

Unit 6: Critical Approaches to Creative Media Products

Unit code:	Y/600/6612
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to develop learners' understanding of how media producers create their products for targeted audiences. It also aims to develop their critical and personal understanding of these products. Looking at media production from these perspectives will give learners a more focused approach to their own production work.

● Unit introduction

The media sector is diverse and continually developing. Across the sector media producers develop distinct products which serve a specific purpose and function. These media products have developed over time in response to changes in society, culture and technology and, more specifically, in response to changing attitudes within the industry to its audiences, and to changes in the tastes and interests of those audiences. In order to work successfully in any of the media industries it is vital that those entering the sector understand how an industry thinks about its audiences when constructing products and how those products are received by the target audiences. This means being able to think critically about the products others professionals are making or have made.

The unit enables learners to consider the dynamic relationship between media producers and their audiences. Learners will explore the way producers think about and target specific audiences, looking at both how producers create products for audiences and how audiences use and respond to those products.

Learners will then look at how meaning is carried by media products by considering how we 'make sense' of them, bearing in mind that there are many ways to approach a media product and many ways to 'read' it. Learners will have the opportunity to think about their own responses to a range of media products using appropriate analytical techniques.

● Learning outcomes

On completion of this unit a learner should:

- 1 Understand how media producers define audiences for their products
- 2 Understand how media producers create products for specific audiences
- 3 Understand how media audiences respond to media products
- 4 Be able to develop responses to media products.

Unit content

1 Understand how media producers define audiences for their products

Defining audiences: quantitative audience research, eg BARB, RAJAR, ABC; qualitative audience research, eg focus groups, questionnaires, face-to-face interviews; audience profiling, eg socio-economic status, psychographics, geodemographics, age, gender, sexual orientation, regional identity, mainstream, alternative, niche

2 Understand how media producers create products for specific audiences

Addressing audiences: selection of content, eg words, images, sound, sequences, colours, fonts; construction of content, eg narratives, layout, captions, anchorage; codes and conventions, eg linguistic, visual, audio, symbolic, technical; modes of address

Audience feedback: eg focus groups, audience panels, trialing and testing, reviews, complaints

3 Understand how media audiences respond to media products

Audience theory: hypodermic needle model; uses and gratifications theory; reception study; passive or active consumption

Effects debates: eg effects of exposure to explicit sexual or violent content, effects of advertising, health concerns; censorship debates

Responses: negotiated; preferred; oppositional; participatory; cultural competence; fan culture

4 Be able to develop responses to media products

Critical approaches: eg content analysis, semiotic analysis, structuralism,

Genre: according to production technology, eg film, video, audio, print, digital; distribution method, eg television, cinema, radio, internet, CD, iPod, mobile phone, home computer, hand-held consoles; generic codes and conventions (content, style, symbolic, cultural, technical); changes over time, eg in audience, ideological shifts, re-definition, obsolescence, spoof, pastiche, parody

Narrative structures: narrative, eg single strand, multi-strand, closed, open, linear, non-linear; alternative narrative; enigma; climax; equilibrium

Representation: negative; positive; of social groups; of social issues; stereotyping; presence and absence

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe how media producers define audiences with some appropriate use of subject terminology [IE]	M1 explain how media producers define audiences with reference to detailed illustrative examples and with generally correct use of subject terminology	D1 comprehensively explain how media producers define audiences with elucidated examples and consistently using subject terminology correctly
P2 describe how media producers create products for specific audiences with some appropriate use of subject terminology [IE]	M2 explain how media producers create products for specific audiences with reference to detailed illustrative examples and with generally correct use of subject terminology	D2 comprehensively explain how media producers create products for audiences with elucidated examples and consistently using subject terminology correctly
P3 describe how media audiences respond to media products with some appropriate use of subject terminology [IE]	M3 explain how media audiences respond to media products with reference to detailed illustrative examples and with generally correct use of subject terminology	D3 comprehensively explain how media audiences respond to media products with elucidated examples and consistently using subject terminology correctly
P4 present a descriptive response to a media product with some appropriate use of subject terminology. [IE]	M4 present a discussion of a media product with reference to detailed illustrative examples and with generally correct use of subject terminology.	D4 present an analysis of a media product with supporting arguments and elucidated examples, and consistently using subject terminology correctly.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

When teaching this unit, tutors may choose to focus on media products from various industries or on products from one industry. This will depend on factors such as the programme being followed, resources and tutor expertise. Where the programme is based upon an endorsed title (or pathway) the unit ideally should be contextualised within that endorsed title in such a way that the content covered reflects the production work that learners are engaged in.

The purpose of this unit is to enable learners to understand how media producers construct and target their range of products at specific audiences. In addition, learners will develop a range of critical strategies for responding to these media products and making sense of their meaning, whilst at the same time being able to explain how other readers in the audience might be responding to or using these products. The range of critical strategies will vary, depending on the industry and its products and on learners' previous knowledge and understanding of the media. Whatever the range, it is essential that learners understand the dynamic between producers, the media product and the audience, so it is here where the focus of the teaching should lie

Teaching of this unit should take place in a context which helps learners to think like media professionals. A range of scenarios, role plays, mock interviews and group or team based approaches can encourage this. It is also valuable to establish contact with media professionals. This might be links with local or national media organisations which provide opportunities for visits. However, as it is often difficult to take large groups out it might be easier to ask media professionals to speak to groups of learners in the classroom, focusing specifically on the relationship between production and consumption within their industry and on targeting particular audiences.

The content associated with learning outcome 1 might best be presented to learners directly by the tutor, this being followed up with small research projects to gather information about audiences in terms of various categories, or to construct audience profiles for given products.

To work on outcome 2, learners might undertake a case study of two differing products, one which has been produced by a small independent company, ideally with a niche or alternative audience, and another produced within the commercial mainstream. For example, it might be useful to take a high budget film produced in Hollywood by a leading film production company and compare it to a low budget production by an independent or alternative film maker, or a radio documentary and compare that to a BBC Radio 5 Live sports feature. Learners should consider in their groups how the different producers constructed their products for their specific audiences, and how those audiences are addressed or interpellated by the products. Learners should consider such things as the social and economic status, the ages, the geographical locations, and the interests and lifestyles of the targeted audience.

Work for learning outcome 3 can involve fieldwork. Surveys, questionnaires and focus groups based around specific examples of media programmes and products can prove useful when looking at the effects debate.

Work on learning outcome 4 should present learners with opportunities to engage with a range of texts either within a chosen industry or across the sector. Learners can work in pairs to evaluate the usefulness of a particular analytical strategy such as a semiotic reading approach. Each pair should be directed towards applying their reading approach to different media products. For instance, where the programme is not based around a specified pathway, different pairs could be given a radio drama, the front cover of a computer magazine, a computer game, a film trailer, the title sequence of a popular television sitcom or soap opera. Within a programme that is following an endorsed title, care should be taken to ensure that the groups each have a different kind of product for example, in a Games Development programme, a children's computer game, an educational computer game, and a mobile phone game.

Learners should be given the same questions to work through before bringing the pairs back to a whole class discussion. During these whole group sessions learners can begin to consider and debate their own responses to the products they have analysed. Both the pair presentations and the whole group discussion must be recorded so that individual learners have evidence of the work they have done in their own portfolios.

Learning outcome 4 requires learners to work on media genres. At this level, it is important that learners understand how genres are constructed with their recognisable codes, narrative structures and representations. This might be better achieved through the study of one genre in a given medium rather than by covering several, as the latter approach might well result in superficial work.

Leading on from the sessions about audiences, learners should consider their own expectations as media audiences for a given genre. Class discussions and debates about learners' own consumption tastes and patterns can develop and generate an interesting class profile and will begin to address most of the unit content around media audiences.

Alternatively a group might work on a range of television genres with pairs of learners considering what audiences expect of soaps, reality television, sitcoms and television documentaries. They might look at how characters are created on-air in radio through the codes and conventions of specific genres such as soaps, one-off dramas, or book readings. Learners can then go on to use these ideas to generate a list of codes and conventions and what purpose the genre has for its intended audience. In this way learners begin to understand how one genre is defined and what makes it distinctive from other genres.

These sessions can then lead to a sustained focus on how genres develop over time. Approaches may vary depending on whether learners are approaching the unit outcome from the perspective of one media sector, or from several. The class might break up into different groups in order to work on a specific genre. All groups will work towards understanding the codes and conventions of their identified genre, the audience and purpose of the genre and how the genre has changed over a period of time. Learners need to know that genres are dynamic and constantly redefine themselves to find new audiences and remain relevant. There is scope to consider how genres merge, cross fertilise and use parody and pastiche.

Where learners are focusing on more than one sector, they could consider how a particular genre works across several mediums – for example, the horror genre in comics, periodicals, television and film. This group work can take the form of annotated sketchbooks with examples of media products, storyboards with detailed annotations of camera angles, scripts with aspects of narrative structure and representation written in, or tasks around proposals and treatments in response to briefs or commissions, all of which will encourage engagement with issues of media genres in an industrial context.

Learners should consider narrative insofar as it allows them to engage with the codes and conventions of their chosen genre. A study of different film genres will touch upon the distinct narrative structures which determine the genre. Consideration of narrative could raise questions about why, on the one hand, some television genres are developing very similar narrative codes whilst on the other, some are evolving into such hybrid genres as the docusoap and the docudrama. An understanding of how narrative works in the codes and conventions of magazines will consider the extent to which certain features such as 'letters to the editor,' the 'problem page' and single articles develop particular narrative structures.

Learners should focus on representational issues depending on the media product they are analysing, for example, the various representations of 'masculinity' found in men's lifestyle magazines. Forming an understanding of changing representations of characters and issues in television sitcoms and soaps is also useful in approaching questions about the redevelopment and redefinitions of representations. Other examples are women in Film Noir, youth in soaps, short films and sitcoms, celebrities in newspapers and magazines, and the 'ordinary person' in reality television. Games and interactive media are a new arena for understanding representation and learners could consider issues such as how gender is constructed and represented, who is present or absent, and who is positively and who negatively represented within the narrative of a large-scale computer game.

NB: This mandatory unit has been designed so that it can be taught in the context of all the endorsed titles (or pathways) in the BTEC Nationals in Creative Media Production. If centres are unsure about how to cover or interpret any of the content in relation to a particular endorsed title they should contact Edexcel.

Outline learning plan

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

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

Topics and suggested assignments and activities
Introduction to the unit and unit assessment.
Introduction to audience research: <ul style="list-style-type: none">• quantitative audience research (audience ratings and measurement panels)• qualitative audience research (focus groups, questionnaires, face-to-face interviews)• audience classifications (socio-economic, psychographics, mainstream, alternative, niche). Group then analyse own television viewing habits and lifestyles (using questionnaires) and summarise data gathered.
Assignment 1 – Defining Media Audiences <p>Working in groups of three learners will apply the above three audience research methods to a film in order to identify the audience.</p> <p>Learners will work as a group to:</p> <ul style="list-style-type: none">• gather statistical data on product• prepare to apply the three research methods to the product• apply the research methods. <p>Each learner will individually collate and analyse the information gathered from each method.</p> <p>The group will meet to compare and take notes on each other's analyses.</p> <p>Individually learners will prepare and give a presentation explaining:</p> <ul style="list-style-type: none">• how methods have been used to research audiences for the product• conclusions of research (defining audiences in terms of given classifications)• correlation between quantitative and qualitative information• how successful her/his method was compared with others.
Introduction to construction of media products for specific audiences through class analysis of a magazine's codes and conventions. <ul style="list-style-type: none">• selection of content (words, images, colours, fonts)• construction of content (narratives, layout, captions, anchorage)• codes and conventions (linguistic, visual, symbolic) (two sessions)• modes of address.

Topics and suggested assignments and activities

Assignment 2 – Media Products and their Audiences

Working in a group learners will apply the above analysis methods to a lifestyle magazine and test their conclusions against audience responses to the magazine. They will then individually produce reports on their findings.

Working as a group learners will:

- analyse construction of the magazine
- construct a questionnaire on audience responses to magazine
- apply questionnaire.

Working individually learners will:

- collate and analyse the information gathered
- produce report.

Introduction to theories of audience responses to media:

- audience theory (passive or active consumption, hypodermic needle model, uses and gratifications theory) (two sessions)
- responses (negotiated, preferred, oppositional, participatory)
- effects debates (effects of exposure to explicit sexual or violent content, effects of advertising).

Assignment 3 – Audience Response and Behaviour

Working individually, learners will research effects of 'shoot-em-up' computer games on 16-18 year olds.

Learners will:

- read handouts on the background literature
- construct a questionnaire
- apply questionnaire
- collate and analyse information gathered
- prepare presentation
- write article for a fanzine on effects of 'shoot-em-up' games on 16-18 year olds.

Introduction to analysis of computer games through group discussions and classroom analysis of games:

- critical approaches (content analysis, oppositional analysis) (two sessions)
- genre (production technology, distribution method, generic codes and conventions)
- narrative (closed, open, linear, non-linear, enigma, climax)
- representation (stereotyping, presence and absence of social groups)
- learners identify genres of computer games through cataloguing them into a grid based on genre characteristics.

Topics and suggested assignments and activities

Assignment 4 – Analysis of a Computer Game

Learners have been commissioned to write a critical article on a chosen category of game for a games magazine.

Learners will:

- select appropriate games for analysis
- play games critically, taking notes
- analyse genre characteristics
- analyse narrative structures
- analyse representation of characters
- write article.

Unit learning and assessment review.

Assessment

Evidence for assessment

Evidence for achievement of all four learning outcomes can be presented in similar ways – reports, presentations, structured audio or audio-visual statements, video or audio diaries, personal websites and recordings of discussions, group work, and class debates. There is also scope for learners to keep detailed diaries and logs of interviews and meetings with professionals cross-referenced to specific tasks around the criteria. Presentations must be recorded for the purposes of internal and external verification.

Supporting evidence for the achievement of learning outcome 4 could be provided through the application of the codes and conventions of a genre in a practical context, such as storyboards, front covers or posters with annotations, or other larger media products. If this approach is adopted, in order to achieve the merit grade learners will need to explain, with reference to specific aspects of their work or examples of what they have done, why they have acted as they have. In order to achieve the distinction grade they will need to show precisely how this exemplification demonstrates the application of the concept or procedure, and must be able not only to explain but also to justify their actions.

It is also vital that when the practical approach is taken, evidence is clearly labelled to relate it to the assignment it derives from and it must be supported by documentation which indicates clearly where individual learners are achieving the criteria and at what level they are reaching them. Learners must be able to support their production activity with some sort of verbal elaboration, whether written or oral. It is important to remember that this is not a production or technical unit, but one in which the emphasis is on developing critical approaches and skills. Learners must, therefore, be given opportunities to articulate their ideas and understanding in some form. If evidence derives from conversations between a tutor (or assessor) and the learner the conversations must be recorded in audio or audio-visual form, or in writing. If the tutor's assessment is recorded in writing (as witness or observation reports) care must be taken to ensure that at least 50 per cent of such assessments are subject to internal verification.

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

NB: tutors should remember that whilst this unit lends itself to group work, any materials intended as evidence for assessment must be clearly the work of the individual learner who submits it.

Application of grading criteria

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

Pass

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

P1: learners will provide basic descriptions of media audiences for specific products using the terminology of audience categorisation with some uncertainty and will describe or apply, at a basic level, methods used by media organisations to gather information about these audiences and to construct profiles of them.

P2: learners will correctly describe aspects of media products which address a specific audience, and they will also correctly define that audience, albeit without detail. They will not, however, show how or why the aspects described are specific to the audience defined, relying rather on unsupported assertions such as, 'The formal type of language used in *The Independent* appeals to middle-aged, well educated people of social groups A and B.'

P3: learners will outline correctly the major audience theories (for example, the hypodermic needle model and uses and gratifications theory) but they will not apply them to specific texts with any certainty. They will correctly describe some work done on effects of the media, but any attempts to theorise effects or draw conclusions about how to deal with what are perceived as ill effects will rely on simple, unsupported assertions such as, 'Advertisers know that their adverts have the effect of increasing sales or they wouldn't waste their money on it, so I think advertising junk food to children should be banned.'

P4: learners will outline reasonable but simple responses to specific texts employing some recognisable critical methodology. They will correctly describe the main codes and conventions of a genre and will make some attempt to address narrative and representation but they will not link these to the audience or to specific examples from the texts considered. Typically, pass grade learners will be least successful when dealing with narrative conventions, and explorations of representational issues will not go beyond unsupported assertions or statements. There will be no detailed exemplification from the texts and no support for opinions, which will remain at the level of assertion.

P1, P2, P3 and P4: any exemplification offered will be highly generalised (for example, a film, computer game, television programme or newspaper will be cited without any detail being picked out). Evidence will show a basic understanding of subject-specific terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

Merit

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

M1: learners will explain how the major systems of categorisation of media audiences (for example, socio-economic status and lifestyle or psychographics) work and what each one is able to tell those who use it – that is, they will be able to say what system is useful for what purpose. They will explain how media organisations gather information and how they use it to construct profiles of their audiences, or they will gather such information and use it to construct audience profiles. They will also explain what the profiles are used for.

M2: learners will show with reference to detailed examples how products are constructed to appeal to the audiences they are intended for, and will give detailed descriptions of the audiences at which products are aimed. They might note, for example, 'The more formal type of language used in *The Guardian* is illustrated in this article on the budget; this appeals to people who tend to be well educated and well-off, and who are

usually in the type of job which puts them in social groups A and B. They probably work in areas like law, the media and education, so they are comfortable with formal written English.'

M3: learners will give detailed explanations of the major audience theories (for example, the hypodermic needle model and uses and gratifications theory) and will be able to make some comments on the strengths and weakness of these models. They will refer in some detail to work done on effects of the media and will be able to use that work to draw conclusions about how to deal with what are perceived as ill effects, noting for example, 'X observed that male college learners were less likely to sympathise with victims of rape after they had watched sexually violent movies, so this argues for keeping such safeguards as the film certification system.'

M4: learners will apply a specific critical approach with some focus to explain a personal response to media products. Detailed examples will be given but learners will not elucidate these examples to show how they illustrate the points they support. Learners will talk about a genre in such a way as to show how the distinctive codes and conventions of that genre define it, how they relate to the genre and what sort of pleasures they might derive from it. Learners will understand, for example, that audiences recognise the formulaic and often very predictable outcomes of genres, and will derive much of their pleasure from that. Explorations of narratives and representational issues will go beyond superficial points and learners will be able to discuss some of the issues raised by this aspect of genres.

M1, M2, M3 and M4: learners will provide clearly relevant and detailed examples to illustrate their explanations, but will not elucidate these examples to show how they illustrate the points they support. They will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

Distinction

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

D1: learners will critically evaluate the different methods of categorisation of media audiences – that is, they will compare, assess and discriminate between them, being able to say which method is the more useful for given purposes. They will provide fuller and more extensive explanation of how media organisations gather information and how they use it to construct profiles of their audiences, or will use research methods effectively to gather substantial information about an audience and construct a substantial profile of that audience.

D2: learners will explain in detail how media products are constructed to appeal to the audiences they are intended for, illustrating points made with well-focused, detailed examples, and drawing out of their examples precisely what it is about them that exemplifies the points they illustrate. They will give full descriptions of the audiences at which products are aimed, audience classifications being clearly understood and applied with confidence and subtlety. They might note, for example, '*The Guardian* markets itself to people who work in the law, the media and education and, as these are jobs which often require reading and writing reports, its readers are comfortable with formal written English. *The Guardian* therefore uses formal, complex language which is a kind of elaborated code. This is well illustrated in the article on the budget. Phrases like '....' and '....' allow more than one view of the event to be formed and this suits people who tend to be well-educated (to degree level usually) and who therefore are usually in the type of job which puts them in social groups A and B or, in terms of psychographics, are achievers. These are also people who like to think about things for themselves and not have opinions pushed at them.'

D3: again, explanations of the major audience theories (for example, the hypodermic needle model and uses and gratifications theory) will be fuller and more extensive with better application of examples and provision of argument to support points made. Learners will compare audience research models evaluating the strengths and weakness of these models. They will refer in detail to work done on effects of the media and will be able to use that work to draw well-considered conclusions about how to deal with what are perceived as ill

effects, noting for example, 'X observed that male college learners who watched large numbers of sexually violent movies became what he called morally desensitised, and were less likely to sympathise with victims of rape than a control group who had not watched these films. He found no evidence, however, that watching violent movies actually made these learners violent so we have to be very careful about how we interpret effects research.'

D4: discussion of the chosen products will be sophisticated, showing how, for example, symbolic codes and conventions are exploited when representing character. Explorations of narratives and representational issues will be sophisticated, an analysis of film noir, for example, considering a range of points around the representation of women in the context of the roles of women in 1950s society and issues of male representations such as the 'crisis of masculinity'. Learners will justify points made using supporting arguments or evidence, and develop ideas critically (that is, compare, assess and discriminate).

D1, D2, D3 and D4: learners will justify points made using supporting arguments and examples, and will draw out of an example precisely what it is about that exemplifies the point it illustrates. Better application of examples and provision of argument to support points made, plus the higher quality expression, will discriminate between this level and the merit. Technical vocabulary will be secure and used correctly and confidently at all times.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1 M1 D1	Assignment 1 – Defining Media Audiences	Learners conduct research to identify the audience for a film.	<ul style="list-style-type: none"> • All preparatory documentation. • All research data and information. • Notes on group meeting. • Presentation slides and notes. • Recording of presentation.
P2 M2 D2	Assignment 2 – Media Products and their Audiences	Learners conduct research to identify audience responses to a lifestyle magazine.	<ul style="list-style-type: none"> • Analysis of product. • Questionnaire. • Collated results from questionnaire. • Report.
P3 M3 D3	Assignment 3 – Audience Response and Behaviour.	Learners write an article for a computer fanzine.	<ul style="list-style-type: none"> • Questionnaire. • Collated results from questionnaire. • Finished article.
P4 M4 D4	Assignment 4 – Analysis of a Computer Game	As above.	<ul style="list-style-type: none"> • All notes on game-play. • All notes on analysis of games. • Finished article.

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

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

Essential resources

Centres should develop their own library of resources, including print, audio, moving image, interactive media products and computer games as appropriate to their programme.

Employer engagement and vocational contexts

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

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

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.businesslink.gov.uk – local, regional business links
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network
- www.warwick.ac.uk/wie/cei/ – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Indicative reading for learners

Textbooks

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Baylis P, Holmes P, Starkey G – *BTEC National in Media Production* (Heinemann Educational, 2007) ISBN 978-0435499198

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

Branston G, Stafford R – *The Media Students Book* (Routledge, 2006), ISBN 978-0415371438

Briggs A, Copley P – *The Media: An Introduction* (Longman, 2002) ISBN 978-0582423466

Clark V, Jones P, Malyszko B, Wharton D – *Complete A-Z Media and Film Studies Handbook* (Hodder Arnold, 2007) ISBN 978-0340872659

Gillespie M, Toynbee J – *Analysing Media Texts Issues in Cultural/Media Studies* (Open University Press, 2006) ISBN 978-0335218868

McDonald K – *Film and Television Textual Analysis* (Auteur, 2005) ISBN 978-1903663547

O'Sullivan T, Dutton B, Rayner P – *Studying the Media: An Introduction* (Hodder Arnold, 2003) ISBN 978-0340807651

Taylor L, Andrew W – *Media Studies: Texts, Institutions and Audiences* (Wiley Blackwell, 1999)
ISBN 978-0631200277

Websites

www.asa.org.uk – the Advertising Standards Authority

www.barb.co.uk – Broadcasters Audience Research Board

www.bbfc.co.uk – the British Board of Film Classification

www.englishandmedia.co.uk/mediamag.html – the English and Media Centre

www.imdb.com – a movie database

www.mediaknowall.com – a web guide for media students

www.mediawatchuk.org – campaign for accountability and decency in the media

www.ofcom.org.uk – the regulator of the UK's broadcasting, telecommunications and wireless communications industries

www.rajar.co.uk – official body in charge of measuring radio audiences in the UK

www.vlv.org.uk – the Voice of the Listener and Viewer

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	analysing and evaluating information, judging its relevance and value when analysing media products for research.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Creative thinkers	generating ideas and exploring possibilities when reviewing a media product and identifying styles and creative approaches used creating own ideas for media products and adapting research and reports to new information
Reflective learners	assessing themselves and identifying opportunities and achievements when producing a report on media approaches evaluating report writing and assessment feedback and identifying opportunities and achievements during a presentation on media products
Team workers	collaborating with others to work towards common goals when presenting a media product to the class as part of a group project and analysing a media product as part of a group
Self-managers	organising time and resources and prioritising actions when researching for a written report on media products.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	writing reports and applying research methods
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	writing reports and applying research methods taking part in class presentations exploring, extracting and assessing the relevance of information on websites
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching media data and collating into gathered information and presenting findings
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	researching media data collating into gathered information and presenting findings
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	communicating with other members of a team during group work or on an assignment task

Skill	When learners are ...
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	communicating with other members of a team project
Identify the situation or problem and the mathematical methods needed to tackle it	using estimation and calculation to research audience numbers
Select and apply a range of skills to find solutions	using estimation and calculation to obtain results on audience numbers
Use appropriate checking procedures and evaluate their effectiveness at each stage	
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	
Draw conclusions and provide mathematical justifications	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	working in a group to prepare a presentation on a media product giving a presentation
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching information for assignment reports
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing reports on media approaches and products and completing classroom-based written tasks.