to produce balanced stereo soundtracks.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Understand the principles of digital audio mixing

##### Topic A.1 Reasons for mixing digital audio

Learners will understand the reasons for mixing audio material for film, television, radio, websites and computer games.

- To ensure lip-sync dialogue or foreground sound in moving image is at appropriate levels against background noise.
- To position respective sounds, dialogue, music across the stereo sound stage (right, centre and left).
- To reduce background and ambient sound levels to produce a realistic and audible soundscape.
- To fade up and fade down relevant sounds, dialogue, ambience in time with expected events in the recording.
- Application of special effects, e.g. adding reverb (echo), reducing bass, to specific sounds in recorded material.

##### Topic A.2 Digital audio mixing techniques across media sectors and products

Learners will know how digital audio is mixed in moving image, radio (including music), websites and digital games products so that it blends into one complete soundtrack.

- The techniques used to create one soundtrack from several tracks (more than two):
  - mixing and balancing the differing levels of lip-synched dialogue with other sounds on the soundtrack, e.g. moving image, computer games
  - mixing and balancing relative levels of speech and dialogue from different recorded sources, e.g. in a radio product, website
  - mixing relative levels of speech, dialogue, music, sound (effects), ambient backgrounds, e.g. in radio drama, TV or digital games
  - mixing pre-recorded ambient background sounds to enhance existing background sounds, e.g. mixing in off-screen sound effects in a film sequence
  - mixing in pre-recorded (mood) music (from production music libraries), e.g. TV, radio, games, websites
  - mixing in pre-recorded spot sound effects (from sound effects libraries), e.g. TV, radio, games.

##### Topic A.3 Understanding a digital audio soundtrack

Learners will become familiar with industry terminology used in digital audio mixing and will be able to use it when deconstructing aural soundtracks in existing media products, e.g. soundscapes in feature films.

- Existing media soundtracks, e.g. feature film sequences, digital games sequences, radio drama sequences, TV adverts:
  - breakdown of components within a mixed soundtrack, e.g. number of dialogue tracks, use and number of sound effects, use of music.

*continued*



**What needs to be learnt**

Terminology:

- tracks, e.g. numbers, music, dialogue, effects
- effects, reverb echo
- EQ (equalisation) boosting or cutting of specific frequencies by the application of fixed, sweep or parametric filters to pre-recorded audio tracks
- bass
- treble
- channels, e.g. mono, stereo, left, right, centre
- pan-pot (panoramic potentiometer)
- ambience/atmosphere.

**Learning aim B: Mix audio material to produce balanced stereo soundtracks****Topic B.1 Digital audio mixing: software and procedures**

Learners will understand the types of software used to mix digital audio for an intended purpose.

- Multi-channel mixing software.
- Learners will understand the order of events and procedures when mixing digital audio.
- Ensuring technical quality and appropriateness of pre-recorded tracks prior to import.
- Ensuring that pre-recorded audio tracks are recorded at an appropriate level prior to importing into mixing software.
- Ensuring that pre-recorded audio tracks are edited for correct duration prior to importing into mixing software.
- Checking that audio files are in an appropriate format for importing or where necessary ensuring conversion to an appropriate format.
- When mixing dialogue and lyric tracks ensuring that they are level checked first and that subsequent music and effects tracks are mixed at a lower level.
- Planning the relative position of each audio track on the soundstage.
- Ensuring sound is laid down as separate music, dialogue and sound effects tracks, e.g. that music and dialogue do not appear on the same track.
- Terminology associated with procedures:
  - channel input
  - mic/line input
  - mute
  - record
  - pre-fade listen/solo
  - channel level control fader
  - monitor level control
  - master level control
  - soundstage
  - headroom
  - clip.

*continued*

## What needs to be learnt

### Topic B.2 Practical audio mixing for a moving image soundtrack

Learners will know how to import selected audio files in appropriate audio format to relevant places on the multi-track audio timeline of a digital editing application, e.g. Apple Final Cut, Adobe Premier, etc. Once sound is imported, the learner will:

- organise sound types (dialogue, music, effects) for mixing on individual tracks
- adjust audio level, pan position, and fade in/out points for each audio clip to achieve a balanced mix
- ensure cross-fades are accurate and balanced
- trim running times of sound clips to fit soundtrack
- remember to save work regularly, labelling it correctly
- ensure that all licensing (e.g. PRS for music, MCPS, PPL) and regulatory requirements are observed
- export the final mixed track to an appropriate format for playback.

### Topic B.3 Practical audio mixing for a standalone product

Learners will know how to import selected audio files in an appropriate audio format, to relevant places on the timeline of a multi-track audio mixing application. Once imported the learner will:

- convert where necessary file formats ready for mixing
- use cue sheets of timeline to aid mix
- adjust audio levels on replay of tracks, e.g. using graphical means and/or level faders for balance
- add appropriate effects to the mix, e.g. reverb, presence
- listen back to final master mix
- export the finished mix to an appropriate format for playback
- maintain records of the final mix.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the principles of digital audio mixing</b>			
1A.1 Identify two reasons for mixing digital audio in a media product.	2A.P1 Describe the reasons for mixing digital audio in two different media products.	2A.M1 Compare the reasons for mixing digital audio in media products from two different sectors.	2A.D1 Discuss the reasons for mixing digital audio in media products from two different sectors.
1A.2 Summarise digital audio mixing techniques in one media product.	2A.P2 Describe digital audio mixing techniques in media products from two sectors.	2A.M2 Explain digital audio mixing techniques in media products from two sectors.	2A.D2 Analyse digital audio mixing techniques in media products from two sectors.
1A.3 Identify the components of a soundtrack for a media product.	2A.P3 Describe the components of a soundtrack for a media product using appropriate audio terminology.	2A.M3 Explain the components of a soundtrack for a media product using accurate audio terminology.	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Mix audio material to produce balanced stereo soundtracks</b>			
1B.4 Outline two procedures when using digital audio mixing software.	2B.P4 Describe, using appropriate terminology, procedures when using digital audio mixing software.	2B.M4 Explain, using accurate terminology, procedures when using digital audio mixing software.	
1B.5 Use cue sheets to create a basic mix for a standalone audio product.	2B.P5 Use cue sheets to mix a standalone audio product adequately.	2B.M5 Use cue sheets to mix a standalone audio product competently.	2B.D3 Use cue sheets to mix a standalone audio product creatively.
1B.6 Produce a basic soundtrack for a moving image product using two sound types.	2B.P6 Produce an adequate mix for a moving image product using three sound types.	2B.M6 Produce a competent mix for a moving image product using three sound types.	2B.D4 Produce a creative mix for a moving image product using three sound types.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit include computer-based digital audio mixing software, access to pre-recorded sound effects, production music and speech/dialogue recorded on portable digital audio players.

For audio mixing to moving image it will be necessary use the audio editing function that is integral to the digital video editing software but it is not necessary for the learner to produce a moving image sequence. A pre-existing moving image sequence, with the original sound removed, can be used, which is either generated from other learners' work or is sourced externally, e.g. YouTube.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit is not an audio recording unit. The focus of the unit is to understand different forms and reasons for audio mixing across the range of media sectors in preparation for undertaking specific sound mixing tasks. This unit has links to *Unit 4: Digital Audio Production* and *Unit 12: Digital Audio Editing* by providing the opportunity for learners to mix the material that they may have previously recorded and edited in those units. The unit also acts as a standalone unit for learners to understand how to mix pre-recorded audio material. It complements other units from other sectors that require audio mixing, for example *Unit 3: Digital Moving Image Production*, *Unit 6: Website Production* and *Unit 7: Digital Games Production*. Examples of media products which could be produced in this unit include: a podcast of 'radio theatre'; a short radio programme; the soundtrack for a short film or a soundtrack for a computer game.

#### Learning aim A: Understand the principles of digital audio mixing

Learning aim A focuses on the techniques used to mix pre-recorded digital audio material, and the manner in which material is used to achieve a specific purpose or function.

**For 2A.P1:** learners will describe the reasons for mixing audio with reference to two examples. The reasons may take the form of a bulleted list or mind map, but will not expand into how the mixing is used, or how specific sectors and products require different things from sound mixing, e.g. moving image and off-screen sounds, as opposed to a standalone audio interview/broadcast which requires foreground clarity.

**For 2A.M1:** learners will compare, with some relevant examples, the reasons for audio mixing in two media products from two different sectors: moving image, radio (pre-recorded programme/podcast), website production, digital games, publishing (audio guides/books). Explanations will show understanding of the various functional aspects of sound mixing, also the creative aspects of sound mixing across both types of media product.

**For 2A.D1:** learners will discuss in detail, with well-chosen examples, the reasons for audio mixing in media products from two different sectors: moving image, radio (pre-recorded programme/podcast), website production, digital games, publishing (audio guides/books). Discussions will show full understanding of the functional aspects and creative impact of the mixed examples as well as the effect on the listener and how they achieve their purpose.

**For 1A.1:** learners will outline only two reasons for mixing audio. The outline will be basic but accurate and may be limited to one media product from a single sector.

**For 2A.P2:** learners will provide a description, with reference to specific examples, of techniques used for mixing audio (as applied across two media sectors). The descriptions of mixing techniques may lack detail, but will be accurate; terminology will be adequate, meaning only an occasional lapse in technical vocabulary, and learners will be able to recognise descriptions of techniques when they hear them.

**For 2A.M2:** learners will explain, with some specific examples, audio mixing techniques in media products across two sectors of the media. Explanations will include accurate details of mixing techniques and how they are applied. Each media product may be explained separately with no attempt to discuss or explain why the techniques are used. Knowledge will generally be secure and terminology will be appropriate to each sector/media product.

**For 2A.D2:** learners will analyse, with well-chosen examples, mixing techniques across media sectors. The analysis will be detailed and the examples will be thoroughly explored using accurate terminology. Knowledge will be confident and the learner will be able to offer comment on why the techniques are used and expand on the effect they create.

**For 1A.2:** learners will identify mixing techniques used in a media product from one sector of the media industry: television and film, radio, audio books and guides, the internet, computer games. The outline will be basic and rely heavily on the listing of mixing techniques. Terminology will be limited.

**For 2A.P3:** learners will provide a description of the components of a soundtrack for a media product. The component descriptions may lack detail, but will be accurate; terminology will be appropriate, meaning only an occasional lapse in technical vocabulary, and learners will be able to recognise descriptions of components when they hear them.

**For 2A.M3:** learners will explain, with reference to specific examples, the components of a soundtrack for a single media product. Explanations will include accurate details of soundtrack components and how they are applied. Knowledge will generally be secure and terminology will be appropriate.

**For 1A.3:** learners will identify components of a soundtrack a media product from one sector of the media industry: television and film, radio, audio books and guides, the internet, computer games. The outline will be basic and rely heavily on listing.

### **Learning aim B: Mix audio material to produce balanced stereo soundtracks**

**For 2B.P4:** learners will provide a description of procedures when using digital audio mixing software. The descriptions of mixing procedures may lack detail, but will be accurate; terminology will be adequate, meaning only an occasional lapse in technical vocabulary, and learners will be able to recognise descriptions of procedures when they hear them.

**For 2B.M4:** learners will explain, with some relevant examples, procedures when using digital audio mixing software in media products from: moving image, radio (pre-recorded programme/podcast), website production, digital games, publishing (audio guides/books). Explanations will show understanding of the creative implications of the procedures used and there will be an appreciation of the chronological order of those procedures. Specific reference to how procedures relate to the software they are using will be included.

**For 1B.4:** learners will provide an outline which may be little more than an itemised list of two procedures when using digital audio mixing software to produce soundtracks for media products. The outline will be basic and rely heavily on the generic listing of procedures and the terminology will be limited.

**For 2B.P5:** learners will produce a final mix of a soundtrack for a standalone audio product. The quality of the mix will be adequate in terms of function (purpose) and it will bear some resemblance to the cue sheet which will have been produced prior to performing the mix. There will be some errors in the mix but it will be substantially what the learner proposed.

**For 2B.M5:** learners will produce a competent final mix of a soundtrack for a standalone audio product. The quality of the mix will be competent both in terms of function and purpose, with no obvious mistakes and it will reflect the content of the detailed cue sheet which will have been produced prior to performing the mix. There will be few if any errors in the mix and it will be what the learner initially proposed.

**For 2B.D3:** learners will produce a final mix of a soundtrack for a standalone audio product that shows creative use of the sounds being mixed and the mixing techniques. The quality of the mix will be excellent both in terms of function and creativity with no mistakes and it will reflect accurately the content of the detailed cue sheet which will have been produced prior to performing the mix.

**For 1B.5:** learners will produce a basic mix of a soundtrack for a standalone audio media product. The quality of the mix will be limited, and may only include the mixing of two sound types (e.g. music and dialogue). It may bear little resemblance to the cue sheet, which should have been produced prior to performing the mix. There will be errors in the levels and inconsistencies in the final listening quality and it will not be what the learner initially proposed.

**For 2B.P6:** learners will produce a final mix of a soundtrack for a moving image product using three sound types, typically dialogue, music and on/off screen sound effects. The quality of the mix will be adequate in terms of purpose. There will be some errors in the mix but it will be generally what the learner proposed.

**For 2B.M6:** learners will produce a competently mixed soundtrack for a moving image product using three sound types, typically dialogue, music and on/off screen sound effects. The quality of the mix will be good in terms of level adjustment and balance. There will be few if any errors in the mix and it will be very close to what the learner initially proposed.

**For 2B.D4:** learners will produce a final mix of a soundtrack for a moving image product that shows creative use of the three sound sources being used, typically dialogue, music and on/off screen sound effects. The quality of the mix will be excellent with no mistakes in terms of level adjustment and balance. The learner will show a creative appreciation of the off-screen aural landscape, perhaps using extra narrative based sounds or even non-diegetic sounds. The final mix will be exactly what the learner proposed.

**For 1B.6:** learners will produce a basic mix of a soundtrack for a moving image product using only two sound types, typically dialogue and music. The quality of the mix will be limited. There will be errors in the levels and inconsistencies in the final listening quality and it will not be what the learner initially proposed.

## Suggested assignment outlines

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

Criteria covered	Assignment title	Scenario	Assessment method
1A.1, 2A.P1, 2A.M1, 2A.D1	Principles of Digital Audio Mixing: Reasons	Working as a technical author, produce a report on the reasons for digital audio mixing.	Written report/verbal presentation/podcast.
1A.2, 2A.P2, 2A.M2, 2A.D2	Principles of Digital Audio Mixing: Techniques	Working as a technical author, produce a report on digital audio mixing techniques.	
1A.3, 2A.P3, 2A.M3	Principles of Digital Audio Mixing: Soundtracks	Working as a technical author, produce a report on the components of a digital audio soundtrack.	
1B.4, 2B.P4, 2B.M4	Digital Audio Mixing: Procedures	Working as a technical author, produce a report on digital audio mixing procedures.	
1B.5, 2B.P5, 2B.M5, 2B.D3	Practical Digital Audio Mixing: Standalone Audio	In your role as a sound engineer, mix a final soundtrack for a standalone audio media product.	Practical audio mixing session, evidence for which is a soundtrack for a standalone media product, supported by observation record of learner completing designated tasks.
1B.6, 2B.P6, 2B.M6, 2B.D4	Practical Digital Audio Mixing: Audio for Moving Image	In your role as a sound engineer, mix a final soundtrack for a moving image media product.	Practical audio mixing session, evidence for which is a soundtrack for a moving image media product, supported by observation record of learner completing designated tasks.



# Unit 18: Lighting for Moving Image

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever seen a film or TV sequence and wondered how it has been lit? Did you know that the 'natural' lighting you see onscreen is often created artificially?

Lighting is very important for the moving image. Without light we would not be able to see anything onscreen clearly, if at all. More than this though, lighting allows the producers of the moving image to control how we see the images onscreen. Many different elements can go into the lighting of imagery, from creating a specific mood or atmosphere, to making sure an important object is lit so the audience notice it as a key part of the scene. This makes a lighting technician's job varied, challenging and exciting. To be successful, the lighting must be suitable for its intended purpose(s) and should make the audience respond to what they see in a specific way, intended by the lighting director.

Lighting technicians need to be knowledgeable about their equipment, and be able to work quickly as part of a team to assist in the creation of effective moving image productions. As such, there is a demand in the job market for lighting technicians with appropriate technical and creative skills.

As lighting plays such an important part in the creation of a moving image production, this unit is all about developing your skills in lighting a sequence that is appropriate for the format and content being filmed.

In this unit, you will investigate the purposes and effects of lighting by exploring different ways it can be set up and used, and how the different aspects of *mise en scène* within a scene interact with, or rely upon, the lighting for effect.

You will learn how to light different types of sequence for different purposes so that they create a particular effect, which helps convey a message or simply ensures the audience can see all the important elements onscreen.

## Learning aims

In this unit you will:

- A understand how lighting is used in moving image productions
- B use lighting to create meaning in moving image sequences.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand how lighting is used in moving image productions</b></p> <p><b>Topic A.1 The different purposes of lighting</b></p> <p>Learners will understand that lighting is set up in order to direct audience attention to particular objects or action onscreen or to create specific effects. This is done for a variety of purposes.</p> <ul style="list-style-type: none"> <li>• Functional: to ensure people, objects and setting are illuminated so that they can be clearly seen by the viewer on the screen.</li> <li>• Artistic: to create or accentuate different appearances, features or textures of people, objects and settings.</li> <li>• Ambience: to ensure the intended tone, mood or atmosphere is created or supported by appropriate lighting techniques.</li> <li>• Genre indicator: to ensure lighting supports specific genre intentions, e.g. horror, romance, song and dance sequence.</li> <li>• Time: to ensure the required time period/frame is conveyed through appropriate lighting techniques in terms of:             <ul style="list-style-type: none"> <li>◦ night, day, e.g. morning, noon, afternoon</li> <li>◦ season, e.g. winter, summer</li> <li>◦ era.</li> </ul> </li> <li>• Place: to ensure the light conditions match suggested locations created in the studio or back-lot, e.g. tropical island, polar ice cap, inside a submarine.</li> <li>• Moving image formats for lighting, for example:             <ul style="list-style-type: none"> <li>◦ dramatic sequence (fiction), e.g. lighting for character, genre, era, mood</li> <li>◦ factual (non-fiction)/news programme or documentary, e.g. lighting for interview, impartiality, political debate, functionality</li> <li>◦ music video, e.g. lighting for star image, dance sequence, mood</li> <li>◦ TV advert or corporate video, e.g. lighting for product, brand or company identity.</li> </ul> </li> </ul> <p><b>Topic A.2 Lighting design techniques</b></p> <p>Learners should understand the following lighting terms and how they are used by lighting designers:</p> <ul style="list-style-type: none"> <li>• quality: hard, soft, high-key, low-key</li> <li>• direction: frontal lighting, backlighting, side-lighting (cross-lighting), top lighting, under-lighting</li> <li>• source, e.g. from within the scene, functional</li> <li>• filters: to create colours, temperature, e.g. warm, cold</li> <li>• effects: static, moving, e.g. firelight, vehicle headlights, lightning.</li> </ul> <p>To achieve their purpose lighting technicians may also consider the following when lighting for the moving image:</p> <ul style="list-style-type: none"> <li>• three-point lighting (Hollywood system), e.g. key, side and fill lights</li> <li>• generic lighting, e.g. chiaroscuro effect for crime/noir film, low-key illumination for horror, use of shadows to create mystery in a thriller</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- interior or studio lighting, e.g. for television show, music video, advertisement, news broadcast
- exterior lighting (utilising natural light), e.g. for location sequence, outside broadcast, wildlife documentary.

**Topic A.3 Creating an effect on the audience with lighting**

Lighting is an element of moving image (cinematic) 'language' and as such is 'read' by the audience in different ways. The use of lighting creates:

- meaning, e.g. to create verisimilitude, genre, mood, atmosphere, e.g. interior of a spaceship, a city under fire; to disguise identity, e.g. in investigative reportage
- response, e.g. fear created through the use of shadows, intrigue suggested through the duality of side-lighting of faces, curiosity through the mystery of silhouetting
- expectation: to suggest imminent actions or events associated with particular lighting conditions, e.g. muted lighting for a romantic kiss, floodlighting at a sporting event
- false expectation: to undermine expectations in respect to imminent actions or events associated with particular lighting conditions, e.g. bright lighting for a romantic kiss, candlelight at a sporting event
- style: to create a specific look or image with which will help the audience understand the character, message or values of the production, e.g. naturalistic (motivational), expressionistic, realistic, chiaroscuro, glamorous (Hollywood system; no shadows).

**Learning aim B: Use lighting to create meaning in moving image sequences****Topic B.1 Preparing appropriate lighting techniques**

Learners will understand how to prepare lighting techniques learnt in learning aim A. The plans will include purpose and intended meaning through considered lighting design as well as an understanding of health and safety issues.

- Lighting plans:
  - two-dimensional form, e.g. written, drawn, electronic, freehand
  - light (lamp) type, e.g. spotlight
  - lighting considerations and techniques to be used
  - use of colour, e.g. gels, filters, natural light
  - the placement of lights in respect to the physical space.
- Notation/annotations:
  - on performers/figures
  - on specific props and/or objects
  - on areas of the setting.
- Areas which are not lit (figures, props, objects and areas of setting).
- Use of shadows, shade, colour.
- Health and safety risk assessment (e.g. heat, intensity, distance from subject, cables).

*continued*

**What needs to be learnt****Topic B.2 Lighting procedures for moving image sequences**

Learners should use the relevant lighting procedures where appropriate to the chosen moving image format.

Pre-production procedures:

- lighting equipment tests to ensure it functions correctly (equipment check)
- lighting test shots, e.g. appropriate white balance, lighting subjects under different settings.

Production procedures:

- positioning of lighting equipment so that it achieves its intended purpose, e.g. height, angle, direction
- lighting 'live' shots (in production), e.g. according to plans and appropriate for the production
- adjustments between different shots to create the intended meaning, e.g. type of bulbs, filters, reflective screens.

Post-production procedures:

- lighting checks to ensure consistency throughout the sequences being filmed, e.g. colour grading or adjustments may need to be made in post-production.

**Topic B.3 Use personal management skills when working with lights**

In positioning and using lighting equipment, learners should consider:

- working with other members of the production crew to ensure the lighting equipment does not cause an obstruction or other difficulties elsewhere in production, e.g. camera operator, sound recordist
- use organisational skills:
  - preparation for work (including bringing required equipment, personnel)
  - planning ahead (detailed lighting plans and location scout, e.g. knowledge of power supply locations, lighting rehearsal)
  - attendance ahead of production crew to set up and test lighting before a live shoot
  - project closure (striking set and storing equipment safely)
  - safe working practices, e.g. rigging, bulbs, electrical cables, lifting and movement of lighting equipment, etc.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand how lighting is used in moving image productions</b>			
1A.1 Outline the purpose of lighting in a digital moving image format.	2A.P1 Describe the purposes of lighting across digital moving image formats.	2A.M1 Explain the purposes of lighting across digital moving image formats.	2A.D1 Analyse the purposes of lighting in two specific examples of different digital moving image formats.
1A.2 Outline the lighting design technique used in a moving image format.	2A.P2 Describe lighting design techniques used in different moving image formats.	2A.M2 Explain the lighting design techniques used in specific examples of different moving image formats.	
1A.3 Outline the effects of lighting on audiences of moving image productions.	2A.P3 Describe the effects of lighting on audiences of moving image productions.	2A.M3 Explain the effects of lighting on audiences of moving image productions.	2A.D2 Discuss the effects of lighting design techniques on audiences of moving image productions with close reference to specific examples.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use lighting to create meaning in moving image sequences</b>			
1B.4 Create limited plans for a lighting set-up for a digital moving image format.	2B.P4 Create adequate plans for a lighting set-up for a digital moving image format.	2B.M4 Create competent plans for lighting set-ups for two different digital moving image formats.	
1B.5 Demonstrate limited use of lighting in the creation of a digital moving image sequence.	2B.P5 Demonstrate an appropriate use of lighting in a digital moving image sequence.	2B.M5 Demonstrate a competent use of lighting in a digital moving image sequence.	2B.D3 Demonstrate a creative use of lighting to produce two specific effects in different digital moving image sequences.
1B.6 Demonstrate basic personal management skills during production.	2B.P6 Demonstrate appropriate personal management skills during production.		

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a reflective screen (or large white card) and sufficient lighting equipment to create a three-point lighting set-up.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is to understand lighting techniques for the digital moving image and to develop the skills to set up and use lighting equipment appropriately to fulfill the intentions of the moving image production.

Learners will explore moving image material in a range of formats to understand a range of lighting techniques, the different purposes of lighting and the effect lighting can have on audiences. They will then apply their learning by lighting two digital moving image sequences.

#### Learning aim A: Understand how lighting is used in moving image productions

Learning aim A focuses on the exploration of different lighting techniques that can be used in a range of digital moving image formats and productions, the specific purposes for these lighting set-ups and the effects these can have on audiences.

**For 2A.P1:** learners will describe, with some reference to examples, why lighting is used in digital moving image formats selected from film, TV or promotional material. The descriptions may be brief and the examples generic, but in each case will identify the purpose for the lighting.

**For 2A.M1:** learners will explain accurately, with some relevant examples, the purposes of lighting across digital moving image formats selected from film, TV or promotional material. Explanations will use generic examples to illustrate what is being stated but will cover the various purposes of lighting. The explanation of the different purposes of lighting is the key here rather than the detailed breakdown of individual examples.

**For 2A.D1:** learners will analyse, with relevant, specific examples, why lighting is used in two digital moving image formats selected from film, TV or promotional material. The analysis will offer a detailed breakdown of the purpose of lighting in each and will demonstrate a close study in the context of a particular format. The emphasis here is on why the lighting is as it is.

**For 1A.1:** learners will provide an outline of why lighting is used in one digital moving image format selected from film, TV or promotional material. The outline will be simplistic and focus on listing different reasons for the purpose of lighting.

**For 2A.P2:** learners will describe, in a broad or generic way, how lighting is used in digital moving image formats selected from film, TV or promotional material. The descriptions will be simplistic and general in tone but accurate. At this level the description is broad (covering nearly all the techniques), but not deep.

**For 2A.M2:** learners will explain, with some well-chosen examples, how lighting techniques are used in two digital moving image formats selected from film, TV or promotional material. Explanations will be detailed in terms of technique and set-up, and the examples chosen will be used to illustrate the explanation clearly.

**For 1A.2:** learners will provide an outline of how lighting is used in one digital moving image format selected from film, TV or promotional material. The outline of the lighting design technique will be basic and insecure and may be evidenced in the form of simple diagrams demonstrating the lighting set-up, accompanied by limited notation.

**For 2A.P3:** learners will describe, with some reference to examples, differing effects lighting can have on audiences of moving image productions selected from film, TV or promotional material. The descriptions will be basic but in each case will accurately convey an audience response to a lighting effect.

**For 2A.M3:** learners will explain, with some relevant examples, differing effects lighting can have on audiences of moving image productions selected from film, TV or promotional material. Explanations of lighting effects and audience response may not be detailed but the examples will be effective and in each case will clearly convey an audience response to a lighting effect.

**For 2A.D2:** learners will analyse, with relevant examples, how lighting is used to create effects on audiences from two digital moving image formats selected from film, TV or promotional material. The analysis of lighting techniques and the differing effects this can have on audiences, including specific intended responses, will be detailed and the examples will be thoroughly explored. Lighting will be considered both separately and as part of the overall *mise en scène*. The analysis may also include a consideration of audience expectation and false expectation created through lighting.

**For 1A.3:** learners will provide an outline of the effects lighting in moving image productions can have on audiences. The outline of the effects created by lighting will be simplistic and may focus on listing different types of audience reaction, e.g. the learner may list that fear, suspense and romantic response can be created through different uses of certain types of lighting.

### **Learning aim B: Use lighting to create meaning in moving image sequences**

Learning aim B is assessed through the application of the lighting skills learners develop during learning aim A and focuses on the learner's use of lighting to create and support the intended meaning of moving image sequences.

**For 2B.P4:** learners will demonstrate that they can create adequate plans in written and diagrammatic form for one lighting set-up that contributes to achieving the intended outcome of the digital moving image production, in a specific format selected from film, TV or promotional material. This will mean that they demonstrate awareness of the specific lighting conventions of, and requirements for, the chosen format in respect to the sequence being planned. If conventions are not used, the planning will indicate the reasons(s) why this is not being done.

**For 2B.M4:** learners will demonstrate that they can create competent plans in written and diagrammatic form for more than one lighting set-up that achieves the intended purposes of digital moving image productions for two separate and distinct formats selected from film, TV or promotional material. This will mean planning will clearly evidence awareness of the specific lighting conventions of, and requirements for, the chosen formats in respect to the sequences being planned and execution of the set-up is clear from the plans. If any conventions are not used, the planning will explain the reasons(s) why this is not being done. The plans will indicate how they are achieving the intended effects on audiences outlined in the brief.

**For 1B.4:** learners will produce a plan that demonstrates a limited knowledge of how to set up lighting and which may be incomplete in places. Learner plans may be in written or diagrammatic form.



**For 2B.P5:** learners will light two moving image sequences appropriately. This will mean learners set up and use the lighting equipment ensuring that the performers, props, objects and sets are lit or in shadow in order to create, support or enhance the intended meaning(s) of the sequences. There may be some inconsistencies in the lighting during the production of the sequences but overall the use of lighting will follow the selected format conventions or, if not, the alternate lighting techniques are intentional and create specific meaning or effect.

**For 2B.M5:** learners will light two moving image sequences competently. This will mean learners set up and use the lighting equipment ensuring that the performers, props, objects and sets are effectively lit or in shadow and the lighting consistently creates, supports or enhances the intended meaning(s) of the sequences. The use of lighting will follow the selected format conventions but will not be innovative or particularly creative.

**For 2B.D3:** learners will light two moving image sequences imaginatively and may utilize, extend and/or 'play with' existing conventions, e.g. as parody. This will mean learners set up and use the lighting equipment ensuring that the performers, props, objects and sets are lit or in shadow to create, support or enhance the intended meanings of the sequences in ways that directly engage the audience and which add to or complement the purpose of the scene. This may include the adjustment of lighting while filming is occurring in terms of moving lighting equipment, changing filters, altering reflective screen angles, etc. Learners may use the lighting equipment to highlight the creative aspects of performance, character, costume, objects and set design. The use of lighting will be confident in respect of format conventions or, if not, any alternate lighting techniques are intentional and imaginative and create specific meaning or effect. At this level the lighting will improve or add something to the quality of the scene.

**For 1B.5:** learners will attempt to set up and light a moving image sequence but the lighting may be limited in respect to performers, props, object and settings. The lighting may be unsteady, random or haphazard at times during filming.

**For 2B.P6:** learners will demonstrate appropriate personal management skills. This will mean they do not impede progress on a production and show a degree of commitment to the lighting role they have undertaken in respect to completing the sequences. Learners will also dismantle and store the lighting equipment safely and will show a degree of responsibility on set in relation to the health and safety of others. Their personal management skills will be relatively consistent with only occasional prompts, e.g. timekeeping, organisation.

**For 1B.6:** learners will demonstrate basic but inconsistent personal management skills and may sometimes impede the production process due to lack of organisation. They will show a basic awareness of health and safety issues around lighting, e.g. hot lamps.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
	School Daze: Lighting Sequences in Music Video	You have been employed as a lighting director to be part of a team assigned to create the digital video to support a single release by a musical artist entitled 'School Daze'.  The music video will be set in an educational environment, due to the subject matter of the song. It is intended that both the interior and exterior shots of the grounds will be used for filming (and lighting).	
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 1A.3, 2A.P3, 2A.M3, 2A.D2		You have been asked to research into the ways previous music promotion campaigns have used lighting in different moving image production formats and produce a report on the key lighting techniques, their intended purpose, and the effects lighting has on audiences in respect to two of these formats.	Report/presentation/essay with images and/or clips.
1B.4, 2B.P4, 2B.M4  1B.5, 2B.P5, 2B.M5, 2B.D3		You will plan the lighting for the music video, ensuring that it creates the meaning intended in the brief, using lighting set-ups for both the interior and exterior shots.  You will then light the interior and exterior sequences (using or manipulating natural light if appropriate) during the production of the promotional video, taking into consideration the director's artistic intentions and the conventions of the music video format. The video will be 2–3 minutes in duration.	Planning portfolio/observation records/witness statements.  Video of music video sequences demonstrating interior and exterior lighting; teacher/tutor observation record.

Criteria covered	Assignment	Scenario	Assessment evidence
1B.6, 2B.P6		You will be expected to demonstrate organisational skills, show an awareness of safe working practices and demonstrate that you can work as part of a team.	Lighting plans/observation record/witness statements.



# Unit 19: Advertising Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever considered how many adverts you come across in the course of your day? You may remember radio adverts which have catchy slogans or TV adverts which feature celebrities but what about all the others which 'pop up' on websites, appear alongside articles in newspapers or magazines, or just pass by on the side of a bus? Making an advert memorable is key to its success and advertising agencies spend a lot of time working on ways to make their advert stand out.

Advertising exists in some shape or form in television, film, radio, press and the internet. Whichever media sector you are interested in, there will be adverts created specifically for that sector. This means that the advertising industry is one of the largest in the creative media sector, employing a wide range of people to research, produce and sell advertising.

In this unit you will have the opportunity to create your own advert for a digital media sector. You will come up with an idea for an advert and will plan and produce it for a selected medium. As part of this you will need to make sure that you do not break any of the rules and regulations which advertisers have to obey.

You will understand different types of advertising and the techniques used to persuade audiences to buy a product or use a service. From this you can learn how to successfully incorporate these techniques in your own advertising production.

## Learning aims

In this unit you will:

- A understand different types of advertising
- B understand the persuasive techniques used in advertising
- C produce an advertisement for a digital media sector
- D evaluate own advertising production.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand different types of advertising</b></p> <p>Learners need to know, by reference to specific examples, the key features of a range of advertisements across different media sectors.</p> <p><b>Topic A.1 Advertising by sector</b></p> <p>Understand examples of advertising across different media sectors:</p> <ul style="list-style-type: none"> <li>• broadcast, e.g. TV adverts, radio adverts</li> <li>• print, e.g. newspaper adverts, magazine adverts, posters, leaflets, brochures, billboards</li> <li>• websites, e.g. pop ups, banners, blogs, viral adverts/marketing (where the advert may take the form of a video clip or flash game – intended to be passed on to others); email adverts/marketing, adverts on social networking sites, interstitial adverts (a 'splash' or full page advert appearing before the main website)</li> <li>• digital games, e.g. advergames (where a company or organisation creates a video game to promote their brand/product).</li> </ul> <p><b>Topic A.2 Distribution and consumption of advertisements</b></p> <p>Learners will understand the different platforms used to distribute advertising products and the different ways in which advertising products are consumed.</p> <ul style="list-style-type: none"> <li>• Distribution platforms, e.g.:             <ul style="list-style-type: none"> <li>◦ old media platforms – analogue broadcasting, theatrical/film release, print advertising (e.g. newspapers, magazines, billboards, posters, transport advertising)</li> <li>◦ new media platforms – online, websites, blogs, social media, digital downloads, streaming.</li> </ul> </li> <li>• Consumption, e.g.:             <ul style="list-style-type: none"> <li>◦ non-digital consumption: print-based media, e.g. reading adverts in newspapers, magazines, billboards, on buses, cinema adverts; captive audience; passing audience; casual audience</li> <li>◦ access through digital devices, e.g. television, cinema, digital radio, tablet, PC, laptop, MP3 player, MP4 player, games console; audience control; audience targeting.</li> </ul> </li> </ul> <p><b>Topic A.3 Types of advertisement</b></p> <p>Learners will know different types and styles of existing advertisements.</p> <ul style="list-style-type: none"> <li>• Advert types, e.g. Gunn's types of advert (adverts are usually made up of one or more of these types):             <ul style="list-style-type: none"> <li>◦ the demonstration advert (of the product or service)</li> <li>◦ the problem advert (where a problem is solved by the product or service)</li> <li>◦ the symbolic advert (e.g. where a flu germ is portrayed as an alien)</li> <li>◦ the comparative advert (comparing the product or service with similar products or services on the market)</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- the perfect story (use of the product or service creates the perfect outcome, e.g. using a certain washing powder on your shirt gets you the job interview)
- benefit based (opposite to the problem-based type, where the positive effect of the product or service is emphasised, e.g. you will look younger)
- testimonial ('real' people explaining why they love the product or service)
- celebrity adverts (celebrity endorsed; episodic or story based)
- USP (unique selling point: something no other product has)
- parody (where the advert mimics the format of another advert or media product, e.g. an advert for a pasty using the imagery and voiceover of an expensive perfume advert).

**Topic A.4 Advertising conventions**

Learners will recognise the technical conventions commonly used in adverts.

- Content, e.g. narrative, visual imagery, verbal, order of information, music, SFX (special effects).
- Branding: identity; name; associations, e.g. celebrity endorsements; values, e.g. traditional family values; brand logo (graphics, positioning on page/screen, representation).
- Image (connotations of image being projected): types of images used (photographs, illustrations); technical features, e.g. lighting, camera position, camera angle; visual codes (who or what is in the image and why), position, colours, mise en scene.
- Copy (meaning created from written text): content, style and size of fonts used, positioning, integration with images, purposes of copy (anchoring, reinforcement, informative).
- Slogan: function (memorable, reinforcement of message, creates a desire for product/service); devices (repetition, alliteration, rhyme).
- Time (to communicate the message): duration of screen-time, e.g. TV, cinema, radio adverts (30 seconds, 15 seconds); time to read (e.g. billboards, posters, magazine adverts).

**Learning aim B: Understand the persuasive techniques used in advertising**

Learners will know the persuasive techniques which are used in advertising to target specific audiences.

**Topic B.1 Target audience**

- Types of audience:
  - mass audience, e.g. male adults, UK population
  - niche audience, e.g. pregnant women, pre-school children.
- Characteristics, e.g. age, gender, ethnicity, social class (as an indicator of wealth and education), lifestyle, e.g. grandparents, stay-at-home parent.

*continued*

## What needs to be learnt

### Topic B.2 Persuasive techniques

Learners will know the different ways in which persuasive techniques are used in adverts to appeal to audiences:

- emotional appeal:
  - evoking negative emotions, e.g. fear, pain, guilt
  - evoking positive emotions, e.g. happiness, joy, inspiration, aspiration
  - evoking compassion, e.g. pathos, empathy, sympathy
  - sentimentality
- appeal to logic or reason:
  - facts and figures about the product or service
  - features
  - benefits
  - unique selling point (USP)
- appeal to credibility or character:
  - the ethics of the individual, e.g. charity campaigns
  - reliability of product or service, e.g. through longstanding institutions or products
  - brand identification (associations of quality, kudos or prestige of product or service)
  - use of statistics from experts to add credibility
  - use of celebrity endorsements to add credibility.

### Learning aim C: Produce an advertisement for a digital media sector

Learners will use a brief aimed at a specific target audience to create an advertisement for a digital media sector.

#### Topic C.1 Regulators and codes of practice

Learners will demonstrate that their ideas for an advertisement meet with relevant codes of practice and regulations.

- Regulations and codes of practice, e.g. Advertising Standards Authority, Ofcom, relating to watershed, libel, copyright, ethics.

#### Topic C.2 Advertisement production processes

**Each of the following stages of production will be sector specific and relevant to the learner's own project.**

Learners will follow the stages of development in the production of an advertisement.

- Pre-production as appropriate for chosen digital media sector, e.g.:
  - moving image: script, storyboards, shooting schedule
  - audio: sound script, music, sound effects, cues
  - publishing: layout plans, sketches, mood boards, thumbnails, colours, fonts
  - online: layout plans, sketches, mood boards, thumbnails, colours, fonts
  - production requirements: equipment, bookings, crew, location recce, actors, props, production schedules.

*continued*



**What needs to be learnt**

- Production as appropriate for chosen digital media sector, e.g.:
  - filming
  - sound recording
  - website creation (or other appropriate online content)
  - photography
  - copywriting
  - graphic design.
- Post-production as appropriate for chosen digital media sector, e.g.:
  - editing, e.g. sound, images, copy
  - mixing, e.g. levels
  - adding, e.g. effects, titles or music
  - proofreading
  - image manipulation.

**Learning aim D: Evaluate own advertising production**

Learners will collect and reflect on feedback from the target audience, client, peers and self to evaluate their advertisement and the processes they used to construct it.

**Topic D.1 Feedback on advertising production**

- Feedback methods:
  - screening
  - questionnaire
  - interview
  - focus group
  - vox pops
  - online survey.
- External feedback (client, audience and peer), in relation to:
  - meeting the aims of the brief and the purpose of the advert
  - appeal and engagement
  - strengths (what worked well?)
  - areas for improvement (what could be better?).

**Topic D.2 Self-evaluating own advertising production**

- Were original intentions of the brief and idea realised?
- Use of conventions and persuasive techniques.
- Adherence to industry regulations and codes of practice.
- Strengths (what worked well?).
- Areas for improvement (what could be better?).

*continued*

### What needs to be learnt

#### Topic D.3 Producing and presenting feedback

Formats for producing, interpreting and presenting feedback:

- charts
- graphs
- written analysis
- audio-visual presentation, e.g. PowerPoint, Slideshare, Prezi
- voiced commentary.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Understand different types of advertising			
1A.1 Identify a distribution platform for an advert.	2A.P1 Describe how adverts are distributed and consumed across digital and non-digital platforms.	2A.M1 Compare the distribution and consumption of adverts across digital and non-digital platforms.	2A.D1 Analyse the types, conventions and consumption of two advertisements from digital and non-digital platforms.
1A.2 Identify one type of advertisement.	2A.P2 Describe two different types of advertisement.	2A.M2 Explain two different types of advertisement.	
1A.3 Outline the use of conventions in one advertisement.	2A.P3 Describe the use of conventions in two advertisements.	2A.M3 Compare the use of conventions in two different advertisements.	
Learning aim B: Understand the persuasive techniques used in advertising			
1B.4 Identify accurately a persuasive technique used in an existing advert.	2B.P4 Describe how persuasive techniques are used in an existing advert.	2B.M4 Compare how persuasive techniques are used in two different types of existing adverts from different media sectors.	2B.D2 Analyse the use of persuasive techniques in existing adverts with close reference to two illustrative examples from different media sectors.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce an advertisement for a digital media sector</b>			
1C.5 Produce a basic advertisement for a media sector, which shows limited interpretation of the brief.	2C.P5 Produce an appropriate advertisement for a media sector, which shows an adequate interpretation of the brief.	2C.M5 Produce an effective advertisement for a media sector, which shows a competent interpretation of the brief.	2C.D3 Produce an imaginative advertisement for a media sector, which shows a confident interpretation of the brief.
<b>Learning aim D: Evaluate own advertising production</b>			
1D.6 Produce limited external feedback on own advertising production. *	2D.P6 Produce client, audience and peer feedback on own advertising production. # *	2D.M6 Compare client, audience and peer feedback on own advertising production. # *	2D.D4 Assess client, audience and peer feedback on own advertising production. #
1D.7 Identify strengths of own advertisement production.	2D.P7 Summarise the strengths and areas for improvement of own advertising production in relation to the original brief.	2D.M7 Explain the strengths and areas for improvement of own advertising production in relation to the original brief.	2D.D5 Evaluate choices made during the production of own advertising product, including how they have enabled fulfilment of the original brief.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the digital media sector for which the advertisement is to be created, e.g. moving image, audio/radio, e-publishing, websites. Centres should ensure (through the brief) that learners are clear about the digital media sector for which they are creating their advertisement. This will be in line with the centre's available resources.

The special resources required to produce an advertisement within each digital media sector will be the same as those listed in each of the corresponding production units.

See *Resources* under Teacher Guidance in:

- *Unit 3: Digital Moving Image Production*
- *Unit 4: Digital Audio Production*
- *Unit 5: Digital Publishing Production*
- *Unit 6: Website Production.*

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is to explore advertising across media sectors; the way adverts are distributed and consumed, the different types and styles of advert and their common conventions. The unit also focuses on an understanding of how persuasive techniques are used to target audiences.

Learners will use this knowledge and understanding to create and evaluate their own advertising production.

#### Learning aim A: Understand different types of advertising

Learning aim A focuses on the exploration of the range of advertising products across media sectors, their formats, how they are distributed and consumed and their most common conventions.

**For 2A.P1:** learners will describe how adverts are distributed and consumed across digital platforms and non-digital platforms. References to distribution and consumption will be broad but not deep. Learners may, for example, describe how print adverts are distributed through non-digital media (magazines) and new digital media platforms (e-newspapers), and describe the corresponding device used for consumption of the advert.

**For 2A.M1:** learners will compare, using relevant examples, the distribution and consumption of adverts on digital and non-digital platforms. For example, a learner may identify the differences or similarities in how audiences consume each. They may note that cinema advertising has an audience that cannot escape but that adverts on digital TV can be fast-forwarded and skipped by the audience.

**For 2A.D1:** learners will analyse the types, conventions and consumption of existing adverts from digital and non-digital platforms. The analysis may include a detailed exploration, for example, of demonstration and USP type adverts from the broadcast and print sectors and detailed illustrative examples of the type of adverts referenced, identifying the conventional use of brand logos and celebrity endorsements.

**For 1A.1:** learners will identify, possibly in list form, some of the distribution platforms and devices for used for the consumption of adverts. Identifications will be simplistic and will not distinguish between digital media and non-digital media distribution platforms or devices.

**For 2A.P2:** learners will describe two different types of advert. Learners will demonstrate their understanding of the different types of advert by broadly describing appropriate examples. For example, a learner may describe one which shows the audience the product in action and another which compares two products. At this level, the learner would correctly, and accurately, describe these as a 'demonstration'-type advert and a 'comparison'-type advert but there will be little detail beyond this.

**For 2A.M2:** learners will explain two different types of advert. Following on from 2A.P2, the learner will explain how the 'demonstration'-type advert works, for example by allowing the audience to see someone using the product instead of just being told about the product. This enables the audience to see the benefits immediately or to understand how the product works.

**For 1A.2:** learners will identify the type of advert being used when presented with an example. They may not use accurate terminology but will show some limited understanding of the advert type, for example: 'In this advert they actually show you how a vacuum cleaner works'.

**For 2A.P3:** learners will describe the use of conventions in two different adverts. For example, learners will describe the broad conventions of a radio advert as short in duration and containing sound effects and dialogue, whereas a print advert is conventionally dominated by an image with some text.

**For 2A.M3:** learners will compare the use of conventions in two different adverts. Comparisons may not be detailed but the examples given will be appropriate. A learner at this level will be discerning in their choice of examples to explain the use of specific conventions. For example, a learner may identify that a billboard advert for perfume is following conventions by using a large photographic image of a woman in expensive evening wear and jewellery, combined with the name of the perfume in large font at the bottom of the billboard. In comparison, the broadcast advert for the same perfume shows a different set of conventions such as close up shots of the bottle and the use of a short romantic narration in a whispered voiceover.

**For 1A.3:** learners will outline, possibly in list form, some of the conventions in one advert. They will refer to some of the characteristics of conventions, but this is likely to be vague or inconsistent.

### **Learning aim B: Understand the persuasive techniques used in advertising**

Learning aim B focuses on the persuasive techniques used in advertising. Learners will deconstruct existing advertising products in an attempt to understand the persuasive techniques used to target the audience.

**For 2B.P4:** learners will describe, in simple terms, how persuasive techniques are used in one existing advert. They will describe the techniques accurately, for example the technique used in a charity advert as 'playing on the audience's emotions'.

**For 2B.M4:** learners will compare persuasive techniques in two different types of existing advert from different media sectors. At this level a learner will be able to, for example, accurately compare or contrast the use of logic and reason as a persuasive technique in a testimonial (type) TV advert (broadcast) with the use of emotion (to make people laugh/happy) as a technique in a parody-type advert. Learners may explain more than one persuasive technique used in both types of advert.

**For 2B.D2:** learners will analyse the use of persuasive techniques in two different types of existing advert across media sectors. At this level the learner will know that different persuasive techniques are used to manipulate the target audience. They will have a confident understanding of how those techniques are used through detailed textual analysis of existing adverts across different types of advert and media sector.

**For 1B.4:** learners will accurately identify (sometimes implicitly) the persuasive techniques being used in an advert. There will be little or no justification for the persuasive techniques and the identification may be simply stated, for example 'the advert makes you want the jeans because they seem cool', where they have identified the technique of appealing to character/kudos.

### **Learning aim C: Produce an advertisement for a digital media sector**

Learning aim C is assessed through an application of advertising types, styles and conventions (learning aim A), and persuasive techniques (learning aim B) during the production of an advertisement for a specific media sector. Technical skills are assessed to determine the degree of creativity but equal emphasis should also be placed on the learner's interpretation of the brief. If a learner, for example, produces an imaginative and technically accomplished advert but fails to follow the requirements of the brief in terms of purpose and target audience, they will not have met the Merit or Distinction criteria. For this reason it is important that centres set learners a clear brief that will enable them to meet the higher level criteria for this learning aim.

**For 2C.P5:** learners will need to have followed pre-production, production and post-production processes to produce an advertisement that adequately meets its brief. A learner, for example, may sketch a draft for a print advert, take some photographs to use in the advert and then use appropriate software to crop the images and add text. The final product will show knowledge of appropriate conventions (for example it will contain a slogan and image) and persuasive techniques and some consideration of regulatory codes of practice.

**For 2C.M5:** learners will need to have followed pre-production, production and post-production processes to produce an advertisement that can be understood clearly and whose persuasive technique is effective. The learner will effectively carry out pre-production, production and post-production to create a competent advertisement which serves its purpose. The learner will show that they have interpreted the brief competently by meeting most of the client's requirements and showing awareness of appropriate regulatory codes of practice through to the finished product.

**For 2C.D3:** learners will have followed detailed and thorough pre-production production and post-production processes to produce an advertisement that is imaginative, memorable and easily understood. The learner will use comprehensive production techniques confidently (at pre-production, production and post-production stages) to create their advertisement. The finished production will be 'polished' (but not necessarily complex – the best adverts are often marked by their simplicity). Learners will demonstrate a confident interpretation of the brief through meeting all the client's requirements and adhering to appropriate regulatory codes of practice, from pre-production through to the finished product.

**For 1C.5:** learners will produce a basic advertisement. Their work will demonstrate a basic understanding of the purpose of an advertisement, which, though it may be incomplete or poorly executed, shows some attempt to meet the requirements of the brief. Their pre-production, production and post-production skills will be minimal and inconsistent and may sometimes impede the production process.

### Learning aim D: Evaluate own advertising production

Learning aim D focuses on external feedback (client, peer, audience) and self - assessment of the learner's advertising production. Learners are assessed on their ability to obtain and collate feedback and to use this to reflect on their understanding and skills developed in learning aims A, B and C.

**For 2D.P6:** learners will produce adequate feedback from the client, target audience and their peers in an appropriate format. The learner may, for example, show the finished advert to their client, target audience and class and obtain feedback via a basic questionnaire.

**For 2D.M6:** learners will compare feedback from client, target audience and their peers. The comparison and presentation of the comparison will be clear, concise and effective in communicating points of agreement and difference.

**For 2D.D4:** learners will, building on 2D.M6, assess the feedback from client, target audience and their peers and draw conclusions from it. The learner may, for example, refer to expected or unexpected findings and will address or justify some of the comments arising from this external feedback. Their assessment will have a conclusion regarding the overall success of the advert from an external viewpoint.

**For 1D.7:** learners will outline limited external feedback, for example only from their peers. The questions posed to obtain feedback may not all be relevant at this level and the feedback may well appear unbalanced or unreliable.

**For 2D.P7:** learners will summarise the strengths and areas for improvement of their advertising production, including how it has fulfilled the requirements of the original brief (or not). The learner will describe which areas of the production worked well, in general rather than detailed terms. The description will usually be linear and functional in tone.

**For 2D.M7:** learners will explain the strengths and areas for improvement of their advertising production and in doing so will be able to show how these affected the fulfillment of the original brief. The learner will explain which areas of the production worked well and areas for improvement in detailed rather than general terms. A learner may, for example, observe that poor pre-production planning meant they didn't have time to find a good location to shoot photographs, which impacted on the finished advert.

**For 2D.D5:** learners will be able to discuss the choices (revisions and decisions) they made throughout the production process (pre-production, production, post-production) evaluating how those choices impacted on the finished product. There will be an element of reflection about how different choices could have been made to improve the finished product and a clear understanding of what specifically worked well. A learner may, for example, evaluate their decision to use the distortion tool to manipulate an image, observing that whilst this added interest to the image it detracted from the overall meaning by being used too much. They may discuss the use of the persuasive technique in their advert, commenting on its effectiveness. The learner will provide clear and detailed evidence of self-evaluation, including how they have met the original brief and adhered to advertising conventions and regulations. A learner may, for example, write a detailed textual analysis of their advertising product.

**For 1D.7:** learners will identify what they consider to be the best parts of their production and why. Their work will be descriptive and contain many subjective comments, which are not necessarily evidenced through the content of their production.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 1A.3, 2A.P3, 2A.M3 1B.4, 2B.P4, 2B.M4, 2B.D2	Advertising in Focus	<p>You have been commissioned by an advertising agency called Media Focus to produce an advertisement for a new soft drink. The new soft drink will be advertised across all media sectors (broadcast, print, audio, online, digital games).</p> <p>Before you start working on the client brief you need to understand advertising production. You will explore the different types and styles of advertising across different media sectors and become familiar with advertising conventions so you can understand how to apply these in your own advert.</p> <p>You will investigate target audiences for adverts, and show how and why profiling is used. You will also investigate the use of persuasive techniques in adverts.</p> <p>You will find examples of adverts from at least two different media sectors. Include these illustrative examples in a report in which you will need to analyse the following:</p> <ul style="list-style-type: none"> <li>• different types and styles of adverts</li> <li>• advertising conventions</li> <li>• how profiling has been used to target specific audiences.</li> </ul>	<p>Learners will produce a report in an appropriate manner, e.g.:</p> <ul style="list-style-type: none"> <li>• a presentation</li> <li>• a video report</li> <li>• an illustrated report</li> <li>• an audio report.</li> </ul> <p>Learners must include the original adverts that they analysed.</p> <p>Video recordings of verbal presentations must be kept for assessment purposes.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.5, 2C.P5, 2C.M5, 2C.D3	Media Focus Production	The client wants to be kept up to date at all stages of the production process, so you will need to put together a portfolio that they can view at any time. In the portfolio you must produce documents to demonstrate how you are following pre-production, production and post-production processes.	Learners will produce a: <ul style="list-style-type: none"> <li>• portfolio of evidence to support their work in the pre-production, production and post-production processes</li> <li>• finished advertising product.</li> </ul>
1D.6, 2D.P6, 2D.M6, 2D.D4, 1D.7, 2D.P7, 2D.M7, 2D.D5	Media Focus Evaluation	Your client, <i>Media Focus</i> , wants to test out the advert you have produced, to see if any changes need to be made before it is distributed widely. You must produce a report for them which includes the following: <ul style="list-style-type: none"> <li>• detailed and comprehensive feedback on the completed advert</li> <li>• detailed evaluation of how you have met the brief, adhered to advertising conventions and regulations during your production activities</li> <li>• evaluation of the strengths of your advertising production and areas for improvement</li> <li>• justification of the choices you made during the production of the advert and any changes you feel need to be made to improve it before it is distributed.</li> </ul>	A report produced in an appropriate way, e.g. written, audio, video, presentation, <i>viva voce</i> .

# Unit 20: Factual Media Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

What have newspapers, documentaries, discussion programmes and information-based websites all got in common? The answer is that these seemingly different media products are all classified as 'factual' media, which shows just how diverse this area of production can be.

Factual media productions are distinct from other forms of media production as they are based on facts, actuality or reality. For example, news production, (print, radio, web or TV) is based on facts which have been researched and checked. In other areas of factual media production 'actuality' is a key feature and 'actual footage' featuring real people, or the experiences of real people, is used to portray 'realism' (for example, reality TV, consumer programmes). Factual media productions use techniques different to those used in fiction or drama productions, such as interviews, reporting, or talking directly into the camera, and they rely heavily on the contribution of the people or events featured in them. This is why factual media production is closely linked to careers in journalism.

In this unit you will learn that factual media production encompasses a wide range of creative media activity across all digital media sectors. You will become familiar with the formats, styles and purposes of factual production across digital media sectors, and will have the opportunity to create your own factual digital media product in a specified medium.

You will develop your skills in understanding, researching, producing and evaluating factual digital media products. This could include television or radio documentaries, training or educational games, news reporting and writing, or website articles. This unit emphasises the distinctive conventions used in factual media, ensuring you can use these in your own production.

## Learning aims

In this unit you will:

- A understand factual digital media formats
- B understand the technical codes of factual digital media production
- C produce a factual digital media product
- D review own factual digital media production.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand factual digital media formats</b></p> <p><b>Topic A.1 Formats and features for factual digital media</b></p> <ul style="list-style-type: none"> <li>• Definition of factual production (non-fiction, facts based, informative).</li> <li>• Format and features of factual production e.g.:             <ul style="list-style-type: none"> <li>moving image:                 <ul style="list-style-type: none"> <li>◦ TV, e.g. news, educational, wildlife, special interest, makeover, magazine, discussion, review, chat show, talk show</li> <li>◦ film: documentary, e.g. fly-on-the-wall; biographical; historical; based on true life events; instructional videos e.g. corporate, training.</li> </ul> </li> <li>audio:                 <ul style="list-style-type: none"> <li>◦ factual radio programming, e.g. news items, current affairs, interviews, discussion panels</li> <li>◦ factual podcasts: formats and features.</li> </ul> </li> <li>publishing:                 <ul style="list-style-type: none"> <li>◦ newspapers, magazines, periodicals, journals, political leaflets, non-fiction books, e.g. biographies, manuals, textbooks, training publications.</li> </ul> </li> <li>websites:                 <ul style="list-style-type: none"> <li>◦ fact-based website articles or complete websites devoted to factual material, e.g. news, educational, corporate, official government information websites.</li> </ul> </li> <li>digital games:                 <ul style="list-style-type: none"> <li>◦ 'serious games': educational games, news-games, political games, training games, real-life simulation games, games-based learning.</li> </ul> </li> </ul> </li> </ul> <p><b>Topic A.2 The purpose of factual media</b></p> <p>Learners should understand factual media products as distinct from fictional formats.</p> <ul style="list-style-type: none"> <li>• Purpose, e.g. to inform, to promote a political or ideological agenda, to educate, to instruct.</li> <li>• Style and form used to achieve purpose:             <ul style="list-style-type: none"> <li>◦ objectivity versus subjectivity (bias)</li> <li>◦ fact versus opinion</li> <li>◦ non-fiction versus fiction</li> <li>◦ impartiality and balance</li> <li>◦ authoritative</li> <li>◦ verified facts and figures (fact checking)</li> <li>◦ investigative journalism</li> <li>◦ formal versus informal presenter led (TV).</li> </ul> </li> <li>• Types of content associated with factual production in the following sectors.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

### What needs to be learnt

Each of the following topics will be sector specific and relevant to the learner's own project, e.g.:

- moving image:
  - factual content (sound and vision), e.g. relevant facts and figures, actuality footage, interviews, eye witness accounts
  - verifiable sources of information, e.g. end credit sequence
- audio:
  - factual audio content, e.g. relevant facts and figures, interviews, eye witness accounts, expert input
  - verifiable sources of information, e.g. radio production credits
- publishing:
  - factual content, e.g. relevant facts and figures, interviews, eye witness accounts, quotes, expert input, images to verify written accounts
  - verifiable sources of information, e.g. footnotes, bibliography, author/journalist credits, picture credits
- websites:
  - factual content, e.g. relevant facts and figures, interviews, eye witness accounts, quotes, images to verify written accounts
  - verifiable sources of information, e.g. author/journalist credits, picture credits
- digital games:
  - factual content, e.g. relevant facts and figures in quizzes, simulation of real world events or processes (in 'serious games'), medical information in fitness training games
  - verifiable sources of information, e.g. endorsement by reputable organisations such as MENSA, World Health Organization, Ministry of Defence.

### Learning aim B: Understand the technical codes of factual digital media production

#### Topic B.1 Technical codes of factual productions by sector

Learners should understand the use of key technical codes and how they relate to their chosen sector and format, e.g.:

- moving image :
  - pieces to camera, e.g. in situ
  - breaking of fourth wall
  - voiceover narration
  - linking narration
  - 'voice of God'
  - noddies
  - ambient sounds (for outside broadcasts/filming)
  - cutaways
  - direct mode of address to audience

*continued*

**What needs to be learnt**

- audio:
  - presenter led
  - voiceover
  - narration
  - predominantly spoken word
  - Q&A
  - ambient sounds (for outside broadcasts)
  - language, e.g. formal, instructional, descriptive, emotive, technical jargon
- publishing:
  - organisation of information
    - e.g. inverted pyramid, summary news lead, anecdotal lead, big splash intro (for print-based news)
    - e.g. index, content pages, chapter headings, sub-headings, glossaries (for books, manuals)
  - language, e.g. formal, instructional, descriptive, emotive, technical jargon
- websites:
  - organisation of information
    - e.g. inverted pyramid, summary news lead, anecdotal lead, big splash intro (for news-based websites)
    - e.g. page links, hyperlinks, tabs to navigate to further sources of information
  - language, e.g. formal, instructional, descriptive, emotive, technical jargon
- digital games:
  - game play recreates real-life simulations/scenarios, e.g. driving test simulation
  - sense of verisimilitude through mise en scene, e.g. uniforms, settings
  - ambient soundtrack
  - non-game events or processes from the real world, e.g. business operations, medical procedures, military exercises
  - language, e.g. formal, instructional, descriptive, emotive, technical jargon.

**Learning aim C: Produce a factual digital media product****Topic C.1 Research into factual media formats within a chosen sector**

Learners will research factual media formats within the media sector related to their production.

- Research techniques, e.g.:
  - listening to factual radio programmes, podcasts
  - playing/observing 'serious' digital games
  - browsing factual websites
  - watching factual television programmes
  - watching factual films
  - reading appropriate factual published material, e.g. news articles, biographies.

*continued*

### What needs to be learnt

- Recording observations (appropriate to selected media sector):
  - note taking during viewings/audio listening/gaming
  - annotated screenshots
  - annotated copies from published materials
  - voice recording of own observations/comments
  - written observations.
- Identifying existing codes and conventions (appropriate to selected media sector):
  - written report
  - audio-visual presentation e.g. PowerPoint, slideshow.

### Topic C.2 Factual media production context

Learners will develop a factual media idea from a brief and which is aimed at a specific audience.

- Brief, e.g. purpose, aim, outcomes.
- Idea, e.g. meeting the brief, achieving the aims of the client, targeting the audience.
- Audience, e.g. reaching, defining, targeting.

### Topic C.3 Factual media production processes

Learners will follow the processes of pre-production, production and post-production relevant to their chosen media sector.

- Pre-production, e.g.:
  - research (secondary and primary)
  - facts and figures required
  - factual script formats
  - pre-production interviews
  - permissions/clearances
  - equipment booking
  - health and safety risk assessment
  - found and library footage.
- Production, e.g.:
  - filming
  - audio recording
  - carrying out interviews
  - writing up
  - desktop publishing
  - creating website content
  - creating digital game content.

*continued*

**What needs to be learnt**

- Post-production, e.g.:
  - editing sound, vision and copy
  - proofreading
  - fact checking /verifying sources used
  - adding narration
  - adding graphics or images to support/illustrate facts within content
  - adding captions
  - crediting sources.

**Topic C.4 Legal and ethical issues when producing factual media products**

Learners will understand the legal and ethical considerations relevant to their chosen media sector, e.g.:

- crediting sources
- verifying research
- substantiating facts
- releases and permits for filming in public
- clearances and permissions to use copyrighted material
- confidentiality, anonymity and privacy where appropriate
- libel and defamation
- editorial guidelines appropriate to the format
- codes of practice per sector (due impartiality and due accuracy)
- regulations appropriate to the sector, e.g. Ofcom.

**Learning aim D: Review own factual digital media production****Topic D.1 Evaluating own finished product**

- Use of codes and conventions in own work:
  - format conventions
  - technical conventions
  - appropriate content
  - justification of use of codes and conventions
  - justification of deliberate subversion of codes and conventions.
- Self-evaluation:
  - meeting the aims of the brief
  - original idea (compared with finished product)
  - choices, decisions, revisions
  - fulfilment of purpose
  - strengths (what worked well?)
  - areas for improvement (what could be better?).



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Understand factual media formats			
1A.1 Identify the purpose of a factual media format.	2A.P1 Describe the features and purpose of a factual media format.	2A.M1 Compare the features, content and purpose of two factual media formats from different sectors.	2A.D1 Analyse the ways in which the features and content of two factual media formats from different sectors support the purpose of the products.
1A.2 Outline the content of a factual media product from one sector.	2A.P2 Describe the typical content of two factual media products from different sectors.		
Learning aim B: Understand the technical codes of factual media production			
1B.3 Identify one technical code used in a factual media product.	2B.P3 Describe the technical codes used in two different factual media products.	2B.M2 Compare the use of technical codes in two different factual media products.	2B.D2 Analyse the use of technical codes in two different factual media products, with close reference to appropriate, illustrative examples.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Produce a factual media product</b>			
1C.4 Produce limited research for a factual media product in a chosen sector. #	2C.P4 Produce appropriate research for a factual media product in a chosen sector. #	2C.M3 Produce competent research for a factual media product in a chosen sector. #	2C.D3 Produce detailed, comprehensive research for a factual media product in a chosen sector. #
1C.5 Produce a factual media product demonstrating basic use of codes and conventions.	2C.P5 Produce an adequate factual media product demonstrating appropriate use of codes and conventions.	2C.M4 Produce a competent factual media product demonstrating effective use of codes and conventions.	2C.D4 Produce an imaginative factual media product demonstrating creative use of codes and conventions.
<b>Learning aim D: Review own factual media production</b>			
1D.6 Identify strengths and areas of weakness of own factual media production.	2D.P6 Describe strengths and areas of weakness of own complete factual media production.	2D.M5 Explain the extent to which own, complete factual production has fulfilled the purpose of the original brief.	2D.D5 Evaluate choices made during the production of own factual media product, including how they have enabled fulfilment of the brief and purpose.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the media sector for which the factual media product is to be created (moving image, audio, e-publishing, online, digital games). Centres should ensure (through the brief) that learners are clear about the media sector they are creating their factual media product for. This will be in line with the centre's available resources.

The special resources required to produce a factual media product within each sector will therefore be the same as those listed in each of the corresponding production units.

See *Resources* under Teacher Guidance in:

- *Unit 3: Digital Moving Image Production*
- *Unit 4: Digital Audio Production*
- *Unit 5: Digital Publishing Production*
- *Unit 6: Website Production*
- *Unit 7: Digital Games Production.*

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

It is important that learners are exposed to formats for factual media products across digital media sectors to enable them to appreciate the distinction between factual and fictional media products and to understand the common technical codes used in factual production. However, learners will produce only one factual production for one sector. At the higher levels learners will demonstrate this through detailed and comprehensive textual analysis of existing factual media products. It is essential that learners apply their understanding from learning aims A and B to inform the production process in learning aim C.

#### Learning aim A: Understand factual media formats

**For 2A.P1:** learners will describe the features and purpose of a factual media format from a chosen sector (for example TV, where the format is a documentary). They will be able to describe its features accurately, for example a fly-on-the-wall type and the intended purpose of this.

**For 2A.M1:** learners will compare, using examples, the features, content and purpose of two factual media formats from different sectors. Comparisons will be detailed and accurate. For example, the learner may identify that *Newsnight* is an example of a factual TV format with a purpose to inform by using investigative reports and facts rather than opinion. They may compare the features of *Newsnight* with *Bowling for Columbine*, a film documentary which uses subjective features such as a voiceover from the presenter to achieve its purpose of promoting a political viewpoint.

**For 2A.D1:** learners will analyse how the features and content of at least two factual media formats from different sectors (moving image, audio, digital games, publishing, websites) support the purpose of the media products. The analysis will include a detailed exploration, for example, in *Newsnight* of interview techniques, the presentation of facts, and use of expert input to determine how the format achieves its purpose to inform.

At this level the learner will pinpoint details of features and content from their selected factual media formats, for example that the presenter is sat centrally in a panel discussion and acts as the 'voice of reason' to guide the audience. The difference between Merit and Distinction is that the learner has gone further than comparing features and content and has used their analysis to show how the purpose of the product is achieved.

**For 1A.1:** learners will identify the purpose of one factual media format but with limited context or understanding. The purpose will be vague with no justification of how it is achieved.

**For 2A.P2:** learners will investigate the content of factual media products from different sectors (moving image, audio, digital games, publishing, websites) describing the factual content and verifiable sources of information. They will describe typical content broadly but not deeply. For example, the learner will be able to describe interviews with experts and eyewitness accounts from on-the-scene reporters as typical content of TV news programmes.

**For 1A.2:** learners will outline, possibly in list form, the typical content of one type of media product from one sector. Outlines will be brief, for example listing the typical content of TV news reports but with limited or no attempt to relate this content to other similar products within the sector.

### **Learning aim B: Understand the technical codes of factual media production**

Learners are only required to know the technical codes related to the sector and format detailed in the given brief. This understanding will inform the production of their own factual media product for learning aim C.

**For 2B.P3:** learners will describe the key technical codes used in two different factual media products. Descriptions will be broad and brief but the terminology used to describe the technical codes will be expressed accurately. Learners may, for example, if looking at TV news programmes, say how 'the news presenter is always in the studio talking directly to the camera.'

**For 2B.M2:** learners will select existing factual media products from their chosen sector and will compare the key technical codes used in each. This will lead to a comparative study or a contrasting study depending on the products chosen. Learners will compare the use of the technical codes noting any similarities or differences. The learner may, for example, compare Channel 4 news with BBC news and identify a pattern in how technical codes are used: of studio presenters talking directly to camera, followed by a series of cutaways to reporters *in situ* performing a piece to camera, often with a voiceover. Terminology will be expressed accurately.

**For 2B.D2:** learners will analyse the key technical codes used in the construction of different factual media products and how they relate to the respective sector and format. In addition to the evidence for 2B.M2, there will be a deeper analysis of the interrelation of the technical codes. The learner may, for example when analysing the codes of TV news programmes, comment on how cutaways from the studio to reporters *in situ* and their use of direct address and voiceover work combine to create a sense of authority which is appropriate for a news format – whose purpose is to inform. The learner will provide illustrative examples which are detailed and expressed accurately.

**For 1B.3:** learners will identify one key technical code used in a specific factual media product from a chosen sector, for example when talking about a TV news programme they may state, 'they (always) start with the headlines'. There will be little or no justification when identifying the codes.

### Learning aim C: Produce a factual media product

**For 2C.P4:** learners will produce appropriate research into a factual media product by carrying out relevant but not detailed research tasks. The learner may, for example, watch a small range (two or more) of factual TV news programmes and take some notes about the factual content and use of technical codes and conventions in preparation for producing their own TV news item.

**For 2C.M3:** learners will produce research in more detail than for 2C.P4. The difference between Pass and Merit is that competent research will be demonstrated through not only using a wider range of research techniques and recording observations to identify existing codes and conventions, but also through the quality and range of samples. The learner may, for example, watch a wider range of factual products and make more detailed annotations/notes when recording their observations. The improved quality of the samples will make their research more reliable and therefore competent in terms of informing their own production.

**For 2C.D3:** learners will produce detailed, comprehensive research into a factual media product through using techniques and recording observations that are comprehensive in scope. Building on work for 2C.M3, the learner may, for example, watch factual TV programmes targeting their specified audience to gain a more nuanced appreciation of the types of content, codes and conventions used. Recording of their observations will be thorough and precise.

**For 1C.4:** learners will produce limited research into a factual media product which is in the same format as their own intended production. This may mean that not all research is relevant or complete. Learners may, for example, watch one TV news report and make basic notes, identifying some specific features of the programme.

**For 2C.P5:** learners will need to have demonstrated adequate pre-production, production and post-production skills to produce a factual media product. The learner may use one source to research the facts for a filmed news report, conduct a basic interview to use in the news report and then use another source to check the factual content from the interview. The final product will show an adequate understanding of, and an attempt to apply, appropriate technical codes (for example contain a direct piece to camera and a cutaway shot). The final factual media product may not be 'polished' but it will communicate factual content and the learner will have taken adequate account of the relevant legal and ethical issues related to their production.

**For 2C.M4:** learners will demonstrate competent pre-production, production and post-production skills to produce a factual media product. This may include, for example, using more than one source to collect facts and figures, conducting two interviews to enhance objectivity, and adding graphics or images to support or illustrate the checked facts within the content. The final product will show a sound understanding and effective application of codes and conventions (for example the use of 'noddies' during the interview(s) and pieces to camera from a reporter in *situ*). The factual content will be communicated clearly in the finished product. The learner will have shown competence in considering the legal and ethical issues related to their product, and there will be some attempt to resolve them, for example to avoid libel identities will have been changed in the programme.

**For 2C.D4:** learners will demonstrate imaginative pre-production, production and post-production skills to produce a factual media product that can be easily understood. The finished product will be 'polished' and the learner will demonstrate imaginative use of technical codes through the successful application of a range of appropriate key technical codes (for example voiceover narration to explain factual content displayed in a graphic, multiple cutaways to different locations) throughout the finished product. Learners will also give a considered and detailed account of the relevant

legal and ethical issues related to the production. This would be evidenced through research into the legality or ethics associated with their own factual media production, e.g. a news report on animal rights. The learner may, for example, show evidence of having verified facts across different sources and attempted to disguise any vulnerable participants either through name changes or through technical distortions.

**For 1C.5:** learners should produce a basic factual media product which, despite being incomplete or poorly executed, shows some attempt to communicate factual content. Their pre-production, production and post-production skills will be minimal and inconsistent and may sometimes impede the production process. Basic use of codes and conventions will be demonstrated through the application of one or more key technical features (for example a direct piece to camera or interview) although these may not always be executed successfully. There will be minimal or no consideration of legal and ethical issues.

#### **Learning aim D: Review own factual media production**

**For 2D.P6:** learners will describe how their factual media production has worked well and where there are areas for improvement, but these will be general rather than detailed observations. The explanation will usually be linear and quite functional in tone.

**For 2D.M5:** learners will explain the strengths of their factual media production and will be able to show how these strengths enabled the requirements of the brief to be met and the production's purpose achieved. The learner will be able to explain what areas of the production worked well and areas for improvement in detailed rather than general terms. The learner may, for example, observe that the including of charts and graphs, whilst conventional for the format, made the factual content difficult to understand, and they might discuss how the same information could have been explained better by including an additional voiceover.

**For 2D.D5:** learners will evaluate the choices made during their factual media production and how those choices enabled the fulfillment of the brief and purpose. Choice of format, technical codes and content will be justified clearly. The learner will be able to pinpoint crucial parts of the decision-making process that led to the strength or weakness of the production, for example the decision to interview an industry expert and a layperson as being key to why the production was successful. Learners will be able to reflect on areas for improvement and contextualise decisions in terms of the tension between the need for factual accuracy and the logistics of production, for example they wanted to devote more of the piece to one interview but needed to include two for balance. The evaluation will be fluent and insightful.

**For 1D.6:** learners will identify what they consider a strength and a weakness in their factual media production. Work will be brief and will contain many subjective comments, which are not necessarily evidenced through the content.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
	Social Networking in School/College: A 3-minute Factual TV Report	Your school/college has signed up to take part in the BBC Schools Report project. The BBC has asked schools and colleges to produce factual reports on the impact of social networking within the school/college environment. It wants a 3-minute TV report which will inform viewers about the subject. The report must be balanced and adhere to BBC standards for factual reporting.  You will produce a 3-minute TV report to fulfill this brief.	
2A.P1, 2A.M1, 2A.D1, 1A.1, 2A.P2, 1A.2		You will research existing factual media formats and produce a report on their key features and typical content.	Report/presentation/essay with images/clips.
2B.P3, 2B.M2, 2B.D2, 1B.3		You will deconstruct the technical codes and conventions used in existing factual TV reports and present these findings.	Notes/annotations/recordings of observations. Report/presentation of findings.
2C.P4, 2C.M3, 2C.D3, 1C.4, 2C.P5, 2C.M4, 2C.D4, 1C.5		You will undertake appropriate research in preparation for producing your own TV report. You will then produce a 3-minute TV report using appropriate codes and conventions.	Photocopies/hard copies/screenshots to evidence research.  Video of complete report/teacher observation record.
2D.P6, 2D.M5, 2D.D5, 1D.6		You will evaluate your TV report once it is completed and present this to the BBC.	Recorded video commentary over completed report/recorded commentary to camera/recorded commentary on podcast/short essay/illustrated report.





# Unit 21: Deconstructing Media Products

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever considered how much work goes into constructing a media product? Media producers spend months considering every last detail of their product and how it can communicate its message to the target audience. Choice of colour, font, layout, genre, character, costume, tone of voice – everything is meticulously constructed, even in non-fiction or factually-based material.

In motor mechanics, engineers believe that the best way to understand a car is to take it apart. The same principle applies to media products. By deconstructing these products we can start to understand how ‘the media’ works and how it can influence the way audiences perceive things. Messages conveyed through the media can be powerful and the impact of these messages, both good and bad, can be seen in society.

In other units in this qualification you will *construct* media (usually your own media product), but in this unit you will *deconstruct* it, taking apart existing media products to help you understand their purpose and effect in more detail.

There are a lot of factors that media producers must consider before producing a product and you too will need to consider each one of these. The various media sectors and the products they make are wide ranging and the industry, as a whole, is competitive. In order to ensure a product’s success the producer needs to think about all elements, from conventions, style, content and layout to audiences, and how to reach them.

In this unit you will be able to use the knowledge of concepts you gained in *Unit 1: Media Sectors and Audiences* to practically examine existing examples of media products and develop skills in ‘reading’ media texts. This will help you to enhance the construction of your own media products.

## Learning aims

In this unit you will:

- A understand how content is used in media products
- B know how stylistic features are used to communicate media messages
- C investigate the communication of messages through media products
- D explore the effects of media messages.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand how content is used in media products</b></p> <p><b>Topic A.1 Media products for deconstruction</b></p> <ul style="list-style-type: none"> <li>Media product types by sector, e.g.:             <ul style="list-style-type: none"> <li>film/video (films, trailers, documentaries, adverts, corporate or training videos)</li> <li>TV (drama, adverts, light entertainment shows, music videos, news programmes, factual programmes)</li> <li>audio (adverts, drama, news and current affairs, light entertainment, podcasts, movie soundtrack)</li> <li>publishing (e-magazines, e-newspapers, posters, flyers, adverts, fan websites, official websites for TV or films)</li> <li>websites (personal, corporate, business, promotional)</li> <li>digital games (entertainment, educational, fitness, simulations).</li> </ul> </li> </ul> <p><b>Topic A.2 Content of media products</b></p> <p>The content of the media product will depend on the chosen sector and format.</p> <ul style="list-style-type: none"> <li>Purpose of content:             <ul style="list-style-type: none"> <li>to communicate, e.g. from a certain perspective</li> <li>to educate, e.g. health campaigns, quiz shows</li> <li>to inform, e.g. flyers, leaflets</li> <li>to entertain, e.g. fiction, reality TV</li> <li>to highlight social issues, e.g. newspaper reports</li> <li>to persuade, e.g. adverts</li> <li>to promote, e.g. a particular viewpoint or commodity.</li> </ul> </li> </ul> <p>The type of content will depend on the sector(s) chosen for deconstruction.</p> <ul style="list-style-type: none"> <li>Types and features of content, e.g.:             <ul style="list-style-type: none"> <li>fictional types, e.g. TV drama, film, narrative adverts</li> <li>fictional features                 <ul style="list-style-type: none"> <li>story, e.g. tales, jokes, sketches, scenes</li> <li>structure: linear, e.g. beginning, middle and end; non-linear; cause and effect</li> <li>narrative devices, e.g. narrator, flashbacks, flash forwards</li> <li>genre/generic features, e.g. common storylines, themes, representations, endings</li> <li>character</li> <li>themes</li> <li>messages and values</li> </ul> </li> <li>non-fictional (factual) types, e.g. publishing, websites, TV news, non-fiction</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- non-fictional features:
  - copy/reports/articles/information
  - facts
  - opinions (bias)
  - interviews
  - quotes
  - mode of address (direct, personal, informal, formal, authoritative)
  - structure (headlines, order of information, emphasis, round up)
- use of images (moving and still) in fictional and non-fictional media products:
  - to reinforce the messages of the text, e.g. representation, image, genre
  - to communicate instantly (visually).

**Learning aim B: Know how stylistic features are used to communicate media messages****Topic B.1 The style of media products**

Learners will understand how stylistic features are used in their chosen media products to support the intended meaning of the producer.

- Different styles, e.g. realist, modern, urban.
- Use of style to communicate:
  - connecting with reader/viewer/consumer by using audio-visual features which the target audience can relate to
  - connecting style with genre (comedy, horror, romance, adventure, science fiction, western, action)
  - combining style with content to reinforce message.

**Topic B.2 Using style to communicate**

- Stylistic features relating to chosen digital media sector, e.g.:
  - Moving image
    - camerawork, e.g. framing and angle (long shot, extreme long shot, establishing shot, mid shot, extreme close-up, over the shoulder, two person shot, point of view, high angle, low angle), movement (tilting, panning, tracking, slow motion, speed, zoom in, zoom out, crane, handheld)
    - mise-en-scène, e.g. use of costume hair, make-up, props, setting and figure expression
    - lighting, e.g. under, overhead, side, fill, key, low key, shadows, silhouette, functional
    - editing moving images, e.g. pace, rhythm, continuity, cuts, fades, transitions
    - sound, e.g. use of incidental music, bridges, aural motifs, jingles, voiceovers, sound effects, dialogue, levels, perspective
    - colour, e.g. contrast, brightness, black and white, filters, saturation, desaturation, shades, tones.
  - Audio/radio
    - rhythm
    - pace (beat)
    - tone

*continued*

**What needs to be learnt**

- pitch
- dialogue, e.g. formal, informal, colloquial, wide use of vocabulary, informative, subjective, objective
- diegetic sounds
- non-diegetic sounds (specifically in drama)
- music, e.g. genre, incidental, score, background
- silence, e.g. pauses, tension-building techniques.
- E-publishing/printed material
  - page layout (navigation, e.g. well spaced, busy, columns, borders)
  - typography (style of font, e.g. upper case, lower case, house style, bold italics, size, colour)
  - integration of text, e.g. captions, wrapped around images, columns
  - images, e.g. manipulated photographs, user-generated content, paparazzi photographs, drawings, unedited images
  - integration of images, e.g. on page for readability, size of image in context to text.
- Websites
  - navigation
  - layout (links, columns, banners, text)
  - colour, e.g. use of colours, brightness, contrast
  - sound, e.g. types of sound, synchronisation, sound effects
  - icons design, colour, size
  - images, e.g. integration with text, use of moving images, use of animation.
- Digital games
  - genre
  - perspective, e.g. first person shooter, avatar, simulation
  - characters, e.g. exaggerated features, anime, photo realistic, cartoon
  - graphics, e.g. vector, raster, 2D, 3D
  - background, e.g. decorative, movers
  - mise-en-scène, e.g. use of props, costumes, figure expression
  - interactivity, e.g. animations, buttons for actions, scripting and settings.

**What needs to be learnt****Learning aim C: Investigate the communication of messages through media products****Topic C.1 Understanding the messages in media products**

Messages are communicated through the style and content of media products and then interpreted by audiences.

Interpretation of meaning:

- at a descriptive level (denotation)
- associations that the descriptive level implies or suggests (connotation)
- the subject and the associated meaning, e.g. a TV show suggesting IQ levels (subject) are associated with crime (meaning).

**Topic C.2 Ways in which the message is communicated**

- Representation, e.g. groups, people, places, events, brands, national identity.
- Use of positive and negative stereotyping, e.g. gender, social class, race.
- Opinions: bias, perspective, influence, authority.

**Topic C.3 Production context and meaning**

Learners will know that the context within which the media product is produced will affect the message.

- Cultural context: the culture within which the media product has been produced, e.g. national, international, local, religious.
- Social context: dominant attitudes prevalent within a society.
- Historical context: the time or era in which the media product was produced will have an impact on the interpretation of its meaning, e.g. 1990s, during the Olympics 2012.

**Topic C.4 Media production ownership and messages**

Learners will know that whoever is producing or funding the media product has a reason for doing so, and this will influence the message.

- The media producer, e.g.:
  - individual
  - group
  - company
  - organisation.
- Reasons for producing or funding a media product, e.g.:
  - to gain popularity/notoriety/infamy/fame
  - to fulfil a vested interest
  - for political gain
  - for charitable (altruistic) reasons
  - to influence, e.g. people/thoughts/decisions.

**What needs to be learnt****Learning aim D: Explore the effects of media messages****Topic D.1 The effects of media messages**

Learners should be able to consider the effect of messages from one or more media products and sectors on specific audiences and wider society.

- Positive effects and impact, e.g.:
  - using products for a purpose that suits the audience, e.g. to understand, learn, know, affirm
  - own contribution or 'voice' when creating media products, e.g. for minority groups
  - active consumption: the audience acts on, reacts to, responds to, rejects, objects to the messages being interpreted, e.g. joins a protest group
  - positive copycat behaviour: copying behaviour which is socially acceptable/beneficial or from positive role models, e.g. heroism
  - positive emotional triggers e.g. inspiration, pride, empathy, happiness.
- Negative effects and impact, e.g.:
  - creating panic or fear, e.g. sensationalism
  - manipulating audiences, e.g. propaganda
  - belief in false imagery, e.g. representations, stereotypes, manipulated photographs
  - prioritising the importance of issues, individuals, groups of people, e.g. through running order of news stories
  - commercial bias, e.g. creating false need, consumerism, trends
  - passive consumption, e.g. unquestioning audiences, apathy
  - negative copycat behaviour: modes of behaviour shown in the media product that could be mimicked by audiences, e.g. violence, hatred
  - negative emotional triggers, e.g. of inadequacy, jealousy, anger.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Understand how content is used in media products			
1A.1 Identify the purpose of the content in a media product.	2A.P1 Describe the purpose of the content in two media products from different sectors.	2A.M1 Assess the purpose of the content in two media products from different sectors.	2A.D1 Analyse the content of one fictional and one non-fictional media product, including how they achieve their intended purpose.
1A.2 Outline the content of a media product.	2A.P2 Describe the types of content used in one fictional and one non-fictional media product.	2A.M2 Compare the types of content used in one fictional and one non-fictional media product.	
Learning aim B: Know how stylistic features are used to communicate media messages			
1B.3 Identify the style of a specific media product.	2B.P3 Describe the stylistic features used in a specific media product.	2B.M3 Explain the use of stylistic features in a specific media product to communicate a message.	2B.D2 Analyse the use of stylistic features in two media products from different sectors in supporting the intended meaning of the producer.
Learning aim C: Investigate the communication of messages through media products			
1C.4 Identify the message in a specific media product. #	2C.P4 Interpret messages being communicated in a media product. #	2C.M4 Explain messages and how they are communicated in a media product.	2C.D3 Discuss messages and how they are communicated in a media product, including the effect of ownership and context.
1C.5 Outline the contexts which can affect media messages.	2C.P5 Describe how ownership and production contexts affect media messages.	2C.M5 Explain how ownership and production contexts affect media messages, using specific media products as examples.	

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Explore the effects of media messages</b>			
1D.6 Identify one effect of a message in a media product.	2D.P6 Describe how messages in media products may have positive and negative effects.	2D.M6 Explain the positive and negative effects which may result from messages in two existing media products.	2D.D4 Evaluate the impact of positive and negative media messages on specific audiences and wider society, in two existing media products.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.



## Teacher guidance

### Resources

The special resources required for this unit include access to computers and a selection of media texts covering a range of media sectors.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is on deconstructing a range of media texts from various sectors of the industry. Textual analysis is key to the assessment of this unit and as such should be the focus of any assignment built around it.

#### Learning aim A: Understand how content is used in media products

**For 2A.P1:** learners will select two media products from two different sectors and describe how the content within each serves a purpose. For example, learners will say that the purpose of a soap opera is to entertain through its fictional features (which may be described generically) and that the purpose of a newspaper is to inform through its factual features (which may be described generically). At this level it is likely that descriptions will be broad, generic and will not be linked to each other.

**For 2A.M1:** learners will be able to select two media products from two different sectors and assess the purpose of each. For example, learners will assess that the purpose of a soap opera extends beyond merely entertaining, to also informing and educating the audience. Likewise, a newspaper may achieve the same purpose but in different ways. This assessment criterion links with 2A.M2.

**For 2A.D1:** learners will analyse the content of one fictional and one non-fictional product. The analysis will be detailed and will use well-chosen, relevant examples to draw conclusions. The learner will suggest reasons why or how certain content is used to achieve a specific purpose, for example soap operas and newspapers both use sensationalist content to highlight social issues. They will then go on to illustrate exactly how this is achieved through a close analysis of the features of both products.

**For 1A.1:** learners will identify one purpose of the content within a media product with no further explanation of how the purpose is achieved or the features of the content, for example, 'the purpose of the comedy film is to make us laugh'.

**For 2A.P2:** learners will describe the types of content used in one fictional and one non-fictional media product, for example whether it has 'story' features, e.g. characters or 'article' features, e.g. interviews. There will be little depth to the description.

**For 2A.M2:** learners will compare the types of content used within one fictional and one non-fictional media product. The content of the two products should be examined in more detail than for 2A.P2 in terms of type and the features within that type. The learner should draw clear comparisons/contrasts between each product. This assessment criterion links with 2A.M1.

**For 1A.2:** learners will give a broad and generic outline of the type of content found in a media product which is either fictional or non-fictional. For example, they may state that 'news programmes all have headlines and interviews', but will not explore further.

## **Learning aim B: Know how stylistic features are used to communicate media messages**

**For 2B.P3:** learners will describe some of the stylistic features used in a specific media product, for example, 'the vampire website uses lots of red, gothic font styles, even the icons are designed like fangs'.

**For 2B.M3:** learners will go beyond describing to explain the use of stylistic features found in a specific media product, for example, 'the red colour indicates a sense of danger as the user associates it with blood and they may be wary about entering the site, especially as the font appears to creep slowly onto the screen'.

**For 2B.D2:** learners will be able to analyse the use of stylistic features found in two media products from different sectors. The two products may be linked (for example a film and a website for the film) or they may be unconnected. Learners will build on their work for 2B.M3 to illustrate the stylistic features accurately and how they relate to the purpose, for example, 'slow, tracking camerawork and closely framed shots create fear and tension in the viewer, a key purpose of the horror film'.

**For 1B.3:** learners will identify in broad and non-specific terms the style of the media product, for example, 'the website is dark and scary'.

## **Learning aim C: Investigate the communication of messages through media products**

**For 2C.P4:** learners will interpret messages from 'reading' two media products. The interpretation will be generally accurate but will not be explained or explored.

**For 2C.M4:** learners will understand how audiences make associations with certain colours, words and representations and from this will be able to explain how messages are communicated through media products. For example, an advert for a freezer shop including a mid-shot of a 'mum' filling a basket with frozen food, giving the message that it is a woman's role to buy the family groceries.

**For 2C.D3:** learners will be able to discuss and comment on the messages that are being communicated in a media product. Comments will include reference to who owns/pays for the product and why, plus the context in which it was produced, for example during a time of high unemployment. Learners at this level will include detailed reasoning as to how the messages are communicated and refer closely to the media product to support points made. For example, building further on 2C.M4, learners will be able to discuss the fact that the 'mum' in the advert is smiling broadly giving the message that shopping is satisfying. Learners may, for example, discuss the fact that the representation in the advert is an example of stereotyping and could be interpreted as sexist.

**For 1C.4:** learners will accurately identify one message within a product but it will be vague and simply stated, for example the message of the advert is that frozen food is cheap.

**For 2C.P5:** learners will describe the reasons why the owners of productions make the products they do and, in broad terms, how different production contexts can affect or change how the message is communicated. They will describe what is meant by cultural, social and historical context but will give only generic examples, for example the use of certain colours means different things for audiences of different cultures.

**For 2C.M5:** learners will explain how the ownership of production and context can affect the interpretation of messages, using specific media products to illustrate their points. The learner will use relevant details about the ownership of a product, for example the makers of a popular TV music talent programme also own record labels and use the show to persuade viewers to buy records. They will explain all three

areas of production context and how they affect our 'reading' of messages using examples to illustrate their explanations, for example TV shows/adverts which were considered entertaining in the past may now seem offensive.

**For 1C.5:** learners will outline accurately, possibly as a list, the areas of production context which can affect meaning but will not be able to describe these areas in detail or give examples.

### **Learning aim D: Explore the effects of media messages**

**For 2D.P6:** learners will describe, in broad terms, at least one positive and at least one negative effect which is the result of messages communicated through media products. However, they will not refer to specific products. The description will take an overview of effects rather than look at them more closely, for example, 'one negative effect of media messages is that audiences will believe things which may not be true, like stories in newspapers or will copy bad behaviour they see in soap operas like drug taking or stealing. One positive effect is that people might copy good behaviour too'.

**For 2D.M6:** learners will be able to explain both the positive and negative effects which have resulted from the messages communicated in two existing media products. Learners will select relevant examples to explain how the message is communicated and the effects of the message on the target audience, for example an explanation of how size zero models are used in female fashion magazines may include reference to the emphasis on 'cool' through the type of language used and the associated imagery.

**For 2D.D4:** learners will be able to evaluate the impact of the positive and negative media messages that are communicated in two existing media products. Learners will detail the positive and negative effects as well as give reasons why they have the impact they do on a specific audience (for example, teenage girls) and society. Learners will include relevant and well-chosen case studies of existing media products which have been highlighted as having a positive or negative impact on specific audiences and society, for example the negative effect of violence in some video games on teenage boys, and the positive effect of some music videos in bringing people together around the world in a common dance routine.

**For 1D.6:** learners will identify accurately one effect of a message in a media product (either positive or negative), but the identification will be superficial in nature, for example, 'one effect of the media is that people copy behaviour they see on TV'.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
	Total Media Portfolio	<i>Total Media</i> is a mass media conglomerate company with several subsidiary companies that produce a huge range of media products in sectors ranging from e-publication, moving image, audio to video games. As part of its annual audit <i>Total Media</i> is currently looking at media products that are in competition with its own.	
1A.1, 2A.P1, 2A.M1 2A.D1 1A.2, 2A.P2, 2A.M2 1B.3, 2B.P3, 2B.M3, 2B. D2 1C.4, 2C.P4, 2C.M4, 2C.D3 1C.5, 2C.P5, 2C.M5 1D.6, 2D.P6, 2D.M6, 2D.D4		<p><i>Total Media</i> has asked you to look at the content, style, messages and effects of successful media products currently available on the market that are in direct competition with <i>Total Media</i> products.</p> <p>You will need to produce and submit an e-portfolio of evidence that looks at all the above areas in detail.</p> <p>Your portfolio will need to include products from more than one media sector and both fictional and non-fictional products.</p> <p>Your portfolio must be completed individually.</p>	<p>Blog/electronic presentation/written report/essay/podcast.</p> <p>Annotated images/gallery of images with annotations.</p> <p>Archive material (case studies to accompany discussion on effects of media products).</p>

# Unit 22: Final Digital Production Project

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever wanted to create your own music video, radio podcast or photography website? Although most media projects are completed by production teams working to a client brief or a set of guidelines over which they have no control, personal projects are also an important way to develop both organisational and creative skills. It is also a way of experimenting with imaginative new ideas and many innovative, new media products have arisen out of personal innovation or self-initiated projects. This is why the ability to generate a proposal for a new media product, and understand how it might be realised in production terms, is a highly valued skill in the industry.

In this unit you will have the opportunity to develop your own creative digital media product, working either individually or as part of a small team. The form and medium of the project will be up to you and could be a product drawn from any of the digital media sectors: moving image, digital publishing, audio, web production or digital games.

You will be in control of the production process from beginning to end. You will create a proposal for your chosen project idea before managing the planning and production of your digital media product. You will also engage in a review process to assess the quality of the final product and your own performance in creating it.

**Please note: the evidence you produce for this unit must be unique to this unit and may not be submitted for any other assessment criteria in the qualification.**

## Learning aims

In this unit you will:

- A develop an idea for a digital media product
- B produce a proposal for a digital media product
- C create the proposed digital media product
- D review own production work.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Develop an idea for a digital media product</b></p> <p><b>Topic A.1 Ideas for new products</b></p> <p>Learners will work to their own brief and devise an idea for a digital media product based on one or more of the following:</p> <ul style="list-style-type: none"> <li>• demand (a perceived gap in the market, i.e. something which audiences indicate they need or which is currently successful)</li> <li>• innovation (something new, i.e. through which a need can be created)</li> <li>• adaptation, development or extension of an existing product (where an existing audience/consumer exists and on which further products can be built)</li> <li>• available resources, e.g. physical, human.</li> </ul> <p><b>Topic A.2 Developing ideas for digital media products</b></p> <p>Learners will develop ideas for a digital media product by researching existing media products relevant to their own product idea.</p> <ul style="list-style-type: none"> <li>• Developing the product:             <ul style="list-style-type: none"> <li>◦ mind maps, mood boards, annotated screenshots of existing products, scanned material, photographs, audio clips (moving image, audio, digital publishing, web production, digital games).</li> </ul> </li> <li>• Sectors on which to base an idea:             <ul style="list-style-type: none"> <li>◦ moving image, e.g. to be distributed as film, TV, video, DVD, internet streaming, downloads (accessible on, e.g. mobile phone, handheld device, tablet, computer)</li> <li>◦ audio, e.g. podcast, radio broadcast, soundtrack, CD, soundscape</li> <li>◦ digital publishing, e.g. e-magazine, e-newspaper, advert, guide/manual</li> <li>◦ web production, e.g. website, micro site, blog, e-commerce, social networks</li> <li>◦ digital games, e.g. instructional, simulation, quiz based, social (accessible on e.g. consoles, PCs, handheld, mobile, tablet).</li> </ul> </li> </ul> <p><b>Topic A.3 Product research</b></p> <p>Learners must conduct product research into past, present or new examples of their chosen media product, e.g.:</p> <ul style="list-style-type: none"> <li>• popular products evidenced through, e.g. box office figures, circulation figures, hits, ratings, sales, downloads, word of mouth, trends</li> <li>• previously successful examples of the media product and format, e.g. critically or commercially acclaimed examples</li> <li>• history of product, e.g. development of technologies over time, content, style and format</li> <li>• reactions and responses to new product ideas, e.g. positive, negative, feedback, comments.</li> </ul> <p><b>Topic A.4 Researching the audience or consumer</b></p> <p>Learners should research the potential audience for their product.</p> <ul style="list-style-type: none"> <li>• Audience definitions: profiles, demographics.</li> <li>• Research methods: questionnaires, surveys, interviews, focus groups, vox pops.</li> </ul>

**What needs to be learnt****Learning aim B: Produce a proposal for a digital media product****Topic B.1 Purpose of a proposal document**

Learners need to know the purpose of a proposal document, including:

- who will read it, e.g. potential investors, publishers, commissioning editors
- aims, e.g. to offer a clear idea of the product, its purpose and audience
- tone, e.g. succinct, persuasive, positive
- features, e.g. treatment, synopsis, design documents, outline, logline, tagline.

**Topic B.2 Proposal conventions**

- Report style writing: use of headings, sub-headings, bullet points, tables, diagrams, illustrations, footnotes.
- Consistency: structure, fonts, use of language, specialist terminology.

**Topic B.3 Developmental work**

Learners will be expected to include some evidence of the development of the creative aspects of the proposal. **This will be sector specific**, e.g.:

- moving image, e.g. storyboard, script
- audio, e.g. dialogue/sound script
- digital publishing, e.g. template, page mock-up, photography
- web production, e.g. page mock-ups, site map, wireframes, navigation
- digital games, e.g. design document (game outline, storyboard), functioning demo.

**Topic B.4 Producing a proposal**

Media proposals will generally contain the following sections, some of which are sector specific:

- working title
- product outline: a short description of the nature of the proposed product and its purpose
- target audience
- content – this information will be sector specific:
  - moving image, e.g. synopsis, timeline, treatment, structure, conflict and resolution, style
  - audio, e.g. synopsis, presenters, delivery style, items, features, articles
  - publishing, e.g. flat plans, articles, interactivity, images
  - web production, e.g. storyboard, articles, interactive features, assets (e.g. images, graphics and multimedia, accessibility)
  - digital games, e.g. game outline, character outline, features
- implementation plan:
  - format
  - size/duration, e.g. number of pages, running time
  - schedule
  - proposed budget, e.g. cost/income

*continued*

**What needs to be learnt**

- legal and ethical considerations
- resources
- roles and responsibilities
- research evidence:
  - defining the market
  - audience research feedback.

**Learning aim C: Create the proposed digital media product**

**Each of the following topics will be sector specific and relevant to the learner's own project.**

**Topic C.1 Production management**

- Schedules, e.g. production schedules, GANTT charts, task lists.
- Contingency plans (alternative ideas, e.g. in unforeseen circumstances).
- Health and safety issues, e.g. risk assessments.
- Clearances and copyright issues, e.g. permission forms.
- Roles and responsibilities.
- Resource lists and equipment booking forms.
- Costing/budget breakdowns.
- Communications, e.g. minutes of meetings, emails or memos between team members.

**Topic C.2 Pre-production activities**

- Shaping and refining content, e.g.:
  - scriptwriting
  - storyboarding
  - test shots
  - document set-up
  - assembling pages
  - adding interactive features
  - producing roughs/drafts/mock-ups of page layouts.

**Topic C.3 Production activities**

- Producing relevant content for the developed product and intended audience, e.g.:
  - shoot video
  - record audio
  - source images
  - take original photographs
  - write copy
  - create a game environment, e.g. 2D layout
  - create assets (multimedia content)
  - produce animation
  - create interactive features.

*continued*



## What needs to be learnt

### Topic C.4 Post-production activities

- Refining, e.g.:
  - edit video and audio
  - manipulate images
  - edit written material
  - review published pages.
- Checking and testing, e.g.:
  - proofreading
  - audio levels
  - testing games in an engine (assets show up properly, animation working)
  - testing different platforms, e.g. mobile phone and tablets
  - usability, e.g. readability, navigation, sound levels
  - resolution and size
  - accessibility
  - functionality, e.g. interactive features.
- Problem solving (fixing, amending, correcting, re-editing).

### Topic C.5 Distribution and exhibition

- Distribution, e.g.:
  - rendering audio and video
  - rendering web-pages in different browsers (Safari, Chrome, Internet Explorer, Firefox, Opera)
  - exporting video or audio files in appropriate formats
  - play-out to appropriate format, e.g. file transfer or save to USB, QuickTime file.
- Exhibition, e.g.:
  - publish (e.g. to web, to print, to device)
  - screen/play/broadcast (audio/TV).

## Learning aim D: Review own production work

Learners are expected to reflect on their own production and also use feedback from others to inform their review.

### Topic D.1 Feedback on own production work

- External feedback, e.g.:
  - audience
  - peers
  - client /debrief
  - expert feedback, e.g. teacher/tutor, media professional.
- Self-assessment, e.g. decisions (revisions and justifications), what worked well, areas for improvement, choices made during production, SWOT analysis.

*continued*

### What needs to be learnt

- Sources of information:
  - interim review(s)
  - plans/notes on ideas
  - rough cuts/drafts/mock-ups/prototypes
  - production logs or diaries
  - questionnaires
  - vox pops
  - interviews
  - social media feedback.

### Topic D.2 Review of production process

- Pre-production activities:
  - research
  - planning.
- Production and post-production activities:
  - time management, e.g. meeting deadlines
  - project management, e.g. ordering tasks, managing resources and budgets
  - personal contribution to a group effort
  - technical competence
  - creative ability
  - teamwork.

### Topic D.3 Review of final product

- Compared with original intentions as outlined in the proposal.
- Relevance to target audience.
- Technical quality.
- Aesthetic quality.
- Fitness for purpose, e.g. in terms of content and style.

## Assessment criteria

Level 1		Level 2 Pass		Level 2 Merit		Level 2 Distinction	
Learning aim A: Develop an idea for a digital media product							
1A.1	Outline a basic idea for a digital media product.	2A.P1	Develop adequately an idea for a digital media product.	2A.M1	Develop competently an idea for a digital media product.	2A.D1	Develop comprehensively an idea for a digital media product, utilising product and audience research effectively.
1A.2	Conduct limited research into a digital media product. #	2A.P2	Conduct adequate product and audience research for a digital media product. #*	2A.M2	Conduct competent product and audience research for a digital media product. #*		
Learning aim B: Produce a proposal for a digital media product							
1B.3	Produce a basic proposal for a digital media product with limited use of conventions. *	2B.P3	Produce an adequate proposal for a digital media product using proposal conventions appropriately. *	2B.M3	Produce an effective proposal for a digital media product using proposal conventions competently. *	2B.D2	Produce an imaginative, detailed proposal for a digital media product using proposal conventions creatively.*

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Create a proposed digital media product			
1C.4 Demonstrate basic management of a digital media production.	2C.P4 Demonstrate adequate management of a digital media production.	2C.M4 Demonstrate competent management of a digital media production.	2C.D3 Demonstrate confident management of a digital media production.
1C.5 Use basic post-production techniques to complete a digital media production.	2C.P5 Use appropriate post-production techniques to complete a digital media production.	2C.M5 Use effective post-production techniques to complete a digital media production.	2C.D4 Use creative post-production techniques to complete a digital media production.
1C.6 Prepare a digital media product for distribution.	2C.P6 Use an appropriate distribution platform to exhibit a digital media product.		
Learning aim D: Review own production work			
1D.7 Outline limited external feedback on own production. # *	2D.P7 Produce adequate external feedback on own production. # *	2D.M6 Produce comprehensive external feedback on own production. # *	2D.D5 Evaluate what worked well and areas for improvement in own production project, with reference to external feedback and decisions made during production. *
1D.8 Summarise the decisions made during the production process of own work.	2D.P8 Describe the decisions made during the production process of own work.	2D.M7 Explain the decisions made during the production process of own work.	

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the digital media sector the learner chooses to work in. Appropriate hardware and software must be available to enable learners to complete the production, post-production and distribution of a digital media product in their chosen digital media sector.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

To complete this unit successfully, learners must develop their own proposal and production. It is envisaged that learners will undertake this unit towards the end of the course, having gained the necessary production skills through the specialist units.

Learners can work individually or as part of a small team for this project but assessors should note that where the project is a team production, the proposal must be produced individually, even though it will be based on a team activity. Where a team is working on a joint project, assessors should ensure that each learner has managed enough of the production to enable them to meet all the assessment criteria. Each learner's contribution to the project must be assessed separately.

**Please note: the evidence you produce for this unit must be unique to this unit and may not be submitted for any other assessment criteria in the qualification.**

### Learning aim A: Develop an idea for a digital media product

Learners will need to record the development of their idea for a digital media product starting with their original 'raw' idea. Each research activity undertaken should have a clear aim and a summary of the research findings with a conclusion regarding how the outcomes have shaped the development of the idea for production. Revisions made to the original idea should be logged, with justifications noted.

Evidence for assessment can be presented in a variety of ways including a written report, audio or video recordings, infographics or a blog.

**For 2A.P1 and 2A.P2:** learners will develop an idea for a digital media product through carrying out relevant research activities which are adequate but not fully explored or utilised. The chosen idea should be adequately developed to convey a general sense of the product but will lack depth or detail. Research activities will include some consideration of existing digital media products and formats, and at least one example of audience research, such as a questionnaire or focus group.

**For 2A.M1 and 2A.M2:** learners will develop an idea for a digital media product through carrying out a series of research activities which provide a deeper exploration than at 2A.P2. The chosen idea will be clearly defined through competent development which considers the finer details, e.g. about colours and font size, and shows evidence of decisions and revisions made throughout development. Research activities will include a consideration of existing digital media products, formats and audience research, for example questionnaires and focus groups. The learner's research will be purposeful and they will have used the findings to shape a competent idea for production.

**For 2A.D1:** learners will develop an idea for production through carrying out a comprehensive series of research activities. The chosen idea will be very well defined and visualised clearly through comprehensive development, with justifications for decisions and revisions relating to the product. Research activities will include thoughtful analysis of existing digital media products and formats, past, present or new examples of the chosen product (or a related product), and effective audience research where results are reliable and methods are wide ranging, e.g. focus groups, online questionnaires, social network responses. The learner's research will be effective in the sense that conclusions can be drawn from it to support and shape an imaginative idea for production.

**For 1A.1 and 1A.2:** learners will develop a basic idea for a digital media product through limited research activities. The learner's chosen idea may not be stated clearly. There will be some evidence of research into at least one area. At this level, research activity will be limited and either incomplete or insufficient in scope as the number of research activities undertaken will be quite small. The connection between research findings and the development of the chosen idea is likely to be minimal.

### **Learning aim B: Produce a proposal for a digital media product**

The proposal should be presented as a written report, adopting an appropriate format, style and tone.

**For 2B.P3:** learners will produce an adequate proposal for a digital media product that covers their idea, its audience and how it will be produced. Although typically lacking in detail, the proposal will include a defined target audience, information about the product's content (which should be expressed through appropriate sector-specific developmental work), at least a partial implementation plan and some evidence of research findings. The learner's style, presentation and use of proposal conventions will be appropriate and there will be some use of specialist terminology.

**For 2B.M3:** learners will produce an effective proposal for a digital media product describing their idea, its audience and how it will be produced. The proposal will include a defined target audience, information about the product's content (which should be expressed through competent sector-specific developmental work), a considered implementation plan and a summary of research evidence covering either the market and/or the potential audience. The learner will use stylistic and presentational conventions competently and any specialist terminology will be used with accuracy.

**For 2B.D3:** learners will produce an imaginative, detailed proposal describing their idea, its audience and how it will be produced. The proposal will include a fully defined target audience, thoughtful information about the product's content (which should be expressed through imaginative sector-specific developmental work), a comprehensive implementation plan and a summary of research evidence covering both the market and the potential audience. The learner will use stylistic and presentational conventions creatively and specialist terminology will be used with confidence and accuracy throughout.

**For 1B.3:** learners will produce a basic proposal for digital media product, which will outline their idea, its purpose and target audience. Although the proposal may typically lack detail or be incomplete, it will include some information about the product's audience, content and how it will be produced. The learner will make limited use of appropriate stylistic and presentational conventions and there will be limited use of specialist terminology.

### Learning aim C: Create a proposed digital media product

Evidence of effective project management can take a variety of forms including appropriate documentation, paperwork, production logs, portfolios, audio or video diaries, teacher observation records or witness statements.

The learner's use of production and post-production techniques and technologies can be evidenced through annotated screen grabs, reflections on rough cuts, drafts, mock-ups or prototypes, screen recordings, director's commentaries, blogs, production logs or diaries, sketchbooks, portfolios, evidence of testing, interim reviews, teacher observation records or witness statements and the final product itself (prepared for distribution).

**For 2C.P4:** learners will demonstrate adequate management of the production of their digital media product through providing some but not all documentation and through observation of their production management skills. Documentation will be relevant although typically lacking in scope and detail. The learner will provide sufficient evidence to indicate adequate project management, for example a demonstration of time-based planning, necessary clearances and resource lists.

**For 2C.M4:** learners will demonstrate competent management of the production of their digital media product through providing most but perhaps not all documentation and through observation of their production management skills. Documentation may lack detail but it will cover most areas of project management, for example evidence of time-based planning, health and safety considerations, clearances and resource lists, costing breakdowns and communications with a client, other professionals or team members.

**For 2C.D3:** learners will demonstrate confident and therefore efficient management of the production of their digital media product through providing comprehensive and detailed documentation on all relevant areas of production, e.g. clearances, risk assessments, schedules and through observation of their production management skills. Documentation will be detailed, comprehensive and updated throughout the project, for example competent project management will be shown through evidence that appropriate time-based planning has not only been created but monitored and revised. Similarly, each area of project management, such as contingency planning, health and safety issues, clearances, equipment booking forms, budgets and communications once compiled, will be the subject of review and revision.

**For 1C.4:** learners will demonstrate basic management of the production of their digital media product. Documentation will, in general, be relevant although typically it may be incomplete or disorganised, for example schedules that only cover part of the production or a partial resource list.

**For 2C.P5:** learners will generate, shape and refine content using appropriate post-production techniques and technology to make the proposed product. However, the end result may lack polish, imagination, finesse or an appropriate length/size or duration. The final product will resemble the one the learner proposed but it will not be fully suitable for the intended purpose or target audience.

**For 2C.M5:** learners will generate, shape and refine content using a range of effective post-production techniques and technology to make the proposed product. Although the end result will be polished and imaginative, it will perhaps lack creative flair, finesse or judicious editing. The final product will match the one the learner proposed and will be mainly fit for purpose and relevant to the target audience.

**For 2C.D4:** learners will generate, shape and refine content using a range of confident and creative post-production techniques and technology to make the proposed product. The end result will demonstrate sufficient imagination, artistic flair and interesting content to maintain the interest of the audience. The final product will closely match the one the learner proposed and will be fully fit for purpose and appealing to the target audience.

**For 1C.5:** learners will generate, shape and refine content using basic post-production techniques and technology to make the proposed product. The final product may not resemble the one the learner proposed and its fitness for purpose will be limited.

**For 2C.P6:** learners will prepare the completed product for distribution and exhibition through an appropriate platform, relevant to their chosen sector. For example, the learner will have exported, rendered or published files in appropriate formats so the product will work as intended and can be distributed appropriately.

**For 1C.6:** learners will prepare the completed product for distribution and exhibition, although there may be issues regarding the exporting, rendering or publishing of project files that mean the product will not necessarily work as intended, hindering appropriate distribution.

### **Learning aim D: Review own production work**

The review can take a variety of forms such as a written report, blog, director's commentary, audio recording, video recording, screen recording or presentation.

**For 2D.P7:** learners will produce adequate external feedback from appropriate sources in order to inform their review. The learner will have gained feedback from at least two external sources, for example the target audience and client.

**For 2D.M6:** learners will produce comprehensive external feedback from a range of sources in order to inform their review. The learner will have generated extensive information sources such as interim reviews, questionnaires, social media feedback and interviews. They will have gained meaningful feedback from more than two external sources, for example the target audience, the client and an appropriate expert.

**For 1D.7:** learners will gather limited external feedback to inform their review. There will be limited evidence either from their own sources of feedback, such as interim reviews, rough cuts/drafts/mock-ups/prototypes or production logs, or from other sources, for example the target audience, client or an appropriate expert (or teacher/tutor).

**For 2D.P8:** learners will describe the decisions made during the production process which led to the final outcome. Descriptions will cover decisions, revisions and refinements made at different stages within the production process, for example research, planning, production, post-production and distribution, e.g.: 'I decided to film inside and use extra lighting'. Learners who have worked as part of a team must describe their own individual contribution to the production process. The learner may describe the technical or aesthetic choices which were made but will not justify or explain why these decisions were made.

**For 2D.M7:** learners will explain the decisions made during the production process which led to the final outcome. Explanations will be detailed and will cover significant decisions made at various stages within the production process, for example research, planning, production, post-production and distribution. Learners who have worked as part of a team must explain their own individual contribution to the production process. The explanation of the final product should consider the original intentions as outlined in the proposal. The learner should explain the final product in terms of its technical and aesthetic quality, its relevance to the target audience and its fitness for purpose. At Merit level explanations will be detailed will be illustrated with pertinent examples but there will be little reflection on whether the decisions made were entirely successful or on lessons learnt.



**For 2D.D5:** learners will evaluate both the strengths and areas for improvement of the final product and the production processes leading up to it. The evaluation will be thoughtful, and at times perceptive, and will cover significant decisions and revisions made at each stage within the process of production, including research, planning, production, post-production and distribution and will include an element of 'lessons learnt', especially in light of external feedback. Learners who have worked as part of a team must evaluate their own individual contribution to the production process and also the challenges of working within a team. The review of the final product should analyse the final outcome in relation to the original intentions as outlined in the proposal and the views contained within the external feedback. The learner will support their evaluation with by well-chosen, precise and detailed references to the work.

**For 1D.8:** learners will summarise some of the decisions made during the production process in relation to the final product. The majority of the comments will be relevant but simply stated and lacking detail. Learners who have worked as part of a team may struggle to comment on some of their own individual choices during the production process.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
	The Innovate Project	National media company <i>Backbone Media</i> has asked students around the country to design an exciting new digital media product.  <i>Backbone Media</i> are calling it the 'Innovate Project' and are asking for original and imaginative products that 'break the mould'.	
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2	The Research Groundwork	<p><i>Backbone Media</i> has asked for an idea based on appropriate research findings. You will need to conduct both primary and secondary research into:</p> <ul style="list-style-type: none"> <li>• past, present and new examples of digital media products in at least one digital media sector</li> <li>• different formats and markets within your chosen digital media sector(s)</li> <li>• products that have been commercially successful within the sector and those that have been critically acclaimed</li> <li>• how products and technologies within the sector have changed over time</li> <li>• audience preferences</li> <li>• audience responses to your idea(s).</li> </ul>	<p>A research plan detailing the intended research activity within an appropriate timescale.</p> <p>For each research activity, the learner should provide evidence of:</p> <ul style="list-style-type: none"> <li>• the aim of the research activity</li> <li>• the research methodology or context</li> <li>• a summary of the findings</li> <li>• some conclusions about what has been learnt/how the findings may shape the development of the learner's idea(s).</li> </ul> <p>The chosen idea should be defined/refined at the end of the research period.</p> <p>Evidence for assessment can be presented in a variety of formats, e.g. a written report, audio or video recordings, blog.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.3, 2B.P3, 2B.M3, 2B.D2	The Proposal	<p>You have been asked by <i>Backbone Media</i> to write a proposal for your digital media product to present to their Creative Director.</p> <p>The proposal should include detailed information and contain the following:</p> <ul style="list-style-type: none"> <li>• a working title</li> <li>• product outline</li> <li>• target audience</li> <li>• content (including sector-specific development work)</li> <li>• an implementation plan.</li> </ul>	<p>The proposal should be presented in an appropriate style and written format, adopting the conventions of a written report and maintaining a consistent layout.</p> <p>All the evidence for learning aim B should be contained within the proposal document.</p>
1C.4, 2C.P4, 2C.M4, 2C.D3, 1C.5, 2C.P5, 2C.M5, 2C.D4, 1C.6, 2C.P6	The Digital Production Project	<p>You must now manage the production of your chosen product.</p> <p>You will have to engage in the appropriate production and post-production activities to complete your digital media product.</p> <p>Finally, you must prepare your product for distribution or exhibition.</p>	<p>Evidence of effective project management can take a variety of forms including appropriate documentation, paperwork, production logs, portfolios, audio or video diaries, teacher/tutor observation records or witness statements.</p> <p>The learner's use of production and post-production techniques and technologies can be evidenced through annotated screen grabs, reflections on rough cuts, drafts, mock-ups or prototypes, screen recordings, director's commentaries, blogs, production logs or diaries, sketchbooks, portfolios, evidence of testing, interim reviews, teacher/tutor observation records or witness statements and the final product itself (prepared for distribution).</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.7, 2D.P7, 2D.M6, 1D.8, 2D.P8, 2D.M7, 2D.D5	The Review	<p>You will need to conduct a review of your project. You should gather feedback from the following sources:</p> <ul style="list-style-type: none"> <li>• the target audience</li> <li>• the client</li> <li>• experts (such as a teacher/tutor or other media professional)</li> <li>• your peers</li> <li>• your own sources (such as notes on plans, interim reviews, roughs, production logs or diaries, annotations on production work, self-evaluations).</li> </ul> <p>In your review you should:</p> <ul style="list-style-type: none"> <li>• evaluate the impact of the choices you made throughout the whole process of production</li> <li>• analyse the final product in terms of its fitness for purpose, relevance to the target audience, technical and aesthetic quality and the extent to which it compares with your original intentions (as laid out in the proposal).</li> </ul>	The review can take a variety of appropriate forms such as a written report, blog, director's commentary, audio recording, video recording, screen recording or presentation.

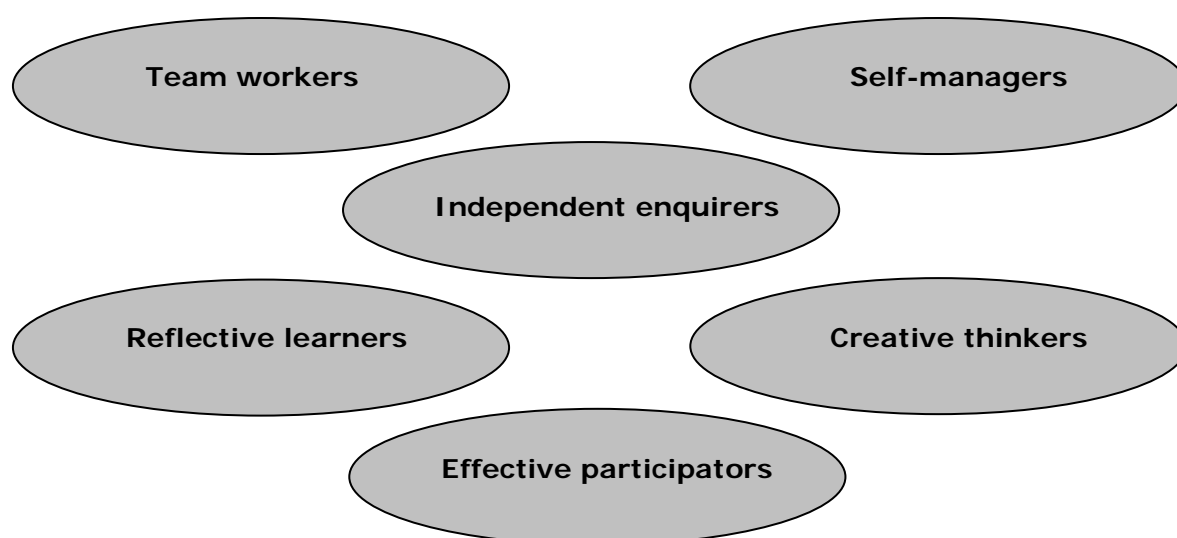
# Annexe A

## Personal, learning and thinking skills

### A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that is indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

## The skills

### Independent enquirers

#### Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

#### Young people:

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

### Creative thinkers

#### Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

#### Young people:

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

### Reflective learners

#### Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

#### Young people:

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

### Team workers

#### Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

#### Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership roles
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

### Self-managers

#### Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

#### Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed.

### Effective participators

#### Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

#### Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

### Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

#### Key:

- ✓ indicates opportunities for development
- a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
1	✓	✓				✓
2	✓	✓	✓	✓	✓	✓
3		✓	✓	✓	✓	
4		✓	✓	✓	✓	
5		✓			✓	
6		✓	✓		✓	
7		✓	✓		✓	
8	✓	✓				✓
9		✓	✓		✓	
10		✓	✓		✓	
11		✓	✓		✓	
12		✓			✓	
13		✓			✓	
14		✓			✓	
15		✓			✓	
16		✓			✓	
17		✓			✓	
18		✓			✓	
19		✓	✓			
20		✓	✓			
21		✓				
22		✓	✓		✓	



# Annexe B

## Level 2 Functional Skills

### Functional Skills standards for English Level 2

<b>Speaking, listening and communication</b>
Make a range of contributions to discussions in a range of contexts, including those that are unfamiliar, and make effective presentations
<b>Reading</b>
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions
<b>Writing</b>
Write a range of texts, including extended written documents, communicating information, ideas and opinions, effectively and persuasively

### Functional Skills standards for mathematics Level 2

<b>Representing</b>
<ol style="list-style-type: none"> <li>1. Understand routine and non-routine problems in familiar and unfamiliar contexts and situations</li> <li>2. Identify the situation or problems and identify the mathematical methods needed to solve them</li> <li>3. Select a range of mathematics to find solutions</li> </ol>
<b>Analysing</b>
<ol style="list-style-type: none"> <li>1. Apply a range of mathematics to find solutions</li> <li>1. Use appropriate checking procedures and evaluate their effectiveness at each stage</li> </ol>
<b>Interpreting</b>
<ol style="list-style-type: none"> <li>2. Interpret and communicate solutions to multistage practical problems in familiar and unfamiliar contexts and situations</li> <li>3. Draw conclusions and provide mathematical justifications</li> </ol>

## Functional Skills standards for ICT Level 2

<b>Using ICT</b>
<ol style="list-style-type: none"> <li>1. Plan solutions to complex tasks by analysing the necessary stages</li> <li>2. Select, interact with and use ICT systems safely and securely for a complex task in non-routine and unfamiliar contexts</li> <li>3. Manage information storage to enable efficient retrieval</li> </ol>
<b>Finding and selecting information</b>
<ol style="list-style-type: none"> <li>1. Use appropriate search techniques to locate and select relevant information</li> <li>2. Select information from a variety of sources to meet requirements of a complex task</li> </ol>
<b>Developing, presenting and communicating information</b>
<ol style="list-style-type: none"> <li>1. Enter, develop and refine information using appropriate software to meet requirements of a complex task</li> <li>2. Use appropriate software to meet the requirements of a complex data-handling task</li> <li>3. Use communications software to meet requirements of a complex task</li> <li>4. Combine and present information in ways that are fit for purpose and audience</li> <li>5. Evaluate the selection, use and effectiveness of ICT tools and facilities used to present information</li> </ol>

## Mapping to Level 2 Functional Skills

This table shows where a **learning aim** in a unit is of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. Centres may identify further opportunities arising in their own programmes in addition to those identified below, for example group work, research, employment-related activities and work experience.

**Key:** a letter, e.g. A, indicates the learning aim where there are opportunities for development; a blank space indicates no opportunities for development

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
1			C						
2	A, B		A						
3	A		C				B		
4	C		A						
5		B	C				A		
6							C		
7							B, C		
8		B							
9			A, D				C		
10			A, D				C		
11			A, D				C		
12			A				B		

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
13			A				B		
14		A	A, B				B		
15			A, B		B		A, B		
16							B		
17							B		
18				B					
19			D			D	C		
20	A		D				C		
21									
22	A					B, D	C	A	

## Annexe C

### Synoptic assessment

Synoptic assessment in these qualifications is embedded throughout the assessment criteria across the units of study. The mandatory units provide the essential knowledge, understanding and skills required in the creative digital media production sector and underpin the content of the optional specialist units.

In addition, there is a further mandatory unit in the Diploma, *Unit 22: Final Digital Production Project*, that is specifically designed to allow learners to draw together all the themes and skills gained from other units of study and apply them to planning and carrying out a project.

Learners studying these qualifications are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria. These include:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of the creative digital media production sector
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how topics relate to one another, and how each may contribute to different creative digital media production context or situations
- making and applying connections to particular creative digital media production contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence they have presented
- being able to suggest or apply different approaches to creative digital media production contexts or situations
- synthesising information gained from studying a number of different creative digital media production activities
- applying knowledge, skills and understanding from across different units to a particular creative digital media production situation, issue or case study
- using specialist creative digital media production terminology where appropriate
- demonstrating analytical and interpretation skills (of evidence and/or results) and the ability to formulate valid well-argued responses
- evaluating and justifying their decisions, choices and recommendations.



## Annexe D

### Summary of units in the BTEC Level 1/Level 2 First in Creative Digital Media Production

The BTEC First suite in Creative Digital Media Production contains four qualifications:

**Award (120 GLH), Certificate (240 GLH), Extended Certificate (360 GLH) and Diploma (480 GLH).**

The smaller qualifications are 'nested' within the larger qualifications, which means that learners may take a smaller-sized qualification, then top up to a larger size without repeating the units already achieved in the smaller size.

This table lists each unit in the suite and how it is used within individual qualifications, i.e. is the unit mandatory (Mand), optional specialist (Opt) or not included (—).

**Key:** Mand – Mandatory; Opt – Optional specialist; — indicates where the unit does not appear in the qualification

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
1	Digital Media Sectors and Audiences	30	Mand	Mand	Mand	Mand
2	Planning and Pitching a Digital Media Product	30	Mand	Mand	Mand	Mand
3	Digital Moving Image Production	30	Opt	Opt	Opt	Opt
4	Digital Audio Production	30	Opt	Opt	Opt	Opt
5	Digital Publishing Production	30	Opt	Opt	Opt	Opt
6	Website Production	30	Opt	Opt	Opt	Opt
7	Digital Games Production	30	Opt	Opt	Opt	Opt
8	Media Industry in Context	30	—	Mand	Mand	Mand
9	Digital Editing for Moving Image	60	—	Opt	Opt	Opt
10	Digital Photography for a Media Product	60	—	Opt	Opt	Opt
11	Animation for Digital Media	60	—	Opt	Opt	Opt
12	Digital Audio Editing	30	—	Opt	Opt	Opt

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
13	Graphic Design for Digital Media	30	—	Opt	Opt	Opt
14	Writing for Digital Media	30	—	Opt	Opt	Opt
15	Digital Games Testing	30	—	Opt	Opt	Opt
16	Digital Art for a Media Product	30	—	—	Opt	Opt
17	Digital Audio Mixing	30	—	—	Opt	Opt
18	Lighting for Moving Image	30	—	—	Opt	Opt
19	Advertising Production	60	—	—	—	Opt
20	Factual Media Production	60	—	—	—	Opt
21	Deconstructing Media Products	60	—	—	—	Mand
22	Final Digital Production Project	60	—	—	—	Mand



## Annexe E

### Structure: Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production

The Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production is taught over 120 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the two mandatory units, and a choice of optional specialist units to reach a total of 120 GLH.

Pearson BTEC Level 1/Level 2 First Award in Creative Digital Media Production			
Unit	Mandatory units	Assessment method	GLH
1	Digital Media Sectors and Audiences	External	30
2	Planning and Pitching a Digital Media Product	Internal	30
<b>Optional specialist units</b>			
3	Digital Moving Image Production	Internal	30
4	Digital Audio Production	Internal	30
5	Digital Publishing Production	Internal	30
6	Website Production	Internal	30
7	Digital Games Production	Internal	30



## Annexe F

### Definitions of words used in assessment criteria grids for internally assessed units

Some words in the assessment criteria grids have particular meanings in the media sector. For clarification, definitions are given below for these words.

Assessment word	Definition
<b>Adequate</b>	Satisfactory or acceptable in quality or quantity.
<b>Analyse</b>	Examine methodically and in detail, typically in order to interpret.
<b>Appropriate</b>	Selection and use of materials, equipment and processes in ways that reflect a creative aim, brief or theme.
<b>Assess</b>	Give careful consideration to all the factors or events that apply and identify which are the most important or relevant.
<b>Compare</b>	Identify the main factors relating to two or more items/situations, and explain the similarities and differences, and in some cases say which is best and why.
<b>Competent</b>	Having the necessary skill or knowledge to do something suitably or sufficiently, in amount or extent.
<b>Comprehensive</b>	Full, covering a range of factors, related to goals, briefs or objectives.
<b>Confident</b>	Demonstrate secure application of skills or processes.
<b>Create</b>	Design a plan, proposal or outline to illustrate a concept or idea.
<b>Creative</b>	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
<b>Describe</b>	Give a clear description that includes all the relevant features – think of it as ‘painting a picture with words’.
<b>Develop</b>	Bring out potential/formulate.
<b>Discuss</b>	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
<b>Effective</b>	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
<b>Evaluate</b>	Bring together all information and review it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.
<b>Explain</b>	Provide details and give reasons and/or evidence to support an argument.
<b>Identify</b>	Indicate the main features or purpose of something.
<b>Imaginative</b>	Develop ideas and concepts in new, engaging and inventive ways.

Assessment word	Definition
<b>Interpret</b>	Give a meaning based on evidence
<b>Justify</b>	Give reasons or evidence to support an opinion.
<b>Outline</b>	Provide a summary or overview or a brief description.
<b>Produce</b>	Develop and express a concept/idea or put together a product/document.
<b>Summarise</b>	Articulate briefly the main points or essential features.
<b>Systematically</b>	Using a methodical approach, adopting a system.
<b>Use</b>	Apply terms/theories/concepts/techniques/planning to a situation or a problem.



# Specification

## BTEC FIRST CREATIVE DIGITAL MEDIA PRODUCTION

**Certificate**  
**Extended Certificate**  
**Diploma**

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