

# Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production

## Specification

First teaching September 2016

Issue 3

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

### **About Pearson**

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

This specification is Issue 3. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

## Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure and knowledge applied in project-based assessments. They focus on the holistic development of the practical, interpersonal and thinking skills required to be able to succeed in employment and higher education.

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We are providing a wealth of support, both resources and people, to ensure that learners and their teachers have the best possible experience during their course. See *Section 10* for details of the support we offer.

## A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.

## Collaborative development

Students completing their BTEC Nationals in Creative Digital Media Production will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.

### Summary of Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production specification Issue 3 changes

Summary of changes made between previous issues and this current issue	Page number
Wording has been added to the Qualification and unit content section to clarify that references in units to regulation, legislation, policies and regulatory/standards organisations can be adapted and updated to reflect changes and variations within the UK.	Page 8
The wording under the synoptic assessment section has been revised to reference synoptic assessment tasks within units.	Page 9
A sentence has been added to the External assessment summary table to clarify the percentage of external assessment within the qualification.	Page 14
Wording has been revised to reference the specific synoptic assessment task/s within units that have been identified for this qualification.	Page 14
The assessment for Unit 1 now uses an electronic template for submission	Pages 14 and 21
Wording has been revised in the Links to other units section in Unit 1.	Page 28
Wording in Section 6 Internal assessment has been revised to further clarify the rules for setting and operating internal assessment.	Page 103

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

# Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production



## Specification

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*First teaching from September 2016*

*First certification from 2017*

Issue 3



# Contents

<b>Introduction to BTEC National qualifications for the creative digital media sector</b>	<b>1</b>
Total Qualification Time	2
Qualifications, sizes and purposes at a glance	3
Structures of the qualifications at a glance	6
Qualification and unit content	8
Assessment	8
Grading for units and qualifications	10
UCAS Tariff points	10
<b>1 Qualification purpose</b>	<b>11</b>
<b>2 Structure</b>	<b>13</b>
<b>3 Units</b>	<b>15</b>
Understanding your units	15
Index of units	19
<b>4 Planning your programme</b>	<b>99</b>
<b>5 Assessment structure and external assessment</b>	<b>101</b>
Introduction	101
Internal assessment	101
External assessment	101
<b>6 Internal assessment</b>	<b>103</b>
Principles of internal assessment	103
Operating internal assessment	103
Setting assessments through assignments	104
Making valid assessment decisions	105
<b>7 Administrative arrangements</b>	<b>108</b>
Introduction	108
Learner registration and entry	108
Access to assessment	108
Administrative arrangements for internal assessment	109
Administrative arrangements for external assessment	110
Dealing with malpractice in assessment	112
Certification and results	114
Additional documents to support centre administration	114
<b>8 Quality assurance</b>	<b>115</b>
<b>9 Understanding the qualification grade</b>	<b>116</b>
<b>10 Resources and support</b>	<b>120</b>
Support for setting up your course and preparing to teach	120
Support for teaching and learning	121
Support for assessment	121
Training and support from Pearson	122
<b>Appendix 1 Links to industry standards</b>	<b>124</b>
<b>Appendix 2 Glossary of terms used for internally-assessed units</b>	<b>125</b>





# Introduction to BTEC National qualifications for the creative digital media sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is part of the suite of Creative Digital Media qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between sizes. The qualification titles are given below.

Some BTEC National qualifications provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses and job roles related to a particular sector. They provide progression either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them.

In the creative digital media sector these qualifications are:

Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production (360 GLH)  
601/7467/5

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production (510 GLH)  
601/7468/7

Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (1080 GLH)  
601/7469/9.

Some BTEC National qualifications are for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and skills, enabling entry to an apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

In the creative digital media sector these qualifications are:

Pearson BTEC Level 3 National Extended Certificate in Digital Film and Video Production  
(603/1910/0)

Pearson BTEC Level 3 National Extended Certificate in Digital Content Production (603/1911/2)

Pearson BTEC Level 3 National Extended Certificate in Digital Games Production (603/1912/4)

Pearson BTEC Level 3 National Diploma in Film and Television Production (720 GLH) 601/7470/5

Pearson BTEC Level 3 National Diploma in Film and Television Visual Effects (720 GLH) 601/7471/7

Pearson BTEC Level 3 National Diploma in Sound Production (720 GLH) 601/7474/2

Pearson BTEC Level 3 National Diploma in Digital Publishing (720 GLH) 601/7472/9

Pearson BTEC Level 3 National Diploma in Digital Games Design and Development (720 GLH)  
601/7473/0.

This specification signposts all the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualification, including the staff development required. A summary of all essential documents is given in *Section 7*. Information on how we can support you with this qualification is given in *Section 10*.

The information in this specification is correct at the time of publication.

## Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

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

BTEC Nationals have been designed around the number of hours of guided learning expected. Each unit in the qualification has a GLH value of 60, 90 or 120. There is then a total GLH value for the qualification.

Each qualification has a TQT value. This may vary within sectors and across the suite depending on the nature of the units in each qualification and the expected time for other required learning.

The following table shows all the qualifications in this sector and their GLH and TQT values.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production</b>	360 GLH (480 TQT) Equivalent in size to one A Level. 4 units of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	The qualification provides a coherent introduction to the study of creative digital media production at this level. Learners develop an understanding of the media industry through analysing media representations and pitching and producing media projects. It is designed for post-16 learners who aim to progress to higher education and ultimately to employment, possibly in the media industries, as part of a programme of study alongside other BTEC Nationals or A levels.
<b>Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production</b>	510 GLH (670 TQT) Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	The qualification is designed for post-16 learners who want to progress to higher education, probably in a media related discipline. It is an opportunity for learners to understand more about the scope of creative digital media production and develop knowledge about the creative media industries. The qualification has been designed as a one year full time qualification, or a full two-year programme when studied alongside further level 3 qualifications.
<b>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production</b>	1080 GLH (1420 TQT) Equivalent in size to three A Levels. 13 units of which 7 are mandatory and 4 are external. Mandatory content (66%). External assessment (41%).	The qualification is designed for post-16 learners who want to study media related degree courses in Higher Education. Learners gain knowledge and understanding of creative digital media production and develop an understanding of how to work within the media industries. Learners can choose to follow a general programme of study, learning digital production skills in a variety of different media or they can chose to follow an endorsed route in Film, Television and Radio or Interactive Publishing and Media or Digital Games. The qualification is intended to be studied over two years as the substantial qualification in a learner’s study programme.

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Certificate in Digital Film and Video Production</b>	360 GLH (480 TQT) Equivalent in size to one A Level. Eleven units of which two are mandatory and one is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital film and video production. Learners develop skills in areas such as single and multi-camera techniques, sound recording and film editing. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education and training.
<b>Pearson BTEC Level 3 National Extended Certificate in Digital Content Production</b>	360 GLH (480 TQT) Equivalent in size to one A Level. Eleven units of which two are mandatory and one is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital content publishing. Learners develop skills in areas such as digital magazine production, image manipulation techniques and coding for web-based media. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education and training.
<b>Pearson BTEC Level 3 National Extended Certificate in Digital Games Production</b>	360 GLH (480 TQT) Equivalent in size to one A Level. Ten units of which two are mandatory and one is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital games production. Learners develop skills in areas such as games engine scripting, 3D modelling and environment and games testing. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education or training.
<b>Pearson BTEC Level 3 National Diploma in Film and Television Production</b>	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of film and television production. Learners gain knowledge and skills in areas such as single- and multi-camera techniques, lighting, sound recording and editing to produce practical film and television projects. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at students looking to progress to employment in this sector.

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Diploma in Film and Television Visual Effects</b>	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 5 are mandatory and 2 are external. Mandatory content (58%). External assessment (33%).	This qualification is designed to give learners a technical understanding of film and television visual effects. Learners produce film and television visual effects through practical projects and gain knowledge and skills in areas such as storyboarding, 2D and 3D animation, compositing and rendering techniques. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.
<b>Pearson BTEC Level 3 National Diploma in Sound Production</b>	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of sound production. Learners produce live radio broadcasts and learn to mix and edit sound for a variety of applications and media through practical projects that develop their audio production skills. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.
<b>Pearson BTEC Level 3 National Diploma in Digital Publishing</b>	720 GLH (945 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of digital publishing. Students gain knowledge and skills in areas such as website production, writing code, digital graphics, photography and image manipulation through practical projects where they produce digital media. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at students looking to progress to employment in this sector.
<b>Pearson BTEC Level 3 National Diploma in Digital Games Design and Development</b>	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of the digital games industry. Learners develop digital games through practical projects in areas such as game engine scripting, 2D and 3D animation, 3D environments and coding for web based games The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.

## Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National in Creative Digital Media Production is shown in *Section 2*. **You must refer to the full structure to select units and plan your programme.**

### Key

Unit assessed externally	M	Mandatory units	O	Optional units	
FTR	Film, Television and Radio	IPM	Interactive Publishing and Media	DG	Digital Games

Unit (number and title)	Unit size (GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
					FTR	IPM	DG
1 Media Representations	90	M	M	M	M	M	M
2 Working in the Creative Media Industry	90			M	M	M	M
3 Digital Media Skills	120			M	M	M	M
4 Pre Production Portfolio	90	M	M	M	M	M	M
5 Specialist Subject Investigation	120			M	M	M	M
6 Media Campaigns	90		M	M	M	M	M
7 Media Enterprise*	60						
8 Responding to a Commission	120	M	M	M	M	M	M
9 App Production	60		O	O		O	O
10 Film Production – Fiction	60	O	O	O	O		O
11 Radio Production – Fiction	60	O	O	O	O		O
12 Website Production	60	O	O	O		O	O
13 Digital Games Production	60	O	O	O			O
14 Digital Magazine Production	60	O	O	O		O	
15 Advertising Production	60		O	O	O	O	
16 Factual Production	60		O	O	O		
17 News Production	60		O	O	O		
18 Storyboarding for Digital Media	60			O	O		

\* These units are available in BTEC National Diplomas

*continued overleaf*

Unit (number and title)	Unit size (GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
					FTR	IPM	DG
19 Scriptwriting	60			0	0		
20 Single Camera Techniques	60			0	0		
21 Film Editing	60			0	0		
22 Interviewing Techniques	60			0	0	0	
23 Stop Motion Animation*	60						
24 Sound Editing	60			0	0		
25 Sound Recording	60			0	0		
26 Writing Copy	60			0		0	
27 Digital Photography	60			0		0	
28 Image Manipulation Techniques	60			0		0	
29 2D Digital Graphics	60			0		0	
30 Page Layout and Design for Digital Media	60			0		0	
31 Coding for Web Based Media	60			0		0	
32 Concept Art for Computer Games	60			0			0
33 2D Animation	60			0			0
34 Game Engine Scripting	60			0			0
35 Multi Camera Techniques	60						0
36 Lighting Techniques*	60						
37 Visual Effects*	60						
38 Sound Mixing	60			0	0		
39 Live Radio Broadcasting*	60						
40 3D Modelling	60			0			0
41 3D Environments	60			0			0
42 Games Testing	60			0			0
43 3D Digital Animation	60			0			0

\* These units are available in BTEC National Diplomas

## Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

The proportion of mandatory content ensures that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued. Learners are expected to show achievement across mandatory units as detailed in *Section 2*.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, research and analysis, which are valued in both higher education and the workplace.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

Centres should ensure that delivery of content is kept up to date. In particular units may include reference to regulation, legislation, policies and regulatory/standards organisations. This is designed to provide guidance on breadth and depth of coverage and may be adjusted to update content and to reflect variations within the UK.

## Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

### Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. Learners must achieve all external units at pass grade or above. Learners are permitted to resit any external assessment only once during their programme.

The styles of external assessment used for qualifications in the creative digital media suite are:

- examinations – all learners take the same assessment at the same time, normally with a written outcome
- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task
- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year. For detailed information on the external assessments please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.



## Internally-assessed units

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate tools/processes etc.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

## Synoptic assessment

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. BTEC learning has always encouraged learners to apply their learning in realistic contexts using scenarios and realistic activities that will permit learners to draw on and apply their learning. For these qualifications we have formally identified units which contain a synoptic assessment task. Centres need to plan appropriate delivery of units with synoptic assessment to ensure that learners would be ready to take assessment as they are expected to be able to draw on a range of content. Synoptic tasks may be in internally or externally assessed units. The particular unit that contains the synoptic tasks for this qualification is shown in the structure in *Section 2*.

## Language of assessment

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 6*.

## Grading for units and qualifications

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or progression to higher education, and successful development of transferable skills. Learners achieving a qualification will have achieved across mandatory units, including external and synoptic assessment.

Units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit.

Qualifications in the suite are graded using a scale of P to D\*, **or** PP to D\*D\*, **or** PPP to D\*D\*D\*. Please see *Section 9* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

## UCAS Tariff points

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

# 1 Qualification purpose

## Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

### Who is this qualifications for?

The Pearson BTEC National Extended Certificate in Creative Digital Media Production has been developed in consultation with Higher Education and is intended to be an Applied General qualification. It is for post-16 learners wanting to continue their education through applied study and who aim to progress to higher education and ultimately to employment, possibly in the Creative Industries. The qualification is equivalent in size to one A level and makes up one third of a typical study programme, normally alongside A levels or other vocational qualifications at level 3. Students wishing to take this BTEC will have successfully completed a level 2 programme of learning with GCSEs or vocational qualifications.

### What does this qualification cover?

The content of the qualification relates directly to the skills and understanding needed for further study in creative digital media production and has been developed in consultation with higher education. Over three units of mandatory content, learners gain a broad understanding of the subject and learn the skills to produce media artefacts. They develop their ability to analyse and deconstruct media images and representations. They learn the communication and planning skills needed to work in teams through vocational media projects.

An optional introductory unit in a particular media sector such as, publishing, games, film or radio, allows learners to create engaging digital media content and platforms.

### What could this qualification lead to?

The qualification is intended to carry UCAS points and is recognised by Higher Education providers as contributing to meeting admission requirements for many courses if taken alongside other qualifications as part of a two year programme of learning, and it combines well with a large number of subjects. It will support entry to HE courses in a very wide range of disciplines, depending on the subjects taken alongside. However, for learners wishing to study an aspect of creative media in HE, opportunities include:

- BA (Hons) Fashion Communications and Promotion (when taken with eg a BTEC Diploma in Fashion Design and Production)
- BEng (Hons) Communication Engineering (when taken alongside eg a BTEC Diploma in Engineering)
- BA (Hons) Marketing and Communication (when taken alongside eg A levels in Business and English Language)

Learners should always check the entry requirements for degree programmes at specific HE providers.

Although a significant proportion of recruitment in this sector is at graduate level by studying this qualification learners develop their communication skills as well as the ability to work collaboratively. They develop their knowledge of digital processes and software through practical projects which would give them an advantage if applying for entry level roles in marketing such as a marketing assistant, media sales as well as working as publishing assistants, updating websites and hosting content.

### **How does the qualification provide employability skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

### **How does the qualification provide transferable knowledge and skills for higher education?**

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- being able to give presentations and being active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- reading varied texts
- audio-visual literacy
- effective writing
- research and analytical skills
- creative development
- preparation for assessment methods used in degrees.

## 2 Structure

### Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production

#### Mandatory units

There are three mandatory units, one internal and two external. Learners must complete and achieve at pass grade or above for all these units.

#### Optional units

Learners must complete at least one optional unit.

Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units – learners complete and achieve all units</b>				
<b>1</b>	Media Representations	<b>90</b>	<b>Mandatory and Synoptic</b>	External
<b>4</b>	Pre-production Portfolio	<b>90</b>	<b>Mandatory</b>	Internal
<b>8</b>	Responding to a Commission	<b>120</b>	<b>Mandatory</b>	External
<b>Optional units – learners complete 1 unit</b>				
<b>10</b>	Film Production – Fiction	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Radio Production – Fiction	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Website Production	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	Digital Games Production	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Digital Magazine Production	<b>60</b>	<b>Optional</b>	Internal

## External assessment

This is a summary of the type and availability of external assessment, which is of units making up 58% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

Unit	Type	Availability
<b>Unit 1: Media Representations</b>	<ul style="list-style-type: none"> <li>Exam onscreen set and marked by Pearson.</li> <li>Two hours.</li> <li>80 marks.</li> </ul>	<b>Jan and May/June</b>  <b>First Assessment May/June 2017</b>
<b>Unit 8: Responding to a Commission</b>	<ul style="list-style-type: none"> <li>A task set and marked by Pearson and completed under supervised conditions.</li> <li>Consisting of Part A and Part B.</li> <li>In Part A learners will be provided with a commission for a media production two weeks before the supervised assessment period.</li> <li>Part B is a task completed in 5 hours under supervised conditions in a period timetabled by Pearson</li> <li>Written submission.</li> <li>75 marks.</li> </ul>	<b>Dec/Jan and May/June</b>  <b>First assessment May/June 2017</b>

## Synoptic assessment

The mandatory synoptic assessment requires learners to apply learning from across the qualification to the completion of a defined vocational task. Within the assessment for *Unit 1: Media Representations*, learners complete an exam onscreen where they will watch and control audio-visual media products and analyse in terms of media messages. Learners will draw on their skills and understanding of media production and consumption from across the qualification to analyse the products and their associated meanings. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In delivering the unit you need to encourage learners to draw on their broader learning so they will be prepared for the assessment.

## Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. See *Section 4* for more information.

## 3 Units

### Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

#### Internal units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
<b>Summary of unit</b>	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
<b>Essential information for assignments</b>	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
<b>Further information for teachers and assessors</b>	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
<b>Resource requirements</b>	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
<b>Essential information for assessment decisions</b>	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
<b>Links to other units</b>	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
<b>Employer involvement</b>	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>



## External units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Summary of assessment</b>	This sets out the type of external assessment used and the way in which it is used to assess achievement.
<b>Assessment outcomes</b>	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
<b>Essential content</b>	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
<b>Grade descriptors</b>	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
<b>Key terms typically used in assessment</b>	These definitions will help you analyse requirements and prepare learners for assessment.
<b>Resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
<b>Links to other units</b>	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.



## Index of units

This section contains all the units developed for this qualification. Please refer to *pages 6–7* to check which units are available in all qualifications in the creative digital media sector.

Unit 1:	Media Representations	21
Unit 4:	Pre Production Portfolio	29
Unit 8:	Responding to a Commission	41
Unit 10:	Film Production – Fiction	49
Unit 11:	Radio Production – Fiction	59
Unit 12:	Website Production	69
Unit 13:	Digital Games Production	79
Unit 14:	Digital Magazine Production	89



# Unit 1: Media Representations

Level: **3**

Unit type: **External**

Guided learning hours: **90**

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## Unit in brief

Learners will consider how different media representations are constructed by media producers to create meaning, messages and values.

## Unit introduction

In this unit, you will study a range of media from different sectors, such as music videos, short film extracts, animation, news programmes, websites, digital games and print adverts in order to explore how meaning, messages and values are constructed through formal and stylistic elements.

All media express messages through representations that shape perceptions and beliefs about what is valued and undervalued in society. Interrogating media representations through a critical framework will expose underlying values inherent in those representations and lead to an understanding of how audiences can resist preferred readings and negotiate their own meanings. To complete the assessment task within this unit, you will need to draw on your learning from across your programme.

This unit will provide a foundation for understanding semiotic analysis and the 'reading' of media texts, which is important when consuming messages and producing representations of your own through the production of media in the optional units. In this unit, you will draw on your learning from across the programme to complete assessment tasks. It also provides an introduction to fundamental media theory and analysis that is the basis for many progression routes at higher education level.

## Summary of assessment

This unit is assessed through an examination onscreen set and marked by Pearson.

The examination will last two hours and will consist of short- and long-answer questions. It will be taken under supervised conditions.

Learners will have access to the unseen media product(s) or extracts during the examination and will be able to engage independently with onscreen material. Learners will use an electronic template to input their written responses.

The number of marks for the paper is 80.

The assessment availability is twice a year in January and May/June. The first assessment availability is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Demonstrate knowledge and understanding of media terminology, semiotics, theories, concepts and messages

Command words: analyse, compare, evaluate, explain, identify, to what extent

Marks: ranges from 1 to 4 marks

**AO2** Apply knowledge and understanding of media concepts, semiotics, theories and formal techniques to constructed representations

Command words: analyse, compare, evaluate, explain, to what extent

Marks: ranges from 1 to 6 marks

**AO3** Analyse media texts to deconstruct representations and decode messages and evaluate their effectiveness and impact

Command words: analyse, compare, evaluate, to what extent

Marks: ranges from 3 to 6 marks

**AO4** Make connections between polysemic messages underpinning media representations and their related values and effects on wider society

Command words: analyse, compare, evaluate, to what extent

Marks: ranges from 2 to 4 marks

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Media messages

#### A1 Media representations in context

How media products construct representations – the media messages conveyed and comparisons of representations across media products.

- Products:
  - film and TV clips
  - advertising
  - games
  - music videos
  - magazines.
- Representations:
  - gender
  - ethnicity
  - age
  - social groups
  - places.

#### A2 Introduction to theories of media representation

How theories of media representation have helped to shape and define the concept.

- *Re-presenting* (Hall):
  - media products as a '*re-presentation*' of reality from the producer's point of view
  - media constructions of 'truth' through cultural and technical codes
  - understanding mediated representations
  - challenging and accepting representations.
- *Stereotyping* (Dyer):
  - positive and negative representations
  - categorisation and hierarchy
  - oversimplification (homogeny) of people and social groups constructed through the use of a few immediately recognisable and defining traits
  - used as shorthand and shortcuts to meaning
  - challenging and evolving stereotypes
  - how identities are constructed, communicated and negotiated.
- *Audience positioning* (Mulvey):
  - representations as a construction to be seen from a certain vantage point (the 'gaze')
  - audience and spectator positioning (to identify or alienate)
  - assumed identity of the audience
  - voyeurism, scopophilia and exhibitionism.

### B Understanding media messages

#### B1 Constructing messages

Media products are constructed to convey messages and values through the process of:

- selection, construction and anchorage
- presence and absence
- encoding.

## **B2 Audience decoding**

Media products are deconstructed as audiences 'read' media material and determine their associated messages.

- Types of reading – preferred, negotiated, oppositional, aberrant.
- Open and closed texts – polysemy.
- Intertextuality.
- Decoding.
- Passive and active viewing – 'hypodermic' and 'uses and gratifications' models.

## **B3 Semiotics: media language**

Semiotic analysis is one approach to understanding the messages and meaning in media products:

- semiotics – signs and symbols which are 'read' by the audience (Ferdinand de Saussure, C.S. Peirce)
- signification – signs, their systems and their role in the construction of meaning when contextualised in a media product
- denotation
- connotation.

## **B4 Expectations and subversion of genre**

The construction of media texts using established codes and conventions:

- audience expectations of genre
- subversion of expectation and its impact
- generic codes – content, theme, setting, characterisation
- subgenres, hybrids and subversions of genre.

## **C Stylistic codes**

### **C1 Camerawork and photography**

The camerawork and photography create meaning and communicate messages through:

- framing – medium shot, close-up, long shot, medium close-up, extreme close-up, medium long shot
- establishing shot or lack of (to locate or disorientate)
- overhead, point of view (POV), two-shot, over shoulder shot, associated POV
- angle – high, low
- height – high, low, mid
- level – straight, canted
- movement – static, pan, whip pan, tilt, track, dolly, crane, hand-held (Steadicam®), zoom, aerial
- composition – aspect ratio, rule of thirds, depth of field (deep and shallow focus), focus pulls
- colour – warm, cold, black and white, multi or monochromatic palette, exposure, filters
- visual effects – green/blue screen, computer-generated imagery.

### **C2 Lighting**

Lighting creates meaning and communicates messages through:

- classic three-point system – key, back, fill
- direction and shadows – overhead, under, side
- colour – warm, cold, natural
- quality – hard or soft, high key, low key.



### C3 Editing

Editing techniques create meaning and communicate messages through:

- narrative sequencing – continuity and non-continuity editing
- image editing techniques – 180 degree rule, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, flashback or forward, intercutting, parallel editing, elliptical editing, montage
- image editing transitions – continuity cuts, jump cuts, fade in and fade out (to black or white) wipe, dissolve
- visual effects – slow motion, fast motion, freeze frame.

### C4 Sound

Sound creates meaning and communicates messages through:

- diegetic and non-diegetic, ambient, synchronous/asynchronous sound
- music – soundtrack, score, incidental music, theme music, sound/musical motifs
- sound effects – Foley sound effects, background
- dialogue – voice-over, mode of address/direct address, accent, tone, rhythm, overlapping dialogue
- sound editing transitions – fade in, fade out, sound bridges, edit on the beat, edit on the cut
- audio effects – reverberation, delay, distortion, echo.

### C5 Design

Media products have carefully crafted visual styles that create meaning and communicate messages through:

- images – *mise-en-scène*, setting, props, costume (hair and make-up), colour, figure expression
- sizing, image manipulation and effects, juxtapositions
- design elements – line, shape, direction, size, texture, colour, 2D, 3D
- design principles – balance alignment, repetition, contrast, space
- perspectives – first person, third person, scrolling, aerial, context-sensitive
- page layout – font, hierarchy of type, typography, white space
- page composition – consistency, visual hierarchy
- gaming worlds – interface and interactive elements.

## D Effects of media messages

### D1 Effects of representation

Each representation carries the values of the producer and shapes the opinions and beliefs of the audience.

- Positive and negative effects:
  - copycat behaviour (positive and negative)
  - education and information
  - socialisation.
- Objectification.
- Stereotypes and archetypes.
- Impact on individuals, groups and society (changes in behaviour, attitudes).
- Reinforcement of an ideology (dominant, counter).
- Challenging dominant ideology.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### **Level 3 Pass**

Learners will be able to demonstrate knowledge and understanding through appropriate references to relevant techniques, theories, and concepts outlined in the unit content. Appropriate arguments and ideas will be included in responses, supported by relevant references to different aspects of media representations within a text. Understanding of the connections between the media representations operating in a text and analysis of their effects and consequences may be present. Questions will be directly addressed and some judgements may be formed around competing debates, ideas and theories where applicable. Learners will use appropriate media terminology, although there may be some inaccuracies.

### **Level 3 Distinction**

Learners will be able to demonstrate accurate and thorough knowledge and understanding of the techniques, theories, and concepts outlined in the unit content. This will be the basis for developed reasoning in responses, supported by detailed textual reference and sophisticated analysis of the effects and consequences of the representations identified within a text. Learners will articulate balanced arguments and justified opinions, leading to reasoned and valid judgements. Questions will be fully addressed and consideration will be given to selected competing debates, ideas and theories where applicable. Learners will use accurate and consistent media terminology throughout their responses.

## Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Analyse	Learners break something down into its components/parts. Consider media representations methodically and in detail in order to interpret the interrelationships between the media text, its context, audience and potential meaning and determine how the interrelationships each contribute to the representation.
Assess	Learners review information then bring it together to form a judgement/conclusion, following the provision of a balanced and reasoned argument.
Compare	Learners articulate the similarities and differences between techniques, theories, purposes and outcomes relating to different media representations.
Evaluate	Learners review information then bring it together to form a conclusion, drawing on evidence, including strengths, weaknesses, alternative interpretations and relevance and significance. Come to a supported judgement of a subject's qualities in context and in relation to specific media representation(s).
Explain	Learners' explanations require a justification/exemplification of a point. It contains an element of reasoning to demonstrate understanding of the concept/topic being explained.
Give	Learners' recall of one or more pieces of information. When used in relation to a context, it determines learners' grasp of factual information presented.
Identify	Learners select and relay information from a given stimulus/resource.
To what extent	Learners show clear details and give reasons and/or evidence to support an opinion, view or argument. It could show how conclusions are drawn (arrived at). For example, 'To what extent might recent...'

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 4: Pre-production portfolio
- Unit 8: Responding to a Commission.

This unit would relate to the teaching of:

- Unit 6: Media Campaigns
- Unit 2: Working in the Creative Industry.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 4: Pre Production Portfolio

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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## Unit in brief

Learners study the requirements of planning and delivering a digital media product, carrying out essential pre-production tasks and creating a pre-production portfolio.

## Unit introduction

This unit will enable you to develop your understanding of the essential pre-production work that takes place as part of a creative media production.

You will gain an understanding of the requirements of the planning stage, from finance and logistics to regulations. Your investigations will help you develop the pre-production skills and experience needed to carry out your own tasks and to produce a digital media product. You will create a portfolio and manage the pre-production for your own creative media production.

The knowledge, skills and experience that you gain in this unit will give you valuable insight into the work that goes on during pre-production, along with transferable creative media production skills. You will be able to make informed decisions about your choices for higher education, training or creative exploration.

## Learning aims

In this unit you will:

- A** Understand the requirements of pre-production of a digital media product
- B** Carry out pre-production for a digital media product
- C** Produce a pre-production portfolio for a creative media production
- D** Review pre-production of a digital media product.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the requirements of pre-production of a digital media product	<b>A1</b> Requirements for a specific media production <b>A2</b> The formats for pre-production processes <b>A3</b> The functions of pre-production processes <b>A4</b> The purposes of pre-production documentation	A report on the format, function and purpose of the processes and documentation essential for pre-production.
<b>B</b> Carry out pre-production for a digital media product	<b>B1</b> Procedures to follow <b>B2</b> Pre-production requirements relevant for a chosen sector	Complete pre-production tasks with appropriate annotations to indicate the tasks undertaken by learners.
<b>C</b> Produce a pre-production portfolio for a creative media production	<b>C1</b> Formats for documenting pre-production <b>C2</b> Contents of pre-production portfolio <b>C3</b> Maintaining a pre-production portfolio	Presentation of a pre-production portfolio containing relevant documentation and annotations.
<b>D</b> Review pre-production of a digital media product	<b>D1</b> Elements of pre-production <b>D2</b> Project management	A written/audio/video summary to document how pre-production was managed.

## Content

### Learning aim A: Understand the requirements of pre-production of a digital media product

#### A1 Requirements for a specific media production

- Types of production: film, television, audio, digital publishing, digital games.
- Finance.
- Sources of finance: private, public, joint financing.
- Requirements of finance: for equipment, crew, transport, materials, clearances, talent, facility hire.
- Logistics.
- Time: deadlines, availability of equipment, availability of personnel, timescales.
- Facilities: production equipment, post-production equipment, facility houses, prop houses, sourcing and costs of facilities.
- Locations: identification; recesses; limitations and risks, e.g. distance, access, cost, weather.
- Personnel: technical crew, actors, extras, contributors, e.g. experts, specialists.
- Materials: type, e.g. original materials, archive and library materials, photo-library materials, sound library materials, internet, assets, audio, script, animatics, graphics, interviews, costumes, properties, recorded music, sources; costs; clearances.
- Adherence to codes of practice and regulation.
- Clearances, e.g. Mechanical-Copyright Protection Society (MCPS).
- Legal, e.g. copyright, health and safety.
- Regulations, e.g. Ofcom, Independent Press Standards Organisation (IPSO), Advertising Standards Authority (ASA).
- Trade unions and professional bodies, e.g. Producers Alliance for Cinema and Television (Pact), National Union of Journalists (NUJ).

#### A2 The formats for pre-production processes

Established industry formats for presenting pre-production work:

- templates for scripts (written/dialogue/sound)
- written or visual storyboards
- written or visual storylines
- page mock-ups.

#### A3 The functions of pre-production processes

- Revising and discounting ideas.
- Visualising content.
- Establishing feasibility (expertise, costs, timescale, logistics).

#### A4 The purposes of pre-production documentation

- Adherence to codes of practice and regulation.
- Administrative requirements, e.g. record keeping, sharing of information among relevant parties.
- Auditing compliance.

### Learning aim B: Carry out pre-production for a digital media product

#### B1 Procedures to follow

- Source available finance.
- Source personnel needed and availability.
- Identify available resources needed.
- Prepare budget and costs.
- Contract personnel.
- Book resources.

- Prepare schedules.
- Health and safety considerations.
- Legal/ethical considerations.
- Risk assess the project.

## **B2 Pre-production requirements relevant to specific media sector**

Consider one of the following sectors.

- Digital moving image production:
  - storyboards
  - shot lists
  - lighting test shots
  - prop/costume/make-up list
  - location scout information, recce photographs
  - shooting schedules
  - script drafting
  - permissions for filming
  - personnel details (names, contact details)
  - equipment booking
  - health and safety (risk assessment)
  - copyright clearances.
- Digital publishing:
  - screenshots
  - asset sources, images, video
  - 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
  - personnel details (names, contact details)
  - equipment booking
  - health and safety (risk assessment)
  - copyright clearances.
- Digital audio production:
  - dialogue/sound script
  - equipment list
  - sound logs
  - timing plans
  - recording schedule
  - sound checks: interior, exterior
  - setting of recording levels
  - personnel details (names, contact details)
  - equipment booking
  - health and safety (risk assessment)
  - copyright clearances.



- Web production:
  - screen shots
  - templates and formats
  - colours
  - font size tests
  - font type tests
  - text and image alignment
  - mock-ups of page layouts, annotation sketches, digital drafts, navigation
  - sitemap
  - sourced assets, videos, images
  - personnel details (names, contact details)
  - equipment booking
  - health and safety (risk assessment)
  - copyright clearances.
- 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)
  - personnel details (names, contact details)
  - equipment booking
  - health and safety (risk assessment)
  - copyright clearances.

### **Learning aim C: Produce a pre-production portfolio for a creative media production**

#### **C1 Formats for documenting pre-production**

- Log.
- Pre-production blog, including images, hyperlinks, scans, video footage.
- Uploaded pre-production documentation.
- Hard copy documentation where appropriate (filing of documents).

#### **C2 Contents of pre-production portfolio**

- Client brief.
- Names/contacts.
- Chronology/dates.
- Record of costs.
- Minutes of meetings.
- Contingency plans/alternative ideas.
- Revisions and decisions.
- Annotations and labelling (shots, sketches, photos, scripts).
- Hyperlinks.
- Templates (letters/forms).

### **C3 Maintaining a pre-production portfolio**

- File sharing to enable group contributions (cloud-based document sharing, e.g. Dropbox™, Google Drive®).
- File sharing to distribute documentation (email attachments).
- Updating/amending documentation when changes occur.
- Deleting documentation when appropriate.

### **Learning aim D: Review pre-production of a digital media product**

#### **D1 Elements of pre-production**

- Logistics.
- Finance.
- Creative processes.

#### **D2 Project management**

- Personnel management.
- Resource management.
- Time management.
- Professional Practice.
- Monitoring progress.
- Risk management.
- Crisis management.
- Maintaining documentation.
- Problems/difficulties with project management.
- Identifying ways of improving project management in future productions.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the requirements of pre-production of a digital media product</b>		<b>A.D1</b> Evaluate the extent to which pre-production requirements, processes and documentation contributes to the success of planning and delivering a specific digital media product.
<p><b>A.P1</b> Explain the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering a specific media product.</p> <p><b>A.P2</b> Explain the documentation, formats and functions of pre-production processes for a specific digital media product.</p>	<p><b>A.M1</b> Analyse the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering one type of specific media product.</p> <p><b>A.M2</b> Analyse the pre-production documentation and format and function of pre-production processes used for the planning and delivery of a specific digital media product.</p>	
<b>Learning aim B: Carry out pre-production for a digital media product</b>		<b>BC.D2</b> Manage pre-production procedures consistently to produce comprehensive pre-production planning material, showing professional practice throughout.
<p><b>B.P3</b> Apply pre-production procedures competently to prepare for completion of pre-production tasks.</p> <p><b>B.P4</b> Carry out pre-production requirements appropriately for a specific media sector.</p>	<b>B.M3</b> Manage pre-production procedures and requirements effectively for a specific media sector.	
<b>Learning aim C: Produce a pre-production portfolio for a creative media production</b>		
<b>C.P5</b> Produce a pre-production portfolio in an appropriate format to enable the planning and delivery of a specific digital media product.	<b>C.M4</b> Produce and maintain an organised and systematic pre-production portfolio to enable effective planning and delivery of a specific digital media product.	
<b>Learning aim D: Review pre-production of a digital media product</b>		<b>D.D3</b> Evaluate the effectiveness of the project management, referring to its impact on pre-production.
<b>D.P6</b> Explain how logistics, finance and the creative processes were project managed during pre-production.	<b>D.M5</b> Analyse the project management of your media product with reference to specific elements of pre-production.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, B.M3, C.M4, BC.D2)

Learning aim: D (D.P6, D.M5, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- suitable communication tools, for example landline or mobile telephones, internet access, postal services to enable them to undertake the logistical and administrative tasks
- current purchase/hiring costs for the types of media equipment/personnel covered in this unit of work
- current codes of practice and legislation relating to the creative media industries.

### Essential information for assessment decisions

#### Learning aim A

Learners will show evidence that they understand the pre-production procedures and tasks undertaken to plan and deliver a range of digital media products. Learners will include relevant documentation in appropriate formats, such as templates of risk assessment forms, call sheets, prop lists.

**For distinction standard**, learners will articulate their understanding coherently to justify the conclusions they reach. Learners will make a detailed analysis of their research to show that they have considered how pre-production requirements, procedures and documentation contribute to the overall success of planning and delivering a range of digital media products. For example, thorough planning of all financial costs for the production will ensure that the production meets its initial budget that the time consuming nature of filming animation is planned for in pre-production and is aided by the logistics of the operation. A rejection of permission to film in a location during the pre-production phase might result in a change of location, with planning still possible ahead of shooting the animation. The connection between the financial, logistical and regulatory requirements of pre-production planning will be demonstrated through learners' ability to comment on how they impacted the production, for example learners will observe that poor logistical planning resulted in a financial overspend, or a failure to check the copyright of the music resulted in a last minute change of music that had a negative impact on the final animation.

**For merit standard**, learners will analyse the finance, logistics and codes of practice and regulation to show that they have understood the direct link between them and the planning and delivery of a range of digital media products. For example, learners will identify specific examples of the consequences of not completing a detailed filming schedule, such as over-running filming on day one, resulting in the need to delay the rest of filming with a knock-on effect on logistics. They will demonstrate understanding of why the associated pre-production documents have to follow set formats, and will analyse the function of the pre-production processes they have studied, for example the impact of a poorly visualised storyboard on the ability of other members of the crew to interpret the ideas.

**For pass standard**, learners will give an account of the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering digital media products, for example the need for a breakdown of the costs of the production, a requirement to plan how long it will take to make the animation, and a recognition of the need to check the copyright of the music. When considering the function and format of pre-production procedures, learners' explanations of pre-production requirements will be accurate and functional, for example they could explain that during pre-production it is necessary for the animation to be visualised through a storyboard and that it is essential to have a record of a risk assessment before filming. Learners' research, including references to the pre-production documentation, will be relevant and will be organised to show appropriate knowledge has been used to formulate suitable explanations about the planning and production of the digital media products. Learners may, for example, explain that the risk assessment forms were filled in correctly identifying a risk of tripping on wires and so it was necessary to buy duct tape to secure the leads during filming.

### Learning aims B and C

Learners' evidence will show both effective pre-production planning and project management for the pre-production stage of a creative digital media production. Their presentation of a pre-production portfolio will be created in such a way that it can be used by an individual learner and their team during the actual production of a media product in another production unit of work.

**For distinction standard**, learners will draw on, and combine knowledge from across the learning aims to demonstrate the importance of their pre-production planning in facilitating a successful production. Learners will follow the correct pre-production procedures throughout and demonstrate consistency by maintaining a high level of detail and accuracy in all documentation in the pre-production portfolio. Learners will use their knowledge and judgement to update and amend the contents of the pre-production portfolio in situ, demonstrating professional practice.

**For merit standard**, learners will present their pre-production portfolio in a professional manner, completing most of the relevant documentation, and following most procedures accurately and with a level of detail that enables the production to be planned successfully. Learners will apply their knowledge to select a format for the portfolio that supports the planning process, such as taking into account the need for uploading and sharing files.

**For pass standard**, learners will apply their understanding while carrying out appropriate pre-production procedures for planning the magazine advertisement, for example identifying costs, preparing schedules, identifying risks. Some of the pre-production procedures may not have been followed and there may be inconsistencies in the level of detail learners include in the pre-production tasks. However, appropriate pre-production tasks will be undertaken with competence, such as creating a page mock-up for the advertisement and completing a risk assessment. The pre-production portfolio contents will be clearly set out and structured to include relevant documentation and amendments will be made to the content where necessary.

### Learning aim D

**For distinction standard**, learners will make direct correlations between their project management of logistics, finance and creative processes during pre-production and the overall success of the planning for the digital media production.

**For merit standard**, recommendations for improvements to the project management must be relevant and related to financial, logistical and creative processes specific to the project. The analysis will make reference to one or more elements of pre-production and will include different aspects of project management such as time management, monitoring progress and personal management.

**For pass standard** learners explanations of project management will make reference to aspects of logistics, finance and the creative processes. The explanations will be limited and may not address fully the different elements of pre-production and project management.

## Links to other units

This unit links to:

- Unit 8: Responding to a Commission
- Unit 9: App Production
- Unit 10: Film Production – Fiction
- Unit 11: Radio Production – Fiction
- Unit 12: Website Production
- Unit 13: Digital Games Production
- Unit 14: Digital Magazine Production
- Unit 15: Advertising Production
- Unit 16: Factual Production
- Unit 17: New Production.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers
- opportunities to visit suitable businesses.





## Unit 8: Responding to a Commission

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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### Unit in brief

This unit considers the commissioning process and how media producers respond to clients by generating ideas using a range of skills.

### Unit introduction

In this unit, you will understand how to respond to a commission brief with ideas based on the required content, style, audience, purpose and approach proposed by the client. You will work within the requirements and constraints of the client's specifications and consider your response in terms of ethos, format, budget, platform and duration.

When proposing ideas in response to a commission, the client will need detailed explanations of how you intend to respond to carry out requirements, and this will be demonstrated through pitches, proposals and treatment documents, all of which are accepted industry methods for communicating initial ideas. Developing an understanding of all stages of a commission, and the skills needed to make them successful, will mean you can effectively communicate your plans for a media product proposal.

This unit will develop your ability to respond to briefs and understand the commissioning process, which is an essential aspect of successful, commercial media production. The development of communication and problem-solving skills involved in responding to a commission are an essential part of all media study and will support the generation of creative and commercial ideas necessary for progression to employment and higher education.

### Summary of assessment

This unit is assessed through a task set and marked by Pearson, consisting of a Part A and a Part B. Part A is pre-released and will give learners a commission for a media production.

It will be released two weeks before a supervised assessment in order to carry out research activities into the subject to complete assessment tasks in Part B.

Part B contains the supervised assessment task.

The supervised assessment period will be a maximum of five hours.

The number of marks for this paper is 75.

The assessment availability is in December/January and May/June. The first assessment availability is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Demonstrate knowledge and understanding of media production processes and related considerations when responding to a brief

**AO2** Apply knowledge and understanding of media production processes in context, demonstrating how constraints affect decisions and the ability to adapt to changes in requirements

**AO3** Analyse and interpret information related to purpose, technical and logistical requirements of the brief and evaluate solutions for implementation with appropriate justification

**AO4** Be able to respond creatively to a brief demonstrating the ability to synthesise a range of ideas

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Rationale for ideas in response to a commission

#### A1 Use of research and background material

Use of research and statistical/background information about the client and commission when preparing a rationale:

- sources of information
- information about the target audience
- data analysis from charts and tables of information
- appropriateness of response for target audience
- consideration of product and platform to audience.

#### A2 Understanding the client/commission

- Aspects that will have an impact on the ideas produced and their suitability for securing the commission:
  - the purpose of the commission
  - ethos and reputation of the client
  - themes or subjects they wish to explore
  - the message they want to communicate
  - who or what they are targeting (impact).
- Funding and finances of the client company and the impact on the budget for production:
  - affiliations with third parties and their priorities
  - competitors within the same industry and their products
  - scope of operations, including geographically and demographically
  - regulatory restrictions on the client/commissioner.

#### A3 Ideas generation

- Brainstorming.
- Measuring against clients' criteria.
- Selection, ordering and deselection of ideas.
- Final idea (development and adaptations, decisions and revisions).
- Developing justifications.

#### A4 The rationale for final idea

- Structured argument.
- Clear communication.
- Assessment of material provided.
- Selection and prioritisation of information and statistics.
- Justification supported by information and background material.
- Use of material to highlight creative potential.

### B Developing a response to a commission

#### B1 The pitch

Producers need to be able to persuade clients and commissioners in limited time or space that they have a good solution to their brief. A pitch is where the initial outline of the idea is communicated in a concise and effective way to 'sell' your idea:

- persuasiveness, including clarity of ideas, expression, rhythm, unique selling points, vocabulary, persuasive language techniques
- use of terminology and specialist language
- structure of the pitch (pace and ability to generate interest to 'sell' the idea)

- length, including concise use of restricted time or space available to make the pitch, succinctness, editing, appropriate length, including the correct amount of details
- mode of address appropriate for the client
- appropriate length, including the correct amount of detail
- content of pitch:
  - presentation
  - written pitch, transcript of spoken pitch
  - adapting and drafting
  - editing and refining.

## **B2 The proposal**

The pitch is expanded for the client in the form of a proposal that outlines more details about the producer's initial idea:

- purpose of a proposal (distinct from pitch and treatment): clarity, tone focus
- proposal structure/format, including formal document, scene by scene overview, mind maps, navigation links
- style, including reference to/influence of existing work, stylistic and formal codes, themes, mood
- analysis of similar work, including products with similar style, audience expectation
- content, including dependent on sector and medium, including synopsis, interpretation, script, voice-over, copy, contributors, talent
- range of ideas, including alternatives, adaptability, comparison and justification of selection, creativity
- appropriateness for the audience, including expectations, readings, engagement.

## **C Operational considerations of the proposal**

### **C1 Production considerations**

Restrictions on the commission and impact on ideas proposed:

- problem solving, including solutions, adaptations
- budget, including projected costs and breakdowns
- scheduling, including project management plans to meet anticipated deadlines
- logistics, including operations, bookings, equipment, locations, recces and risk assessments
- presentation of data, including statistics, charts, budgets, schedules.

### **C2 Content considerations**

Understand and interpret the legal and ethical restrictions on ideas and productions:

- legal considerations, including copyright, libel, regulatory body rules, health and safety
- permissions from contributors, use of materials, clearances
- ethical considerations, including fairness, privacy
- accessibility
- equality and diversity.

## **D Presentation of creative ideas**

### **D1 Written and visual communication**

Presentation of ideas in response to a commission:

- written format, including overviews, synopses, scripts, explanations of style, technique and content
- visual presentation, including storyboards, thumbnails, navigation maps, layout templates, mock-ups.

**D2 The treatment**

- Expanding the pitch and proposal's creative ideas.
- Providing a 'sample' or 'taster' of the product.
- Giving stylistic details dependent on the production and medium chosen:
  - visual details (drawings, sketches, storyboards, mock-ups)
  - audio details (scripts, sound cues)
  - written details (copy, instructions).
- Annotations, including reinforcing visual content, to explain functions, to clarify, to justify.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to apply basic knowledge and understanding of the pre-production process for media products developed with a specific medium in mind. They will demonstrate some ability to interpret information provided and gathered and use it to inform their ideas. However, their interpretation will be broad-brush and their ideas will not be well formed. They will demonstrate some understanding of the relationships between commissioners, producers, products, production techniques and audiences. Learners will apply understanding of media concepts to their intended solutions. However, the link to an audience's response using techniques chosen to develop their ideas will be unclear. They can justify their response to the brief in part, and evidence this in their ability to communicate their ideas within a specific medium.

### Level 3 Distinction

Learners are able to apply a thorough knowledge and understanding of the pre-production process for media products developed with a specific justified medium in mind. They will demonstrate an ability to interpret complex information provided and gathered, and use it to support their ideas. They will demonstrate a thorough understanding of the relationships between commissioners, producers, products, production techniques and audiences in context and use this to inform their solutions to the commission. Learners apply a range of media concepts creatively, and demonstrate a sophisticated understanding of the links between an audience's response to these solutions and the techniques chosen to develop their ideas. They will be persuasive in communicating how they have fulfilled the requirements of the commission. Learners consistently justify their solution throughout, evidencing this in the ability to communicate clearly, detailed ideas within a specific medium.

## Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Layout	A sketch showing the component parts of a print, web or screen-based interactive product (sometimes called thumbnail).
Navigation	An overview of an interactive or web product that demonstrates how elements are linked.
Pitch	A succinct way of selling your idea to the client, explaining why your solution to the brief should be chosen.
Proposal	A document that outlines all the aspects of your idea, including how it is going to be made and the content, as well as consideration of legal issues.
Rationale	A justification of ideas based on the information provided and how this has been used to formulate a response.
Script	Written speech or dialogue with associated timings and directions.
Storyboard	A visual representation of a moving image sequence.

## Links to other units

This unit links to *Unit 4: Pre Production Portfolio*.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.





# Unit 10: Film Production – Fiction

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit will focus on the process of producing a short narrative film or film extract that uses generic conventions.

## Unit introduction

Film production is becoming increasingly accessible with advances in portable, high quality and relatively low-cost equipment and software. The requirements of telling a story through the medium of film or video, and the discipline required to communicate this to an audience, remain as necessary as ever.

In this unit, you will investigate how conventions of narrative storytelling are used by filmmakers, looking at formats and generic conventions. You will then prepare for a film production by creating and gathering the materials and preparing the cast and crew. You will need to bring together a range of elements to successfully produce your product: camera, lighting, acting, direction and sound during the production phase, and successfully use post-production techniques to deliver a final outcome.

The introduction of more widely available software and less expensive high-quality equipment, such as DSLR cameras with the ability to shoot Full High-definition (HD) footage, as well as video streaming services, such as YouTube®, have opened up film production to many more people. It is now easier than ever for people to make independent fiction films and deliver them to an audience online. Independent filmmaking is also a growing area in the creative industries and in higher education, with many institutions offering the opportunity to study the various aspects of film production at a higher level.

## Learning aims

In this unit you will:

- A** Understand codes and conventions of fictional film production
- B** Produce material for a fictional film of a specified genre
- C** Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand codes and conventions of fictional film production	<b>A1</b> Narrative filmmaking – purposes, formats, narrative structures and visual storytelling <b>A2</b> Genre, audience and textual analysis	Analysis of a range of media texts and their use of narrative. Micro-analysis of visual storytelling for a specific genre. Analysis of formats and structural conventions.
<b>B</b> Produce material for a fictional film of a specified genre	<b>B1</b> Filming techniques <b>B2</b> Sourcing material for film production <b>B3</b> Production management	Image and sound footage. Camera sheets and sound sheets of logged material. Image and sound files collated into scenes and shots. Logged copyright free music and effects.
<b>C</b> Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre	<b>C1</b> Post-production techniques <b>C2</b> Realisation of the production in relation to genre and conventions <b>C3</b> Music, sound effects and titles <b>C4</b> Final cut	Witness statement of post-production process. Final edited short genre film or film extract.

## Content

### Learning aim A: Understand codes and conventions of fictional film production

#### A1 Narrative filmmaking – purposes, formats, narrative structures and visual storytelling

- Formats and purposes:
  - short films for festivals, competitions, showcasing talent
  - feature length productions, entertainment, drama, political filmmaking
  - TV drama, issue-based narrative filmmaking
  - serial dramas, ongoing narrative development, recurring themes.
- Narrative structures:
  - cause and effect, motivation of protagonists, order of storytelling
  - narrative models and theory, e.g. disruption/struggle/resolution
  - characterisation, stereotypes, stock characters
  - open/closed, single strand/multi-strand structures, realist/anti-realist narrative.
- Visual storytelling:
  - *mise-en-scène* – establishing characters and settings through costume, setting, props, figure expression
  - camera – framing, angles, height and movement
  - lighting – side, overhead, under, use of shadows and colour.
- Sound:
  - diegetic and non-diegetic, use of music.

#### A2 Genre, audience and textual analysis

Fictional film productions are classified into genre, each with their own expectations of the audience.

- Genre and audience:
  - film genres, e.g. comedy, thriller, noir
  - generic characteristics
  - audience expectations
  - generic expectations and subversions; conventions.
- Textual analysis of media texts:
  - microanalysis of style: *mise-en-scène*, lighting, editing, audio camerawork
  - macroanalysis of genre, narrative, themes.

### Learning aim B: Produce material for a fictional film of a specified genre

#### B1 Filmmaking techniques

- Camera techniques:
  - framing: shot types (close-up, long shot, medium shot, medium long shot, medium close-up)
  - movement: pan, track, tilt, zoom, hand-held
  - height
  - focus
  - angles.
- Filming process:
  - master shot – establishing shot; set-ups within scenes
  - clapperboard
  - camera sheets – logging; scenes; shots; takes.

## **B2 Sourcing material for film production**

- Sourcing material for film production:
  - script
  - music
  - sound effects
  - library footage.
- Sound production techniques:
  - recording
  - sound files – storage and labelling
  - wild tracks
  - ambient sounds.
- Sound process:
  - sound sheets – logging scenes, shots, takes
  - logging wild tracks, effects and ambient sound.

## **B3 Production management**

You will need to organise your film shoot in terms of cast, crew and equipment.

- Production paperwork:
  - production schedule: deadlines and shooting schedule
  - location recce, logistics and risk assessments.
- Logistics:
  - cast list and contact details
  - call sheets – personnel, equipment, timings
  - equipment and studio/location hire.
- Professional practice:
  - working with actors – organisation, professionalism, collaboration, problem solving.

## **Learning aim C: Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre**

### **C1 Post production techniques**

- Editing (image):
  - specified running time
  - continuity
  - transitions to form narrative, e.g. cuts, fades, dissolves
  - pace.
- Editing (sound):
  - transitions to form narrative, e.g. cuts, bridges, fades
  - dialogue as generic convention
  - music as generic convention.

### **C2 Realisation of the product in relation to genre and conventions**

- Generic conventions:
  - iconography – visual signifiers of genre
  - use of stylistic codes to support narrative
  - conforming to generic conventions
  - subversion of generic conventions
  - audio – diegetic and non-diegetic, relevant to genre, pace and mood.

### **C3 Music, sound effects and titles**

Generic use of the following:

- titling conventions
- music
- sound effects.

### **C4 Final cut**

- Exporting for playback – appropriate levels and files.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand codes and conventions of fictional film production</b>		
<p><b>A.P1</b> Explain the narrative codes and conventions of a fictional genre film.</p> <p><b>A.P2</b> Explain the stylistic codes and conventions of a fictional genre film with reference to its target audience.</p>	<p><b>A.M1</b> Compare the narrative and stylistic codes and conventions of fictional films of the same genre.</p>	<p><b>A.D1</b> Analyse the narrative and stylistic codes and conventions of different film genres using detailed examples to illustrate points.</p>
<b>Learning aim B: Produce material for a fictional film of a specified genre</b>		
<p><b>B.P3</b> Produce appropriate moving image footage for use in the making of fiction film of a specific genre.</p> <p><b>B.P4</b> Manage film production appropriately for a fiction film in a recognised genre.</p>	<p><b>B.M2</b> Produce creative material for use in the making of a fiction film of a specific genre.</p> <p><b>B.M3</b> Manage film production effectively and efficiently for a fiction film in a recognised genre.</p>	<p><b>B.D2</b> Consistently demonstrate organised, professional working practices when producing material for fiction film production.</p>
<b>Learning aim C: Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre</b>		
<p><b>C.P5</b> Use editing techniques competently to create a fiction film production that complies with the codes and conventions of a genre.</p> <p><b>C.P6</b> Apply music and effects appropriately to a fiction film production within the codes and conventions of a genre.</p>	<p><b>C.M4</b> Use editing techniques effectively to create a narrative in a fiction film production within the codes and conventions of a genre.</p> <p><b>C.M5</b> Apply music and effects to enhance a fiction film with the codes and conventions of a genre.</p>	<p><b>C.D3</b> Use post-production techniques confidently to create a final production that is creative within the codes and conventions of a genre.</p>

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.M3, B.D2)

Learning aim: C (C.P5, C.P6, C.M4, C.M5, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- the internet to source pre-recorded sound effects and music
- film scripts and screenplays (professional examples)
- PC or MAC computers
- open source or proprietary editing and post-production software
- suitable portable camera (DSLR/video camera), equipment and mountings (tripods, dolly, track etc.)
- portable lighting kits
- external microphones (for recording while filming).

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will analyse the codes and conventions of fiction film production across a minimum of two extracts from two different genre feature films or two different entire short genre films. The analysis will include comment on narrative structure, such as how the two genres open or end and the stylistic codes that support the narrative and indicate the genres. There will be discussion on the differences between the genres and audience interpretation. For example, learners may indicate that the development of the horror genre has led to expectations of the audience being raised over time and so generic conventions may have to be subverted to catch the audience out. In the romantic genre, however, conventions are adhered to and are what the audience expects, such as happy ever after.

Learners will provide detail on the use of the techniques through a microanalysis of the extracts or films, discussing camera, use of dialogue, sound effects, background audio, lighting and editing. For example, they may write, 'The use of a 'floating camera' technique in this scene, where the operator uses a Steadicam® rather than tripod and the shot never quite settles, is disturbing for the audience and reinforces that all is not well in the scene. This reinforces the notion with the audience that they are watching a film in the horror genre.'

**For merit standard**, learners will make comparisons between two extracts or short films of the same genre and will comment on the similarity of the use of filmmaking techniques and the manner in which they communicate meaning to the audience. The work will be linked, for example learners may write, 'Both horror examples, though on the surface seem quite different, follow the same narrative pattern and contain the same techniques.' Learners will then illustrate the comparisons and may find one or two differences overall.

**For pass standard**, learners will produce two distinct pieces of work, one that explains film narrative and genres and one that analyses the use of techniques in a film scene from a recognisable, probably mainstream, genre (microanalysis). There will not be significant cohesion in linking codes with conventions. The first piece of work will explain the main characteristics of the genre (iconography) and the narrative techniques which make it typical, such as, 'The horror genre tends to use typical characters (the virgin hero or heroine as survivor, the monster/killer, the sinner who becomes the victim), and keeps the audience in suspense by revealing parts of the story little by little until the audience can piece it all together.' The second piece of work may comment on the stylistic codes in a simplistic way saying, for example, 'The dim lighting is to stop the audience feeling comfortable and the soundtrack is designed to shock the audience at times.' Overall the work will be superficial and descriptive.



## Learning aim B

For this learning aim it is important that learners have the opportunity to manage the filming of an entire scene within the production, managing personnel as appropriate. Group projects are acceptable but the responsibility for scenes must be given to individuals. Narrative films do not necessarily contain actors though many do, for example a creative piece may be shot entirely in POV (point of view), but it must be sequential and show an understanding of continuity. Where actors are used there is no award for performance, rather it is the concept and construction of the sequence using film production techniques that is awarded.

**For distinction standard**, learners will demonstrate a professional and organised approach when working with others. This will be demonstrated through the management of the logistics of organising a fiction film production which may include booking the room and correct equipment, doing checks and managing their relationship with the talent and crew to achieve the correct result. Decisiveness, resourcefulness, punctuality and teamwork will be among the qualities deemed 'professional'. Learners' production folder and development work for this section of the unit will be organised and well presented.

**For merit standard**, learners will produce footage for use in a fiction film production which will consider the viewing position, varied angles and set-ups. The footage will not be dissimilar to what is expected by an audience watching other products from the genre. In a dialogue-based TV thriller, for example, learners will adopt the conventional shot, reverse-shot format for filming conversations between two actors. Footage will be correctly exposed and focussed. The production folder will be comprehensive, including notes on how learners have managed the production of the filming of a scene.

**For pass standard**, learners will produce material that is appropriate for an identified genre. The outcomes will not always be successful but the intention to produce appropriate material will be clear. Learners may film an establishing shot at the beginning of a scene but this may be poorly framed and over-exposed, disrupting the diegetic effect for the audience. Learners may only use the same angle and/or height for each shot, with little variation. Learners will attempt to manage the filming for a scene in their production. They will need to record their experience and outline how they organised their resources to obtain the footage.

## Learning aim C

**For distinction standard**, learners will use post-production techniques to create a product which is distinct in its genre and which demonstrates a confident use of conventions, either typically or by subverting them. The finished product will use conventions of the identified genre and will be creative in its use of the individual codes (narrative, *mise-en-scène*, lighting, camerawork, editing) to support them. Learners will use a range of techniques to enhance their productions. Titles will also indicate generic conventions.

**For merit standard**, learners will use post-production techniques to produce a fiction film that is identifiable by its generic signifiers. Editing will be accurate in terms of continuity and appropriate timings. The finished product will include titles that conform to its intended genre. At this level, the work may have minor inconsistencies in the finished production but the piece will be mostly fit for purpose. Learners will add appropriate sound that is purposeful, appropriate to genre and enhances the final product.

**For pass standard**, learners will use basic post-production techniques to produce a fiction film that has an identifiable genre. Learners will add sound but it may not always be suitable for the genre or the purpose, such as creating tension, and it may not be well executed, the soundtrack may drown out dialogue etc. The final product will be simplistic in terms of techniques used but the genre will still be identifiable through these limited codes.

## Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre-production Techniques
- Unit 15: Advertising Production
- Unit 16: Factual Production
- Unit 18: Storyboarding for Digital Media
- Unit 20: Single Camera Techniques
- Unit 21: Film Editing.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers
- opportunities to visit suitable exhibitions.

# Unit 11: Radio Production – Fiction

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore the codes and conventions of fictional radio programmes, developing skills in devising radio drama for a choice of genres and audiences.

## Unit introduction

Radio drama persuades an audience to visualise a dramatic situation. Radio dramas use four radio codes: speech, sound, music and silence, as well as using familiar conventions that help to tell a story. Modern distribution technology means that today, radio audiences can access audio fiction online or as podcasts to download to mobile phones and tablets.

In this unit, you will produce a radio drama using pre-recorded music and sound effects. The dialogue may be from a sourced script or original work but you will record and edit it to produce the final product.

The radio industry is a vibrant and expanding sector that is now moving to online platforms. The experiences you gain while studying this subject may support your entry to employment in the radio or audio industry. This unit will provide skills in radio production that may be developed further in higher education.

## Learning aims

In this unit you will:

- A** Understand the codes and conventions of fictional radio programme genres
- B** Produce material in preparation for the production of a fictional radio programme of a recognised genre
- C** Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the codes and conventions of fictional radio programme genres	<b>A1</b> Fictional genres <b>A2</b> Codes and conventions <b>A3</b> Audiences	A written report or presentation evaluating different fictional radio programme genres in terms of their codes, conventions and audience expectations.
<b>B</b> Produce material in preparation for the production of a fictional radio programme of a recognised genre	<b>B1</b> Source, select and log pre-recorded material and script <b>B2</b> Recording dialogue <b>B3</b> Recording titles and credits	Recordings of raw material: scripted dialogue, titles and credits.  Log of pre-recorded material: production music, pre-recorded sound effects and ambient sound suitable for the genre.
<b>C</b> Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre	<b>C1</b> Post-production techniques	Witness statement or audio visual recording of part of the mixing process.  Complete edited and mixed recording of a finished fictional radio programme/podcast including dialogue, music, silence and effects.

## Content

### Learning aim A: Understand the codes and conventions of fictional radio programme genres

#### A1 Fictional genres

Plays, drama, soaps, situation comedy and their associated structures:

- serial
- series
- one-off.

#### A2 Codes and conventions

- Radio codes:
  - dialogue and speech (expository, natural)
  - music – tunes, mood setting, dramatic climaxes, atmospheres
  - sounds: sound effects – ambience; natural; diegetic, to achieve dramatic emphasis, non-diegetic, to set the scene
  - silence and fades (up and down) to denote passage of time, change of scene, day to night.
- Conventions:
  - cliff-hanger endings
  - silence and fades denoting passage of time or change of scene
  - intro music, signature tunes, motifs
  - mood music
  - establishing location, e.g. accents
  - linear narrative
  - single narrative
  - multi-strand narrative
  - exposition, conflict, resolution.

#### A3 Audiences

- Types, age, socio-economic groups, gender, marital status, ethnicity, demographics.

### Learning aim B: Produce material in preparation for the production of a fictional radio programme of a recognised genre

#### B1 Source, select and log pre-recorded material and script

- Source or generate published or prepared script.
- Source and log pre-recorded (library) or generated sound effects.
- Source and log pre-recorded library music.
- Confirm fitness for purpose.
- Copyright and royalty status acknowledgement.
- Permissions.

#### B2 Recording dialogue

- Casting of voiced parts.
- Working with voice actors: organisation, professionalism, collaboration, problem solving.
- Rehearsal and timings.
- Recording techniques: microphone proximity, clarity, levels.
- Logging sound sheets relating to scenes and takes, out-takes.

### **B3 Recording titles and credits**

- Adherence to codes and conventions of the genre:
  - titles
  - credits.
- Logging and filing: file names, labelling.

### **Learning aim C: Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre**

#### **C1 Post-production techniques**

- Edit and mix soundtracks to a specified timing and script:
  - dialogue
  - music
  - sound effects
  - silence.
- Adjust levels:
  - upload to separate tracks/channels of appropriate computer-based software
  - adjust recorded soundtracks to achieve a finished programme
  - normalise finished programme
  - export to a suitable file format, e.g. BWAV broadcast format.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the codes and conventions of fictional radio programme genres</b>		<b>A.D1</b> Analyse codes and conventions, genres and audiences of different fictional speech radio programmes using detailed examples.
<b>A.P1</b> Explain the different genres of fictional speech radio programmes. <b>A.P2</b> Explain the codes and conventions of a fictional radio programme with reference to its audiences.	<b>A.M1</b> Compare the codes and conventions of different genres of fictional radio programmes.	
<b>Learning aim B: Produce material in preparation for the production of a fictional radio programme of a recognised genre</b>		<b>B.D2</b> Consistently demonstrate organised, professional working practices when working with voice actors to record dialogue.
<b>B.P3</b> Source pre-recorded music, ambient sounds and sound effects for use in making a specific fictional radio programme. <b>B.P4</b> Record clear dialogue appropriate for use in the production of a specific fictional radio programme.	<b>B.M2</b> Source and log with reference to copyright and permissions, relevant pre-recorded music, spot effects and ambient background sounds for a specific fictional radio programme. <b>B.M3</b> Record and log accurately clear dialogue, titles and credits for use in a specific fictional radio programme and genre.	
<b>Learning aim C: Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre</b>		<b>C.D3</b> Produce a radio programme applying post-production techniques confidently that demonstrates the creative use of codes and conventions of a fictional radio genre, including titles and credits. .
<b>C.P5</b> Produce a radio programme that demonstrates a basic use of the codes and conventions of a fictional radio genre. <b>C.P6</b> Apply post-production techniques appropriately to pre-recorded dialogue.	<b>C.M4</b> Produce a radio programme that demonstrates effective use of codes and conventions of a fictional radio genre, including titles. <b>C.M5</b> Apply post-production techniques competently to a radio production, including pre-recorded dialogue and effects.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.M3, B.D2)

Learning aim: C (C.P5, C.P6, C.M4, C.M5, C.D3)



## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- the internet to source pre-recorded sound effects and music
- radio scripts (sourced or produced)
- PC or MAC computers
- open source or proprietary software
- suitable vocal microphones
- portable sound recorders.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will analyse the use of the four radio codes that pertain to all radio output and specifically for radio drama and other forms of fiction. There will be evidence that learners have listened to a range of radio fiction genres, including one-off plays, serials, series and dramatised programmes and learners will be able to determine their respective audiences. Learners will deconstruct programmes with respect to the conventions used across the various genres. For example, they may indicate that unlike in a factual programme where there is a narrator or presenter who moves the story along, in a radio drama there is usually no narrator and the expository dialogue fulfils this function. They may, for example, explain that there are plays where the thoughts of the leading characters are voiced as non-diegetic sound indicating that the character is thinking, not speaking.

Learners will elaborate on the use of the four codes: dialogue, sound effects, music and the vital use of silence to punctuate the play. For example, they may write, 'Silence is probably the most important radio code because in fiction, radio programmes, unlike in factual programmes, use it to punctuate the piece. In visual terms it is equivalent to 'fade to black' in film/TV, which signifies a change of scene or passage of time.'

**For merit standard**, learners will make comparisons between genres and the use of the four radio codes and conventions as well as the manner in which they communicate meaning to the audience. The work will be linked, for example learners may write, 'The Archers is a BBC Radio 4 serial or radio 'soap'. This contrasts in terms of conventions with the one-off radio drama. However, the audience for both programmes tends to be middle-aged, middle class and mainly female, and both use radio codes of dialogue to help the narrative by having the characters explain what is happening in the scene. The difference is in terms of conventions...'

**For pass standard**, learners will produce two distinct pieces of work, one that explains radio genres and one that explains the four radio codes of speech, sound, music and silence, including how they are used. There will not be significant cohesion in linking codes with conventions. The first piece of work will explain the main characteristics of the genres and how they differ but there will be little understanding of how the codes are used specifically across different fiction genres. Learners may write simplistically about codes and conventions, for example, 'The radio codes are speech (the dialogue of the actors), music (to help with suspense), sound effects (like shutting doors and gunfire), and silence (at the end).'

They may give an explanation of a range of named programmes but overall the work will be superficial.

## Learning aim B

**For distinction standard**, learners will, in addition to fulfilling the criteria for merit standard, demonstrate a professional and organised approach when working with others. This will be demonstrated through the management of the logistics of organising a recording which may include booking the room and correct equipment, doing checks and managing their relationship with the voice actors to get the desired result. Decisiveness, resourcefulness, punctuality and teamwork may be among the qualities deemed 'professional'.

**For merit standard**, learners will have a clear idea of the genre of the fiction piece being produced and will research effective music and sound effects from recognised sources, showing awareness of ownership, copyright and permissions. When recording the dialogue and title credit sequences, the voice actor will be selected with some recognition of the relevance of their speaking voice to the recorded drama. The recording will be clear and will have few errors. Record levels will be close to optimum and there will be few, if any, extraneous noises on the recording. The recordings should be saved as fully uncompressed audio files WAV (PC) or AIFF (MAC) and not MP3.

**For pass standard**, learners will access pre-recorded sound effects from a recognised sound effects library or school collection, having first identified the genre of programme. They will find suitable music from a production music library or a school music collection. The selection of music may not be discerning and there will be little regard for copyright or permissions.

Learners at this level will record the dialogue, title and credits in a single sitting and with few takes. The recording will be of slightly lower quality with occasional dips or highs in the record level and there may be unwanted background sounds. The location may render the recording 'live' with a presence of unwanted reverberation, (unless intentional for the location of the piece). The recordings will be saved as fully uncompressed audio files WAV (PC) or AIFF (MAC) and not MP3.

## Learning aim C

**For distinction standard**, learners will import dialogue, sound effects and music to respective tracks, convert files appropriately and mix using multi-track mixing software. They will show confidence in the use of equipment and the processes for mixing all four types of sound together, working independently and with a solid understanding of how they want the final product to sound. The finished product will include titles and credits and will not only conform to the conventions of the identified genre but will be creative in its use of the individual codes (dialogue, sound effects, music and silence). At this level, learners will have no errors in the finished recording and the piece will be totally fit for purpose.

**For merit standard**, learners will import dialogue and sound effects to respective tracks, convert files appropriately and mix using multi-track mixing software. The mix of dialogue, effects and silence will be satisfactory in terms of levels and clarity, though there may be some inconsistencies. The mix will be effective in indicating the codes and conventions of the genre.

**For pass standard**, learners will import dialogue appropriately but may not designate respective tracks that allow for effective mixing. The audio content will be arranged along the timeline appropriately although the relative levels of speech may not be accurate when mixed. The final mixed piece will be simplistic in terms of a wider soundscape (dialogue only) but the genre will still be identifiable through these limited codes.

## Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 15: Advertising Production
- Unit 16: Factual Production
- Unit 19: Scriptwriting
- Unit 22: Interviewing Techniques
- Unit 25: Sound Recording
- Unit 38: Sound Mixing.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers and interview opportunities
- work experience.



# Unit 12: Website Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will be introduced to the fundamental technologies, principles and practices that underpin contemporary website production.

## Unit introduction

Website production is a dynamic and constantly evolving environment. Creating a successful website involves designing imaginative web pages that combine engaging content, functionality and effective design to enhance the user's experience.

In this unit, you will be introduced to a web production life cycle that involves learning how to manipulate common codes and conventions to produce a website that meets a specific purpose and appeals to the intended user. Your web pages will require appropriate content, such as text, images and audio-visual content to engage the user, and you will learn how to prepare a variety of assets and position them on your web pages. The effectiveness of your website will be enhanced through the addition of interactivity and you must regularly test your website in order to ensure appropriate functionality, accessibility and user experience.

With more and more of the world's business being conducted online, there is a growing demand for students with the skills, knowledge and understanding required to design and develop contemporary websites. This unit will provide an excellent foundation if you wish to pursue a career in the web and digital media industry.

## Learning aims

In this unit you will:

- A** Understand the codes and conventions of website production
- B** Prepare materials for website production
- C** Produce a website for a specific purpose and audience.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the codes and conventions of website production	<b>A1</b> Audience and purpose <b>A2</b> Common components of a web page <b>A3</b> Accessibility features <b>A4</b> Interactive content	An interactive report, e.g. blog, e-portfolio or ebook, with comparative analysis of how different websites incorporate common codes and conventions, interactivity and accessibility for a specific purpose and audience.
<b>B</b> Prepare materials for website production	<b>B1</b> Sourcing assets <b>B2</b> Selecting assets <b>B3</b> Preparing assets for inclusion in a website	<p>A log of assets from primary and secondary sources.</p> <p>A record of the process of preparing assets, e.g. annotated screenshots, screen recordings, or production logs of how text, images and audio-visual content was prepared.</p>
<b>C</b> Produce a website for a specific purpose and audience	<b>C1</b> Structure and organisation <b>C2</b> Creating a page layout <b>C3</b> Inserting and positioning assets <b>C4</b> Navigation <b>C5</b> Interactivity <b>C6</b> Testing in different web browsers	<p>A website produced for a specific purpose and audience.</p> <p>A record of the development of the website, e.g. annotated screenshots, screen recordings, audio/video recordings, and production log.</p> <p>A test log to assess the functionality, accessibility and usability of the website.</p>

## Content

### Learning aim A: Understand the codes and conventions of website production

#### A1 Audience and purpose

- Websites are designed to serve a specific purpose:
  - education
  - information
  - entertainment
  - personal
  - e-commerce.
- The relationship between audience and purpose:
  - defining the target audience
  - understanding the requirements of the user
  - user experience and expectation
  - brand identity.
- The role of advertising in website production.

#### A2 Common components of a web page

- Header – to identify and visually unify all the pages in a site.
- Navigation – to move between pages.
- Body/content – to contain everything to be displayed inside the main browser window.
- Footer – to hold key information and a site map.
- Background – to complement the content of the page.

#### A3 Accessibility features

- High contrast colours.
- Scalable text.
- Appropriate alternative text.
- Use of assistive technology – screen readers, text-only browsers, screen magnifiers.
- Use of language.

#### A4 Interactive content

- Interactive features – search options, forms, shopping carts, image galleries.
- Dynamic content that updates automatically – integrating with social networks, maps.

### Learning aim B: Prepare materials for website production

#### B1 Sourcing assets

- Creating graphics – vector shapes, bitmap images, buttons, icons.
- Primary sources – writing copy, taking photographs, recording multimedia content.
- Secondary sources:
  - libraries, stock sites, other people
  - copyright permissions
  - clearances – public domain, creative commons licences.

#### B2 Selecting assets

- Log all assets – name, size, file format, permissions.
- Select assets for a specific audience and purpose.

### **B3 Preparing assets for inclusion in a website**

- Text:
  - headings and subheadings
  - link to related content
  - editing and proofreading.
- Images, graphics and illustrations:
  - image manipulation – simple image adjustments, filters, transparencies
  - re-sizing images – retaining proportions, cropping
  - setting image resolution
  - process of image optimisation
  - file formats – GIF, JPEG, PNG, SVG.
- Audio-visual material:
  - basic editing techniques – adding titles, transitions, cropping
  - compressing audio visual assets
  - file formats – MP4, MOV, ogg, AVI, MP3, WAV.

### **Learning aim C: Produce a website for a specific purpose and audience**

#### **C1 Structure and organisation**

File management:

- root folder structure
- file name conventions.

#### **C2 Creating a page layout**

- Page size and resolution.
- Search Engine Optimisation (SEO) – metadata.
- Links to external files – CSS, JavaScript.
- Page layout:
  - page structure – templates, grids, frameworks, tables
  - compositional techniques
  - consistency between pages.

#### **C3 Inserting and positioning assets**

- Images – retaining proportions, alignment.
- Text – headings and paragraphs, emphasis, alignment, typography.
- Audio and moving image content.
- Audio and moving image content from a hosted service.
- Embedding audio and moving image content on the page – manipulating attributes.

#### **C4 Navigation**

- Links.
- Internal links between pages – navigation bar, dropdown menus, tabbed navigation, page anchors.
- Adding links to images and text.
- External hyperlinks to other websites.
- Email links.
- Absolute and relative URLs.
- Image sprites/rollovers.
- Using icons.
- Ease of use.
- Accessibility.



**C5 Interactivity**

- Forms and form validation.
- Filter, search and sort.
- Content panels, e.g. image slideshows, galleries, accordions.
- JavaScript libraries and frameworks.

**C6 Testing in different web browsers**

- Functionality.
- Page content displays as intended.
- Working links.
- Accessibility – use of high contrast colours, alt tags, scalable text.
- The World Wide Web Consortium (W3C®) code validation.
- User experience.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the codes and conventions of website production</b>		<b>A.D1</b> Evaluate the effectiveness of how websites that have been designed for different purposes combine common codes, conventions and interactive features to appeal to their intended audiences.
<p><b>A.P1</b> Explain how websites use common codes and conventions for a specific audience and purpose.</p> <p><b>A.P2</b> Compare the effectiveness of the interactive features of two websites that have the same purpose.</p>	<p><b>A.M1</b> Analyse how websites use common codes and conventions for a specific audience and purpose, through detailed examples.</p> <p><b>A.M2</b> Analyse the effectiveness of the interactive features within different websites.</p>	
<b>Learning aim B: Prepare materials for website production</b>		<b>B.D2</b> Justify final asset choice and preparation techniques applied in terms of purpose and audience.
<p><b>B.P3</b> Identify assets that are appropriate for specific purpose and audience.</p> <p><b>B.P4</b> Demonstrate asset preparation techniques appropriately to text and images.</p>	<p><b>B.M3</b> Identify and log assets for a specific purpose for an appropriate audience.</p> <p><b>B.M4</b> Demonstrate asset preparation techniques effectively to text, images and audio visual material.</p>	
<b>Learning aim C: Produce a website for a specific purpose and audience</b>		<b>C.D3</b> Produce a functional website with integrated creative content and layout appropriate for audience and purpose that enhances user experience.
<p><b>C.P5</b> Develop structured web pages with content appropriate for audience and purpose.</p> <p><b>C.P6</b> Create a functional website with a consistent page layout.</p>	<p><b>C.M5</b> Develop effective structured web pages with interactive content appropriate for audience and purpose.</p> <p><b>C.M6</b> Create a functional website with a coherent layout that provides an appropriate user experience for a specific audience and purpose.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.M3, B.M4, B.D2)

Learning aim: C (C.P5, C.P6, C.M5, C.M6, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- image manipulation software
- web design software
- web browsers.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will select websites that serve different purposes and audiences. They will evaluate how effectively the sites adopt or reject common codes and conventions, including accessibility techniques and interactive features.

**For merit standard**, learners will select websites that serve different purposes and audiences, analysing how the page components have been designed to meet a particular purpose and appeal to a specific audience. Learners will analyse how these websites have been designed to be accessible to the widest possible audience.

Learners will also analyse how effective the interactive features are in different websites serving different purposes.

**For pass standard**, learners will include a clear explanation of the purpose and intended audience for different websites. Learners will explain how the page components of different web pages have been designed to serve a specific purpose and appeal to a specific audience, including an explanation of how the web pages have been designed to be accessible to the widest possible audience.

Learners will select web pages with suitable interaction to enable them to compare the effectiveness of different interactive features, such as audio playlists, social networking feeds and shopping carts, in two different websites that serve the same purpose.

#### Learning aim B

**For distinction standard**, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). The sourced text, images and audio visual assets will be appropriate for the specified audience and purpose and will be prepared using appropriate techniques; both the choice of assets and chosen preparation techniques must be justified in relation to audience and purpose.

Learners must apply preparation techniques appropriately to text, images and audio visual material. Audio visual material will be compressed for inclusion in a web page; the file formats selected will be fit for purpose.

**For merit standard**, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). The material that learners source can be from primary and/or secondary sources but it will be appropriate for the specified audience and purpose and be logged appropriately, including an explanation of the clearances required for any material from secondary sources.

**For pass standard**, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). Learners may gather material from primary and/or secondary sources but the material must be appropriate for the specified audience and purpose. They must apply preparation techniques appropriately to their chosen text and images. Text must be prepared to fulfil its purpose, for example relevant, concise and separated into sections with suitable headings and subheadings. Learners must also resize images in proportion, optimise images and select file formats that are fit for purpose.

## Learning aim C

**For distinction standard**, learners will produce a working website that integrates creative multimedia for the specified audience and purpose. The website will have a consistent layout that enhances the experience for the user, for example complex page structure with appropriate use of compositional techniques, layout and design.

Learners will also produce a site that functions as intended, for example internal and external hyperlinks, all content displayed as intended with appropriate accessibility features.

**For merit standard**, learners will produce structured web pages with interactive content appropriate for audience and purpose, for example image galleries, video player, contact form, clock. All of the pages in the site must have a coherent layout that enhances the user experience for a specific audience and purpose, for example the combination of text and images, creation of a visual hierarchy, use of white space and use of high contrast colours.

Learners will also produce a site that functions as intended, for example adding form validation to a web form or controls to video or audio assets.

**For pass standard**, learners will produce structured web pages, for example web pages set to an appropriate size and resolution, external files linked appropriately and the page structured to hold text and images, all appropriate for audience and purpose. All of the pages within the site must have a consistent layout, for example header, navigation, structure of the page and house style.

## Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre-production Portfolio
- Unit 31: Coding for Web Based Media.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of guest speakers.



# Unit 13: Digital Games Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will understand game genres and the principles of game design. Learners will design and make a digital game.

## Unit introduction

Good design is at the heart of all successful games. Good gameplay design is what makes us want to play, along with good coding and good graphics that make the vision a reality and make it look appealing.

You will learn about the main features of different types of games and the key elements you need to think about when designing them. You will decide what type of game you want to make and gather the graphics, sounds and other assets to make it. You will create a level design for your game and create it in a game engine, focusing on how your game is designed rather than the graphics or coding.

This unit will give you some of the key skills needed to be a game designer, these skills will also be helpful in a number of other roles. The work you produce can form part of your portfolio for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Understand game genres and design considerations
- B** Design a digital game using sourced assets
- C** Produce and check a digital game in a specific genre.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand game genres and design considerations	<b>A1</b> Core game genres <b>A2</b> Gameplay design	Guide for an industry website.
<b>B</b> Design a digital game using sourced assets	<b>B1</b> Level design <b>B2</b> Source and prepare assets	Annotated level design with supporting detail. All assets to be used in the game with a log of sources, permissions and justification, written or spoken, of decisions made.
<b>C</b> Produce and check a digital game in a specific genre	<b>C1</b> Build a digital game <b>C2</b> Check the digital game	Digital game in the authoring software. Written or recorded documentation of the checking of the game.



## Content

### Learning aim A: Understand game genres and design considerations

#### A1 Core game genres

- Genres of video games.
- Graphical theme in video games.
- Game genre features.
- Role-playing game (RPG):
  - selection and development of character skills, attributes and abilities
  - item selection and inventory management
  - quest/mission choices
  - experience points and levelling up.
- Strategy:
  - harvesting resources
  - selecting units to build
  - strategic and tactical deployment of units
  - adversarial context with objective of defeating real or artificial intelligence opponent
  - real time or turn-based.
- Sports:
  - competition against real or artificial intelligence opponent
  - performance challenges
  - based on a real or fantasy competitive sport.
- Adventure:
  - exploration of the game world
  - narrative driven
  - puzzle elements
  - item selection and inventory management.
- Action:
  - requires quick reflexes
  - requires accurate hand-eye coordination
  - requires accurate timing.
- Simulation:
  - simulation of specific real activity, e.g. flying planes
  - ranges from attempted realism to simple entertainment
  - development of entities, e.g. cities, animals
  - management of entities and resources.
- Puzzle:
  - problem solving as primary activity
  - physics-based puzzles
  - logic-based puzzles
  - matching puzzles
  - shape manipulation puzzles
  - word-based puzzles.
- Hybrid games:
  - combination of two or more genres, e.g. action adventure.

## **A2 Gameplay design**

- Key elements of gameplay design:
  - core gameplay mechanics, e.g. jump height
  - goals, challenges and rewards
  - progression
  - balance and flow
  - fair and unfair player punishment
  - secrets and Easter eggs
  - replay value
  - target audience, key demographics.
- Designing for emergent gameplay:
  - encouraging unforeseen solutions through gameplay content
  - non-linear gameplay
  - sandbox modes.

## **Learning aim B: Design a digital game using sourced assets**

### **B1 Level design**

- Selection of genre, purpose and audience.
- Core gameplay mechanics.
- Placement of gameplay elements.
- User interface.
- Scale plans.
- Design of goals, challenges and rewards to fit with chosen genre and audience.
- Design progression to fit with chosen genre and audience, e.g. progressive difficulty.

### **B2 Source and prepare assets**

- Sourcing assets:
  - primary: self-created
  - secondary: library assets, online
  - log of assets
  - copyright holder
  - permissions.
- Selection of assets:
  - suitability for audience and purpose
  - graphics
  - animation
  - sound
  - font
  - other, e.g. particle systems.
- Factors affecting asset choices:
  - file type
  - file size
  - size of graphics
  - aesthetics
  - availability, e.g. copyright.
- File management:
  - file formats
  - folder structure
  - file name conventions.

- Modification of assets:
  - resolution
  - size
  - file type.

### **Learning aim C: Produce and check a digital game in a specific genre**

#### **C1 Build a digital game**

- Assets:
  - importing into engine
  - import settings, e.g. compression
  - naming conventions.
- Initial set-up, e.g. room size.
- Set-up graphics, e.g. texturing.
- Set-up animation.
- Layout to fit with chosen genre.
- Construction of goals, challenges and rewards to fit with chosen genre and audience.
- Construction of difficulty and progression to fit with chosen genre and audience.

#### **C2 Check the digital game**

- Functionality.
- Rules: goals, challenges and rewards.
- Progression.
- Balance and flow.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand game genres and design considerations</b>		A.D1 Evaluate examples of different game genres and their gameplay design in relation to their target audience.
<b>A.P1</b> Explain the features of core game genres. <b>A.P2</b> Explain features of gameplay design.	<b>A.M1</b> Analyse different game genres and their gameplay design.	
<b>Learning aim B: Design a digital game using sourced assets</b>		B.D2 Develop a comprehensive level design for a digital game with justification of the assets chosen.
<b>B.P3</b> Source assets for a digital game that are appropriate for the genre and design. <b>B.P4</b> Develop a level design for a digital game, appropriate for audience and genre.	<b>B.M2</b> Source and accurately log assets and permissions for a digital game. <b>B.M3</b> Develop a detailed level design for a digital game, appropriate for audience and genre.	
<b>Learning aim C: Produce and check a digital game in a specific genre</b>		C.D3 Create a digital game in a specific genre, justifying the level of challenge for the target audience.
<b>C.P5</b> Create a digital game that demonstrates the features of the chosen genre. <b>C.P6</b> Explain how the functionality of the digital game has been checked.	<b>C.M4</b> Create a digital game in which the genre features have been effectively used to target the audience. <b>C.M5</b> Assess the strengths and weaknesses of the finished digital game.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.M3, B.D2)

Learning aim: C (C.P5, C.P6, C.M4, C.M5, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- an appropriate game engine
- software to allow for any necessary modification of assets, which may include graphics software, 3D-modelling software and sound-editing software.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will evaluate examples of the different genres, showing how their gameplay is targeted at the audience. Evaluation means that learners will consider the strengths and weaknesses of the individual games and come to a reasoned conclusion of their overall efficacy. Learners will consider more than one example from each genre and compare them when reaching their conclusion. Each example will consider several elements of gameplay design. All elements of gameplay design and emergent gameplay will be evaluated in the work as a whole.

**For merit standard**, learners will analyse examples of the different genres and their gameplay. Learners will explain how the genres have been implemented in the different examples and will generally look at a single typical example from each genre. Each example will consider several elements of gameplay design. All elements of gameplay design and emergent gameplay will be analysed in the work as a whole.

**For pass standard**, learners will explain how game genre is defined by gameplay mechanics as well as what makes a game fit each genre. Their explanation will be without examples, or with general or brief examples that do not consider the details of individual games. Hybridity may be poorly understood or absent. Learners will, however, demonstrate their understanding of the seven listed genres to be considered for a pass. When explaining gameplay, learners will explain emergent gameplay and at least five of the key elements of design but there will be no or brief examples. Gameplay will be loosely related to genre or may be dealt with as a separate topic.

#### Learning aim B

**For distinction standard**, learners will create a comprehensive level design for a digital game. The plan will be precisely to scale with comprehensive information about interface and gameplay. Where features are already defined by the engine and game type, learners will still be aware of what they are and how they might exploit them. Where the gameplay mechanic is relatively simple, as in some puzzle games, for example, then the comprehensive approach will be shown through the range and variety of levels. In other cases, it will be a single design, which will be comprehensive, for example a death match level will show scrupulous attention to scale and placement of pickups. Assets will be carefully chosen and logged with the same attention to permissions as merit work, but distinction work will also justify the decisions made in terms of the unit content and justify any decisions to modify assets.

**For merit standard**, learners will create a detailed level design for a digital game. The plan will be broadly to scale with detailed information about interface and gameplay. Where the gameplay mechanic is relatively simple as in some puzzle games, for example, then the design will be detailed with some variety of levels. In other cases it will be a single design, which will be detailed, for example a death match level will show some care in the use of scale and placement of pickups. Learners will source assets for their digital game and log the sources and permissions for each one. Particular care will be given to permissions so if, for example, an online asset is made available under the Creative Commons Attribution 3.0 licence, this will be made clear, along with the name that has to be cited in the game and the URL from which the asset was sourced. The assets themselves will be organised into a clear folder system with appropriate names.

**For pass standard**, learners will create a level design for a digital game. The minimum acceptable evidence for a pass is a plan of the game with information about user interface such as score and information about gameplay such as goals. The plan may not be to scale, and may not be detailed, but it will be clear what the player has to do and the design will be appropriate for the chosen genre. Learners will source assets for their digital game, which will be appropriate to the genre of the game and design.

### Learning aim C

**For distinction standard**, learners will create a digital game that shows creativity in targeting the chosen audience. Learners will display some imagination, whatever genre and mechanic they have been working with, whether it is a creative approach to a simple platform mechanic or an inventive approach to quest design within an RPG framework. Learners will check their game and will analyse all aspects, reaching a conclusion about the game's overall effectiveness in relation to its target audience.

**For merit standard**, learners will create a digital game in which the genre features have been used effectively to target the chosen audience. It will be interesting to play and engaging for its target audience. Learners will check their game and will assess its strengths and weaknesses; they will consider its detail and not just its functionality.

**For pass standard**, learners will create a digital game that shows the features of the chosen genre. It may be formulaic and unimaginative but it will be appropriate. Learners will explain how they have checked the game for functionality and will not consider in any detail the strengths and weaknesses of what they have done.

### Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 18: Storyboarding for Digital Media
- Unit 34: Game Engine Scripting
- Unit 42: Games Testing.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.





# Unit 14: Digital Magazine Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore codes and conventions of different magazine genres and platforms. They will select and prepare content, and create layouts for a specific genre of magazine.

## Unit introduction

Magazines are prepared and produced digitally across a wide range of genres. They often combine content from a diverse range of global contributors, and are increasingly available for both print and digital distribution platforms.

In this unit, you will learn about the codes and conventions that magazine producers use to communicate with their target audience, and how they generate, select and prepare materials to produce a completed magazine cover and double-page spread.

The skills you will develop in this unit can be applied to both print and digital magazines across a wide range of genres. The layouts you produce for this unit can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms
- B** Develop materials for magazine production
- C** Produce magazine layouts in the codes and conventions of a genre.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms</p>	<p><b>A1</b> Magazine genres  <b>A2</b> Codes and conventions  <b>A3</b> Platform considerations</p>	<p>A report in the form of a blog or presentation of annotated examples, evaluating the impact of the codes and conventions of magazine design and layout for a specific genre of magazine in appealing to the target audience and fulfilling the magazine purpose across print and digital platforms.</p>
<p><b>B</b> Develop materials for magazine production</p>	<p><b>B1</b> Source, log and generate appropriate content  <b>B2</b> Preparing content in appropriate formats</p>	<p>Pre-production materials for a magazine, including an analysis of the content and technical requirements for a specific genre and platform and an annotated log showing all creative and technical decisions relating to how all materials have been generated, selected and prepared.</p>
<p><b>C</b> Produce magazine layouts in the codes and conventions of a genre</p>	<p><b>C1</b> Magazine production stages  <b>C2</b> Creating magazine layouts</p>	<p>Finished layouts for a magazine cover and double-page spread for a magazine of a specific genre, accompanied by a log of design and production stages. This may be presented in the form of a production log, blog or an annotated visual record; it must show experimentation with codes and conventions within trial layouts, and justification of final design and production decisions. It will include a review of the suitability of the product for a specific target audience.</p>

## Content

### Learning aim A: Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms

#### A1 Magazine genres

- Purposes of different magazine genres:
  - entertain
  - inform
  - promote
  - advertise associated products
  - appeal to target audience
  - gain market share.
- The relationship between purpose and target audiences of magazines within a specific genre.
  - Defining the demographics for magazines within a specific genre:
    - age
    - gender
    - psychographics
    - other demographic considerations.
  - Defining appropriate content to appeal to the target audience:
    - journalistic
    - lifestyle
    - celebrity ‘gossip’
    - informative
    - interviews
    - editorials
    - humorous
    - reviews
    - competitions.

#### A2 Codes and conventions

- Codes and conventions of magazine covers:
  - masthead (title)
  - sell-lines/coverlines
  - strapline, tagline or slogan
  - price and bar code
  - cover model or celebrity photo.
- Codes and conventions of page layout:
  - headings
  - columns
  - composition, including grid structure, balance and use of white space
  - page numbering and folios
  - how design elements, including colour, typography and layout, are used to engage the target audience within a specific magazine genre
  - how content is combined to create meaning within a specific magazine genre.

#### A3 Platform considerations

- Cost considerations of print- and digital-based magazines.
- Distribution channels of print- and digital-based magazines.
- Opportunities and limitations of print- and digital-based magazines to address target audiences.
- Technical requirements for print- and digital-based magazines.

## **Learning aim B: Develop materials for magazine production**

### **B1 Source, log and generate appropriate content**

- Selection of content, including text, photography, illustration, graphics, video, audio and interactive elements, as appropriate.
- Generating primary content, including text, photography, illustration, graphics, video, audio and interactive elements, as appropriate.
- Source secondary text and visual materials with consideration of copyright and permissions for use.
- Aesthetic and technical qualities of visual content.
- Selecting appropriate content types for genre, audience and purpose:
  - journalistic
  - lifestyle
  - celebrity gossip
  - informative
  - interviews
  - editorials
  - humorous
  - reviews
  - competitions.

### **B2 Preparing content in appropriate formats**

- Analysis of technical requirements of final product and the platforms on which it will be published.
- Preparation of text materials in a suitable format, including:
  - writing copy
  - selection and editing of copy
  - consideration of modes of address and appropriateness of language
  - checking and correcting (facts, accuracy, balance)
  - copy-editing for spelling, grammar and clarity.
- Preparation of visual materials in a suitable format for the intended platform, including:
  - importing
  - cropping, scaling, image correction
  - consideration of file format, file size, image quality.

## **Learning aim C: Produce magazine layouts in the codes and conventions of a genre**

### **C1 Magazine production stages**

- Ideas development and initial planning.
- Producing trial layouts.
- Reviewing and selecting final design.
- Producing final layouts.
- Reviewing final layouts prior to publishing:
  - readability
  - resolution
  - appropriateness to target audience
  - testing media rich content (digital platforms).
- Publishing product for specified platform:
  - publishing to digital platform
  - printing with trim marks (print platform).

**C2 Creating magazine layouts**

- Differing design considerations for cover and spreads.
- Content placement, composition, balance and white space.
- Typography.
- Layout conventions.
- Use of margins or bleed.
- Use of colour.
- Decorative elements.
- Aesthetic qualities.
- Shortening or expanding copy to fit.
- Potential for use of media rich content (video, audio and interactive elements) for digital magazines.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms</b>		<b>A.D1</b> Evaluate the effectiveness of codes and conventions used within magazines for a specific genre in appealing to the target audience and fulfilling the magazine's purpose across print and digital platforms.
<b>A.P1</b> Explain the purpose, target audience, codes and conventions of design and layout for a specific genre of magazine.  <b>A.P2</b> Explain the technical considerations of magazine production for print and digital distribution channels.	<b>A.M1</b> Analyse how codes and conventions of design and layout are used to appeal to the target audience for a specific genre of magazine.  <b>A.M2</b> Analyse the opportunities and limitations of print and digital magazine production platforms in addressing audiences.	
<b>Learning aim B: Develop materials for magazine production</b>		<b>B.D2</b> Prepare creative primary and secondary content relevant to a specific magazine genre, target audience and platform.
<b>B.P3</b> Source appropriate secondary content for a magazine for a specific genre, audience and purpose.  <b>B.P4</b> Generate appropriate primary content for a magazine for a specific genre, audience and purpose.  <b>B.P5</b> Prepare materials appropriately for a magazine for a specific genre, audience and purpose.	<b>B.M3</b> Source and log accurately effective content for a magazine for a specific genre, audience and purpose.  <b>B.M4</b> Generate effective primary content for a magazine of a specific genre, audience and purpose.	
<b>Learning aim C: Produce magazine layouts in the codes and conventions of a genre.</b>		
<b>C.P6</b> Create layouts for a cover and double-page spread using appropriate codes and conventions of a specific genre and magazine platform.  <b>C.P7</b> Manage the stages of magazine production appropriately for a specific genre and platform.	<b>C.M5</b> Create a cover and double-page spread for a specific genre and magazine platform, using effective codes and conventions to target a specific audience and managing the stages of magazine production effectively.	<b>C.D3</b> Evaluate the stages of magazine production, and the use of codes and conventions, to target a specific audience, genre and platform.

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.P5, B.M3, B.M4, B.D2)

Learning aim: C (C.P6, C.P7, C.M5, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a range of magazines relating to different genres and target audiences
- computers and appropriate magazine design software for print or digital platforms which may also include drawing, painting, image manipulation, video and audio editing software
- the internet
- digital still cameras
- scanners
- digital drawing tablet
- traditional drawing and painting materials.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will select different magazines from a specified genre across both print and digital platforms, providing a detailed analysis of the target audience(s) for the selected magazines. They will evaluate the effectiveness of the selected magazines relating to different types of content, for example the use of editorials and reviews, the design and layout decisions, and the reasons for using them.

For example, when evaluating teen magazines, learners may discuss the effectiveness of an interview with a pop star who broke into the industry and now does charity work to try to give something back to society, thereby encouraging young people to aspire to be successful in their dream career and setting a positive role model. Learners could discuss how the video of the interview on the digital platform is more effective for a teen audience than the transcription in the print version, as the target audience is familiar with digital platforms and can access it on a variety of devices from anywhere – rather than having to travel to obtain a physical print copy or wait to receive a postal subscription.

Learners will evaluate how effective the use of codes and conventions of design and layouts are in supporting the content, and will go beyond obvious observations. For example, learners may comment that in the print version, the interview spans two columns in a larger typeface than other text on the page to make it stand out, and uses large attention-grabbing quotes alongside it to intrigue readers and encourage them to read the interview. Learners will relate the purposes of content in the same magazine. For example, they may observe that the opposite page of the spread contains an advertisement for a festival where the celebrity is appearing, which is mentioned in the interview, so the interview and advertisement enhance each other to promote the celebrity and the festival.

**For merit standard**, learners will provide an analysis of the target audience for a specific genre of magazine. They will analyse how codes and conventions of design and layout are used to appeal to that target audience, examples used to illustrate this are likely to be more obvious examples of the use of codes and conventions.

For example, learners may observe that a large picture of the celebrity, accompanied by the name in a large, brightly coloured font on the cover, draws attention to the interview content and encourages fans to purchase the magazine.

Learners will use examples to analyse the different opportunities and limitations regarding different platforms, for example a video of the interview can be shown on a digital platform, which is cheaper to distribute for the magazine producer, but which requires users to subscribe. However, at merit standard learners need not make qualitative judgements on the effectiveness, or otherwise, of the examples they use.



**For pass standard**, learners will explain the purpose and target audience for a specific genre of magazine. However, they may not go beyond the obvious. For example, learners may observe that the main purpose of the magazine is to entertain an audience of teenage female music fans. They will explain the use of most of the main codes and conventions of design and layout but may not relate them to specific examples or, where they do so, the examples may not illustrate why the codes and conventions have been used.

Learners will explain the differences between print and digital platforms, including the different types of content that can be used and the main distribution advantages of each, but they may be lacking illustrative examples.

### Learning aim B

**For distinction standard**, learners will document clearly how they have considered different types of content and assessed them for their suitability to the genre, target audience and platform, before making a final selection of a cover and double-page spread; the purpose of the selection will be clear.

Content choices will be appropriate and will aim to go beyond the conventional, rather than copy existing formats. Different elements of content are likely to support and enhance each other.

When generating content, learners should generate alternatives to select from, for example take a number of alternative photographs from which the cover shot might be selected. The selection process will be clear and relate to the shot content and to the aesthetic and technical qualities of the shot. Where secondary sources are used for content, the selection process must be thorough and use methods that would be appropriate in a professional context, for example comparing potential cover images available from photo libraries to determine which would be most suitable.

Copy should be generated by learners rather than simply copied and pasted from secondary sources, however secondary sources may be used to inform content, for example transcriptions of video interviews. Where used, the original sources will be cited. All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling and grammar. All images must be prepared in a format, file size and quality fully appropriate to the specified platform.

**For merit standard**, learners will select content relating to a cover and double-page spread appropriate to the genre, target audience and platform.

The content selection process will be less rigorous than that demonstrated by distinction learners, for example learners may have taken two alternative cover photographs and chosen appropriately but the reasons for the selection will be less detailed. For example, they may state that the use of a shot of teenagers skateboarding is appropriate to the target audience but there will be less consideration given to the aesthetic and technical qualities of the shot, such as appropriateness of lighting. Selected content will be free from obvious technical flaws.

All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling, although minor issues, for example incorrect use of apostrophes, may be evident. Images must be prepared in a format, file size and quality appropriate to the specified platform and while there may be minor flaws, for example some images for the print version may have been increased in size from smaller originals so they are not in full print definition, they will still be suitable for use, i.e. not pixelated or distorted.

**For pass standard**, learners will select content appropriate to the target audience, using a clear selection process.

Learner-generated content may be basic, for example a teen magazine may use photographs of learners' friends taken on a mobile phone. The content may be derivative and drawn from existing sources but the use of such content will not be copied directly, and the original source will always be cited. For example, learners may use images from an existing fashion magazine and select one that they will combine with text for use on their cover design.

All text must be edited, prepared and proofread to ensure it is accurate but some minor spelling or grammar issues, for example incorrect use of there/their, may be evident. Images must be prepared in a format, file size and quality generally appropriate to the specified platform. While there may be flaws, for example images from mobile phones used on the cover, or images from the web increased in size in the double-page spread, causing some pixelation, it will not be to the extent that the image becomes unrecognisable or clearly unfit for purpose.

### Learning aim C

**For distinction standard**, learners will produce a cover and double-page spread for a specific magazine genre and platform, using codes and conventions of layout and design to clearly appeal to a specific target audience. The accompanying documentation will provide an explanation of the processes used, including how they have reviewed and prioritised management of the stages of magazine production processes and addressed any contingencies. They will justify the aesthetic, technical and production decisions taken and evaluate how the resulting product successfully appeals to the target audience.

**For merit standard**, learners will produce a cover and double-page spread for a specific magazine genre and platform, using codes and conventions of layout and design to appeal to a target audience. These may be less sophisticated than those used by a distinction level learner, for example the resultant design may be suitable for teenagers but may not use conventions and colours to target a specified gender. The accompanying documentation will provide an explanation of the processes used. It will show how learners have reviewed and prioritised management of the stages of magazine production processes and addressed any contingencies, but there will be little in the way of justification of the decisions taken.

**For pass standard**, learners will produce a cover and double-page spread for a specific magazine genre and platform, using some codes and conventions of layout and design to appeal to a target audience. These will be basic and the final design may have obvious flaws or use inappropriate fonts, for example learners may have not fully considered the typeface and 12 pt Courier font may be used throughout. The accompanying documentation will provide a basic explanation of the processes used but will not show creative and aesthetic decisions taken. Some stages of the process may have been rushed or missed completely, resulting in poor readability on a print magazine or some interactive elements of a magazine on a digital platform not working properly.

### Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 15: Advertising Production
- Unit 29: 2D Digital Graphics
- Unit 30: Page Layout and Design for Digital Media.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers
- opportunities to visit suitable exhibitions.

## 4 Planning your programme

### How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

If a learner is clear that they want to progress to the workplace they should be directed towards an occupationally-specific qualification, such as a BTEC National Diploma, from the outset.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience.

### What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that it is needed. Further information is given in *Section 8*.

### What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### What resources are required to deliver these qualifications?

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

## How can myBTEC help with planning for these qualifications?

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

## Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

## What are the recommendations for employer involvement?

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

## What support is available?

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

## How will my learners become more employable through these qualifications?

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

## 5 Assessment structure and external assessment

### Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. Synoptic units may be internally or externally assessed. Where a unit is externally assessed you should refer to the sample assessment materials (SAMs) to identify where there is an expectation that learners draw on their wider learning. For internally-assessed units, you must plan the assignments so that learners can demonstrate learning from across their programme. A unit may be synoptic in one qualification and not another because of the relationship it has to the rest of the qualification.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

### Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

### External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment you will want to take account of required learning time, the relationship with other external assessments and opportunities for retaking. You should ensure that learners are not entered for unreasonable amounts of external assessment in one session. Learners may have one resit of an external assessment to obtain either a pass or to seek to gain a merit or distinction. If a learner has two attempts, then the better result will be used for qualification grading. It is unlikely that learners will need to or benefit from taking all assessment twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

## Key features of external assessment in creative digital media

In creative digital media production, after consultation with stakeholders, we have developed the following.

- *Unit 1 Media Representations*: This unit provides a valid way of assessing knowledge and understanding of fundamental concepts in media and the mode of assessment supports the use of digital media. Assessment will be through written answers produced on screen.
- *Unit 8 Responding to a Commission*: This unit replicates industry expectations of creative decision making under timed conditions. The written and visual communication skills being assessed at the heart of the unit are core competencies within the media industry.

## Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors.

## Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

### Principles of internal assessment

Our approach to internal assessment for this qualification is to offer flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment, given in *Section 7 Administrative arrangements*.

### Operating internal assessment

#### The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has overall responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

#### Planning and record keeping

The Lead IV makes sure that there is a plan for assessment of the internally-assessed units and maintains records of assessment undertaken.

The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

#### Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

To make sure that learners are able to complete assignments on time, it is particularly important that you manage the overall assessment programme and deadlines.

## Learner preparation

To ensure that you provide effective assessment tasks for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assessments are used, the importance of meeting assessment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

## Setting assessments through assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignments you should bear in mind the following points.

- A learning aim must always be assessed as a whole.
- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.
- Assessment tasks in assignments provide a final summative assessment of a learning aim.
- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.



An assignment should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment, such as an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

## Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For most units, the practical demonstration of skills is necessary. The units give information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- projects
- recordings of performance, role play, interviews and practical tasks
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of video, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

## Making valid assessment decisions

### Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim

- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **Making assessment decisions using criteria**

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

### **Authenticity of learner work**

Assessors must ensure that evidence is authentic to a learner through setting valid assessments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment 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.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

### **Resubmission of improved evidence**

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments).

# 7 Administrative arrangements

## Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

## Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

## Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should 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 are not, when they are undertaking one of our qualifications, disadvantaged in comparison to 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*.

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of 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.

### Appeals against assessment

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 could be a consideration of the evidence by a Lead IV 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. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our policy *Enquiries and appeals about Pearson Vocational Qualifications*.

## Administrative arrangements for external assessment

### Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website. Learners are permitted to have one resit of an external assessment where necessary.

### Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

### Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

### Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners that they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

## Conducting external assessments

Centres must make arrangement for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

### High control

This is the completion of assessment in formal invigilated examination conditions.

### Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

### Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre Guidance: Dealing with Malpractice*, available on our website.

The procedures we ask you to adopt vary between units that are internally-assessed and those that are externally assessed.

### Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments, centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* ([www.jcq.org.uk](http://www.jcq.org.uk)).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected 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* 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)* 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.

Heads of centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from heads of centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and Appeals* policy, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

### Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

### Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

### Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

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

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- 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 qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains 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 Level 3 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 delivering and quality assuring its BTEC programmes.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 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 comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all units and achieve a pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2*.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P or U) for all units within a valid combination
- achieve the **required units at pass or above** shown in *Section 2*, and for the Extended Diploma achieve a minimum of 900 GLH **at pass or above**
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to.

Learners who do not pass all the required units shown in the structure will not achieve a qualification. For example, learners who have not passed the required external units or who have not taken enough optional units will not achieve that qualification even if they have enough points.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of Qualification Grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. In the event of any change, centres will be informed before the start of teaching for the relevant cohort and an updated table will be issued on our website.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

### Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
U	0	0
Pass	6	9
Merit	10	15
Distinction	16	24

### Points available for external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The points scores available for each external unit at grade boundaries are as follows.

	Unit size	
	90 GLH	120 GLH
U	0	0
Pass	9	12
Merit	15	20
Distinction	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of Qualification Grade* table for the cohort.

## Calculation of qualification grade

Applicable for registration from 1 September 2016.

Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Pass	36	P	51	PP	72	PPP	108
				MP	88	MPP	124
						MMP	140
Merit	52	M	73	MM	104	MMM	156
				DM	124	DMM	176
						DDM	196
Distinction	74	D	104	DD	144	DDD	216
				D*D	162	D*DD	234
						D*D*D	252
Distinction*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

Examples of grade calculations based on table applicable to registrations from September 2016

**Example 1: Achievement of an Extended Certificate with a P grade**

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Pass	9
Unit 4	90	Int	Pass	9
Unit 8	120	Ext	Merit	20
Unit 10	60	Int	Unclassified	0
<b>Totals</b>	<b>360</b>		<b>P</b>	<b>38</b>

The learner has achieved a Pass or above in Units 1, 4 and 8.

The learner has sufficient points for a P grade

**Example 2: Achievement of an Extended Certificate with a D grade**

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Merit	15
Unit 4	90	Int	Merit	15
Unit 8	120	Ext	Distinction	32
Unit 10	60	Int	Distinction	16
<b>Totals</b>	<b>360</b>		<b>D</b>	<b>78</b>

The learner has sufficient points for a D grade

**Example 3: An Unclassified Result for an Extended Certificate**

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Merit	15
Unit 4	90	Int	Unclassified	0
Unit 8	120	Ext	Distinction	32
Unit 10	60	Int	Merit	10
<b>Totals</b>	<b>360</b>		<b>U</b>	<b>57</b>

The learner has a U in Unit 4.

The learner has sufficient points for a M grade but has not met the minimum requirement for a Pass in Units 1, 4 and 8.

# 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

## Support for setting up your course and preparing to teach

### Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

### Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

### Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

### Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

### Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.



## Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- revision guides and revision workbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

## Support for assessment

### Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

### Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

## Training and support from Pearson

### People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the ‘Support for You’ section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### **‘Getting Ready to Teach’**

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications’ structures, planning and preparation for internal and external assessment, and quality assurance.

#### **Teaching and learning**

Beyond the ‘Getting Ready to Teach’ professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.



## Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

## Appendix 2 Glossary of terms used for internally-assessed units

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts. Analysis can be through activity, practice written or verbal presentation.
Apply	Learners use or exercise knowledge or skills to a new or different situation.
Accomplished	Demonstrate skills, expertise and mastery of activity or equipment.
Accurate	Perform a task with precision and without error.
Carry out	To undertake a project or task or action.
Collaborate	Work jointly with others.
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Confident	Demonstrate secure application of skills or processes.
Create	Skills to make or do something, for example a design for a website or edited film sequence.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Define	State or describe the nature, scope or meaning of a subject as objective facts.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Describe	Give a clear account that includes all the relevant features and characteristics – ‘painting a picture with words’.
Design	To plan, draw, sketch, outline, invent, formulate or fabricate an idea or piece of work.
Develop	Learners grow or progress a plan, skills and understanding.
Discuss	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
Diverse	A variety of, to show a complete range.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Evaluate	Drawing on varied information, themes or concepts to consider aspects such as strengths, weaknesses, alternative actions, relevance or significance. Inquiries lead to a supported judgement showing relationship to its context, often in a conclusion.
Examine	Knowledge with application where learners are expected to select and apply knowledge to less familiar contexts.
Explain	Work shows clear details and gives reasons and/or evidence to support an opinion, view or argument. Learners can show comprehension of origins, functions and objectives of a subject and its suitability for purpose.
Explore	Skills and/or knowledge involving practical research or testing.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.

Term	Definition
Investigate	Learners' work explores techniques, processes, and materials through practical exploration.
Justify	Give reasons or evidence to support an opinion or prove something right or reasonable.
Prepare	Learners make something ready for use or consideration
Produce	To make, assemble, process, create something from component parts
Reflect	Think carefully and review information and/or performance – includes articulating ideas, concepts, activities, findings or features.
Review	Appraising existing information or reflecting on events with the intention of instituting change if necessary.
Select	Learners choose the best or most suitable option, whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.
Source	Obtain something from a particular location.
Synthesising	Make something by the combination of components or elements to form a connected whole.
Understand	Interpret or view something in a particular way.

This is a key summary of the types of evidence used for BTEC Nationals.

Type of evidence	Definition and purpose
Case study	A specific example to which all learners must select and apply knowledge. Used to show application to a realistic context where direct experience cannot be gained.
Development log	A record kept by learners to show the process of development. Used to show method, self-management and skill development.
Group task	Learners work together to produce a final outcome.
Portfolio	A set of creative pieces of work intended to demonstrate learners' abilities.
Practical task	Learners undertake a defined or self-defined task to produce an outcome.
Presentation	Learners demonstrate tasks orally or through practical demonstration.
Project	A large-scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Written task	Individual completion of a task in a work-related format, for example a set of instructions, giving information.



# Pearson BTEC Level 3 Nationals in Creative Digital Media Production

## Extended Certificate in Creative Digital Media Production

Extended Certificates in:

Digital Film and Video Production

Digital Content Production

Digital Games Production

Foundation Diploma in Creative Digital Media Production

Diplomas in:

Film and Television Production

Film and Television Visual Effects

Digital Publishing

Digital Games Design and Development

Sound Production

Extended Diploma in Creative Digital Media Production

***First teaching from September 2016***

***First certification from 2017***

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