BTEC FIRST

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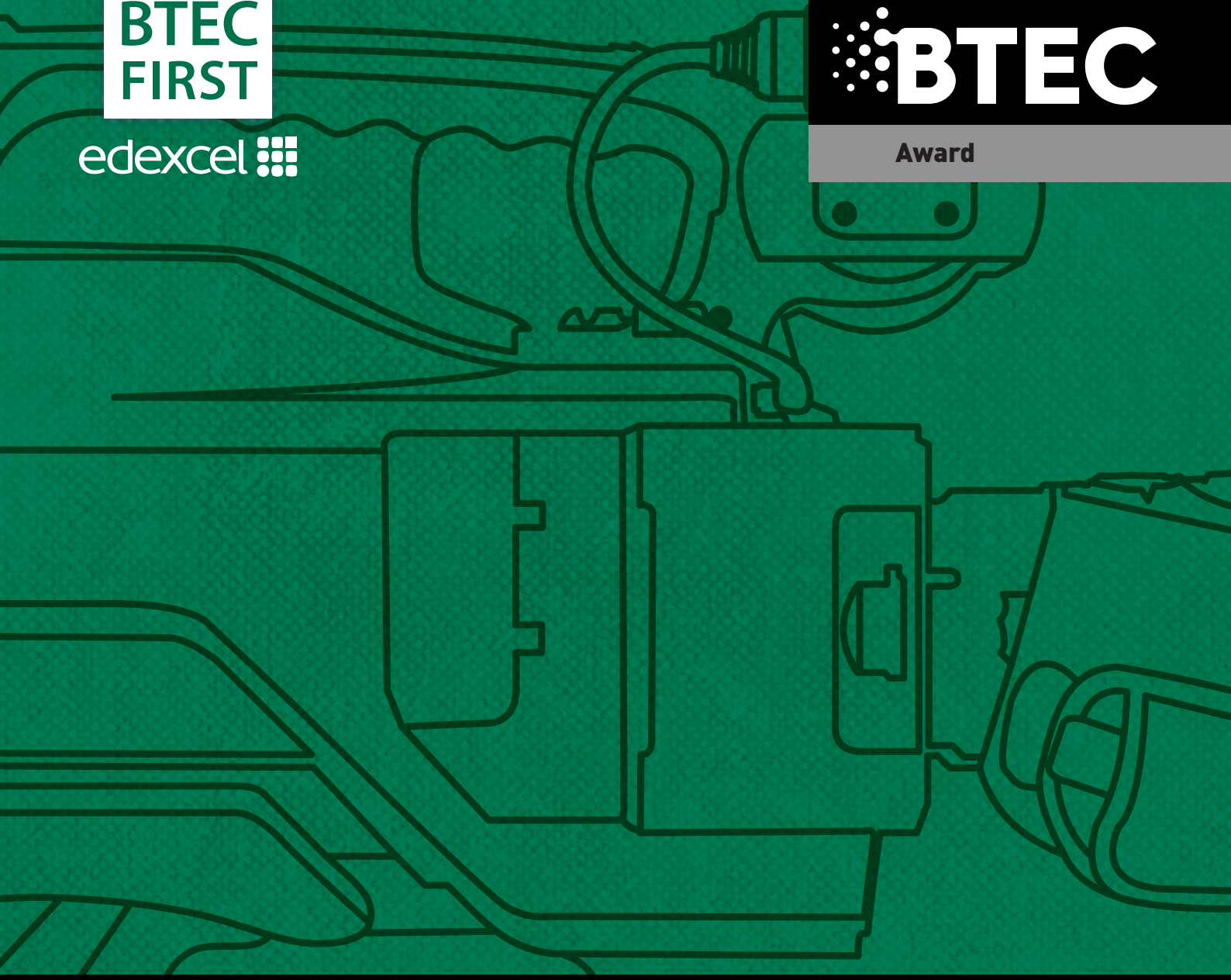
BTEC

Award



Specification

CREATIVE DIGITAL MEDIA PRODUCTION

From January 2013

Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production

ALWAYS LEARNING

PEARSON

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Welcome to your BTEC First specification

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

BTECs are evolving

Informed by recent policy developments, including the *Review of Vocational Education – The Wolf Report* (March 2011), we have designed this new suite of BTEC Firsts to:

- ensure high quality and rigorous standards
- conform to quality criteria for non-GCSE qualifications
- be fit for purpose for learners, pre- or post-16, in schools and in colleges.

We conducted in-depth, independent consultations with schools, colleges, higher education, employers, the Association of Colleges and other professional organisations. This new suite builds on the qualities – such as a clear vocational context for learning and teacher-led assessment based on centre-devised assignments – that you told us make BTECs so effective and engaging.

This new suite introduces additional features to meet the needs of educators, employers and the external environment. They are fully aligned with requirements for progression – to further study at level 3, into an apprenticeship or into the workplace. We believe these features will make BTEC even stronger and more highly valued.

What are the key principles of the new suite of BTEC Firsts?

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

1 Standards: a common core and external assessment

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

2 Quality: a robust quality-assurance model

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

We will make sure that:

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

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

3 Breadth and progression: a range of options building on the core units; contextualised English and mathematics

The **essential core**, developed in consultation with employers and educators, gives learners the opportunity to gain a broad understanding and knowledge of a vocational sector.

The **optional specialist units** provide a closer focus on a vocational area, supporting progression into a more specialised level 3 vocational or academic course or into an apprenticeship.

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

The skills have been mapped against GCSE (including functional elements) English and mathematics subject content areas.

4 Recognising achievement: opportunity to achieve at level 1

The new BTEC Firsts are level 2 qualifications with Pass, Merit, Distinction and Distinction* grades.

However, we recognise that some learners may fail to achieve a Pass at Level 2, so we have included the opportunity for learners to gain a level 1 qualification.

Improved specification and support

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

Thank you

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who gave up many evenings of your own time to share your advice and experiences to shape these new qualifications. We hope you enjoy teaching the course.

Contents

Purpose of this specification **1**

Qualification title and Qualification Number **2**

1 What are BTEC Firsts? **3**

2 Key features of the Edexcel BTEC First Award **5**

3 Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production **9**

4 Qualification structure **12**

5 Programme delivery **13**

Resources 13

Delivery approach 14

Personal, learning and thinking skills 14

English and mathematics knowledge and skills 14

6 Access and recruitment **15**

Prior knowledge, skills and understanding 15

Access to qualifications for learners with disabilities or specific needs 15

7 The layout of units in the specification **16**

8 Internal assessment **19**

Language of assessment 19

Summary of internal assessment 19

Assessment and verification roles 19

Learner preparation 21

Designing assessment instruments 21

Authenticity and authentication 23

Applying criteria to internal assessments 23

Assessment decisions 24

Late submission 24

Opportunities to retake assessments 24

Appeals 25

Dealing with malpractice 25

Reasonable adjustments to assessment 25

Special consideration 25

9 External assessment **27**

Grade descriptors for the internal and external units 28

10 Awarding and reporting for the qualification **30**

11 Quality assurance of centres **33**

12 Further information and useful publications **34**

13 Professional development and support **35**

Units **37**
Unit 1: Digital Media Sectors and Audiences 39
Unit 2: Planning and Pitching a Digital Media Product 47
Unit 3: Digital Moving Image Production 59
Unit 4: Digital Audio Production 71
Unit 5: Digital Publishing Production 83
Unit 6: Website Production 97
Unit 7: Digital Games Production 109
Annexe A **119**
Personal, learning and thinking skills 119
Annexe B **123**
English knowledge and skills signposting 123
Annexe C **125**
Mathematics knowledge and skills signposting 125
Annexe D **127**
Synoptic assessment 127
Annexe E **129**
Definitions of words used in assessment criteria grids for the internal units 129

Purpose of this specification

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

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

Qualification title and Qualification Number

Qualification title	**Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production**
Qualification Number (QN)	**600/6831/0**

This qualification is on the National Qualifications Framework (NQF).

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

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information about certification is in the *Edexcel Information Manual* on our website, www.edexcel.com

1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learnt in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. Entry-level employment opportunities in creative digital media production include roles such as junior photographer, assistant editor, sound recordist, assistant web designer and assistant games designer.

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

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

The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite:

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

Visit www.btec.co.uk for information about these qualifications and also for information about additional qualifications in larger sizes and in different vocational sectors.

Objectives of the BTEC First suite

The BTEC First suite will:

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

Breadth and progression

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

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

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

Progression from Level 1

This qualification has been designed to provide a progression route from the following qualifications:

- Edexcel BTEC Level 1 Certificate in Creative Media Production (QCF)
- Edexcel BTEC Level 1 Diploma in Creative Media Production (QCF)

This qualification is also designed to provide a progression route from the following qualifications:

- Edexcel BTEC Level 1 Certificate in Vocational Studies (QCF)
- Edexcel BTEC Level 1 Diploma in Vocational Studies (QCF)

See website for details: http://www.edexcel.com/quals/flt/Voc-Studies/Pages/default.aspx

2 Key features of the Edexcel BTEC First Award

The Edexcel BTEC Level 1/Level 2 First Award:

- is a level 2 qualification; the grades are Level 2 Pass, Level 2 Merit, Level 2 Distinction and Level 2 Distinction*. Learners who do not achieve at Level 2 may be awarded a Level 1 grade. Learners whose level of achievement is below a Level 1 will receive an unclassified U result
- is for learners aged 14 years and over
- is a 120 guided-learning-hour qualification (equivalent in teaching time to one GCSE)
- has core units and optional specialist units
- has 25 per cent of the qualification that is externally assessed. Edexcel sets and marks these assessments
- will be available on the National Qualifications Framework (NQF)
- presents knowledge in a work-related context
- gives learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provides opportunities for synoptic assessment. Learners will apply the skills and knowledge gained from the core units when studying the optional specialist units. See *Annexe D* for more detailed information.

Learners can register for this BTEC Level 1/Level 2 First Award qualification from January 2013. The first certification opportunity for this qualification will be 2014.

Types of units within the qualification

The BTEC First qualifications have core and optional specialist units. See *Section 4* for more detailed information.

Core units

- All qualification sizes in the sector share a common core of two compulsory units totalling 60 guided learning hours (GLH).
- Core units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19 year old learners.
- One unit will be internally assessed and one unit will be externally assessed.

Optional specialist units

The remainder of the qualifications in the sector will be formed from optional specialist units.

- Optional specialist units are sector specific, focus on a particular area within the vocational sector, and provide an opportunity to demonstrate knowledge, skills and understanding.

Edexcel BTEC Level 1/ Level 2 First Award in Creative Digital Media Production

3 Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production

Rationale for the Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production

The rationale for all qualifications in the BTEC First suite in Creative Digital Media Production is to:

- inspire and enthuse learners to consider a career in the creative digital media industries, rather than just to participate in media recreationally, for example surfing the web or playing video games
- give learners the opportunity to gain a broad understanding and knowledge, and develop skills, across the creative digital media sectors, e.g. moving image, audio production, games design, website design and publishing
- support progression to a more specialised level 3 vocational or academic media qualification or an apprenticeship
- give learners the potential opportunity, in due course, to enter employment within a wide range of junior job roles across the creative digital media sectors. Junior job roles include, for example, photographer, sound recordist, assistant editor, assistant web designer and assistant games designer.

The smallest qualification in the suite is the **Edexcel BTEC Level 1/Level 2 First Award** (120-guided-learning-hour (GLH)) qualification. This qualification has been developed to provide an engaging and stimulating introduction to the world of media. It includes two **core units** and a selection of five **optional specialist** units, from which a further two units are chosen. Unit 1 of the core units is a broad unit that underpins the fundamental knowledge and understanding of media principles looking at all five key sectors (Digital Moving Image, Digital Audio Production, Digital Publishing, Website Production and Digital Games Production) and the different types of audiences. Unit 2 must be taken alongside the optional units and focuses on communication techniques.

The core units are:

Unit 1: Digital Media Sectors and Audiences – in this unit learners will explore the digital media industry and all five key sectors that fall under it (Digital Moving Image, Digital Audio Production, Digital Publishing, Website Production and Digital Games Production). They will also explore the different types of audiences and how audiences can engage with each sector.

Unit 2: Planning and Pitching a Digital Media Product – in this unit learners will use their verbal, written and visual communication skills to enable them to formulate, develop and pitch ideas of a product that they then plan to produce.

The optional specialist units allow flexibility, as they can be approached in a holistic way. While core units embed the key skills required to produce a digital project, the optional specialist units complement each other alongside this. For example, a learner could plan a production in *Unit 2: Planning and Pitching a Digital Media Product*, produce a TV commercial in *Unit 3: Digital Moving Image Production*, and produce an audio soundtrack to go over the TV commercial in *Unit 4: Digital Audio Production.*

The optional specialist units offered within the qualification build on the core and provide learners with an opportunity to develop a wider understanding and appreciation of any two sectors of the creative digital media sector, depending on their interests and motivation. The optional specialist units span the five key sectors in media:

- *Unit 3: Digital Moving Image Production* – in this unit learners will investigate key features of digital moving image productions, including structures, generic conventions and audience address, in preparation for the making of a film or video.
- *Unit 4: Digital Audio Production* – in this unit, learners will explore techniques and procedures for recording digital audio in different locations and under different conditions. They will then record audio for a particular digital media product, edit it and review the work.
- *Unit 5: Digital Publishing Production* – in this unit, learners will gain the knowledge and skills required for the design and development of digital publishing products. They will also have an overview of how to source materials and then combine them. Learners will organise and manage the production of a digital publishing product.
- *Unit 6: Website Production* – in this unit, learners will explore the technical requirements for website production: how to organise and manage the production of a website, plan and prepare suitable content, and create hyperlinks between pages.
- *Unit 7: Digital Games Production* – in this unit, learners will gain knowledge of 2D and 3D digital games platforms and audiences. Learners will create pre-visuals to show what the game will look like, as well as preparing a document that explains all aspects of the game and what the player does. The learner will then go on to create a portion of the game, creating the component assets to be placed in a games engine.

Assessment approach

The Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production includes an externally assessed unit in the core to introduce externality into vocational programmes of study. This will assist learners as they progress either into higher levels of vocational learning, or to academic qualifications, by providing independent evidence of learning and progression alongside the portfolio-based assessment. This approach will also assist learners with developing their transferable skills in analytical writing, and in applying their knowledge in unfamiliar contexts.

The remaining units are internally assessed. Internal assessment enables learners to receive feedback on their progress throughout the course as they gather and provide evidence towards meeting the unit assessment criteria.

Evidence for assessment may be generated through a range of diverse activities, including assignment and project work (e.g. production of a video, radio programme, website, or game), case studies (e.g. case study on a successful film), research (audiences, different websites) and presentations.

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

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

Progression opportunities

The Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production provides the knowledge, understanding and skills for level 2 learners to progress to:

- other level 2 vocational qualifications
- level 3 vocational qualifications, such as BTEC Nationals, specifically the Edexcel BTEC Level 3 in Creative Media Production (QCF)
- related academic qualifications
- employment within the creative digital media industry, such as junior roles working in moving image production, audio production, publishing, website production or digital games production.

Learners who achieve the qualification at level 1 may progress to related level 2 vocational or academic qualifications, such as BTECs or GCSEs.

Developing employability skills

One of the main purposes of BTEC qualifications is to help learners to progress ultimately into employment. The vast majority of employers require learners to have certain technical skills, knowledge and understanding to work in a particular sector, but they are also looking for employability skills to ensure that employees are effective in the workplace.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy. These skills include: self-management, teamworking, business awareness and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

Throughout the Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production learners should develop a range of employability skills, engage with employers and carry out work-related activities. These opportunities are signposted in the suggested assignment outlines at the end of each unit.

For example, across all the optional specialist units learners develop:

- business awareness and customer awareness, as assignments are set in a vocational context
- communication and teamwork skills, through units such as *Unit 3: Digital Moving Image Production,* where learners may work together to plan and produce a music video, carrying out a variety of roles within a team
- project/self-management and independent-learning skills, through units such as *Unit 5: Digital Publishing Production*, where learners will investigate publishing technology and techniques in order to produce material for a digital publication such as an e-magazine
- research and planning skills, through units such as *Unit 7: Digital Games Production*, where learners may research an audience for a game and plan the development of one to meet the needs of that audience.

Stakeholder support

The Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production reflects the needs of employers, further and higher education representatives and professional organisations. Key stakeholders were consulted during the development of this qualification.

4 Qualification structure

The Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production is taught over 120 guided learning hours (GLH). It has core and optional specialist units.

Learners must complete the two core units, and a choice of optional specialist units to reach a total of 120 GLH.

This BTEC First Award has units that your centre assesses (internal) and a unit that Edexcel sets and marks (external).

Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production			
Unit	**Core units**	**Assessment method**	**GLH**
1	Digital Media Sectors and Audiences	External	30
2	Planning and Pitching a Digital Media Product	Internal	30
	Optional specialist units		
3	Digital Moving Image Production	Internal	30
4	Digital Audio Production	Internal	30
5	Digital Publishing Production	Internal	30
6	Website Production	Internal	30
7	Digital Games Production	Internal	30

5 Programme delivery

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

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

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

- using up-to-date and relevant teaching materials that make use of scenarios and case studies relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings, where feasible. For example, you could use media briefs taken from businesses to create a promotional video or marketing campaign
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace. For example, by developing a marketing website for a local company
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of media organisations to provide examples of current work procedures and practices
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employer help in stressing the importance of English and mathematical skills, and of wider skills in the world of work.

Resources

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

- Centres must have appropriate physical resources (for example, equipment, IT, computer-based digital audio editing software, digital publishing software, web authoring and image editing software, 2D and 3D asset creation software, microphones and stands, 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 appropriate health-and-safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.

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

Delivery approach

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

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

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

- vocationally specific workplace case-study materials
- visiting speakers, and the assistance of local employers
- visits by learners to local workplaces
- inviting relevant experts or contacts to come to speak to the learners about their involvement in media at different levels and in different ways
- arranging visits to employers in media sectors, such as TV production companies, radio stations, games companies and publishers
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

Personal, learning and thinking skills

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

English and mathematics knowledge and skills

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

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (*), *Annexe B* for mapping to GCSE English subject criteria (including functional elements) and *Annexe C* for mapping to the GCSE mathematics subject criteria (including functional elements).

6 Access and recruitment

Our policy regarding access to our qualifications is that:

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

This is a qualification aimed at level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualification to make sure it meets their needs.

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

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

Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First. No prior knowledge, understanding or skills are necessary. There are no specific requirements for this qualification.

Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. 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.

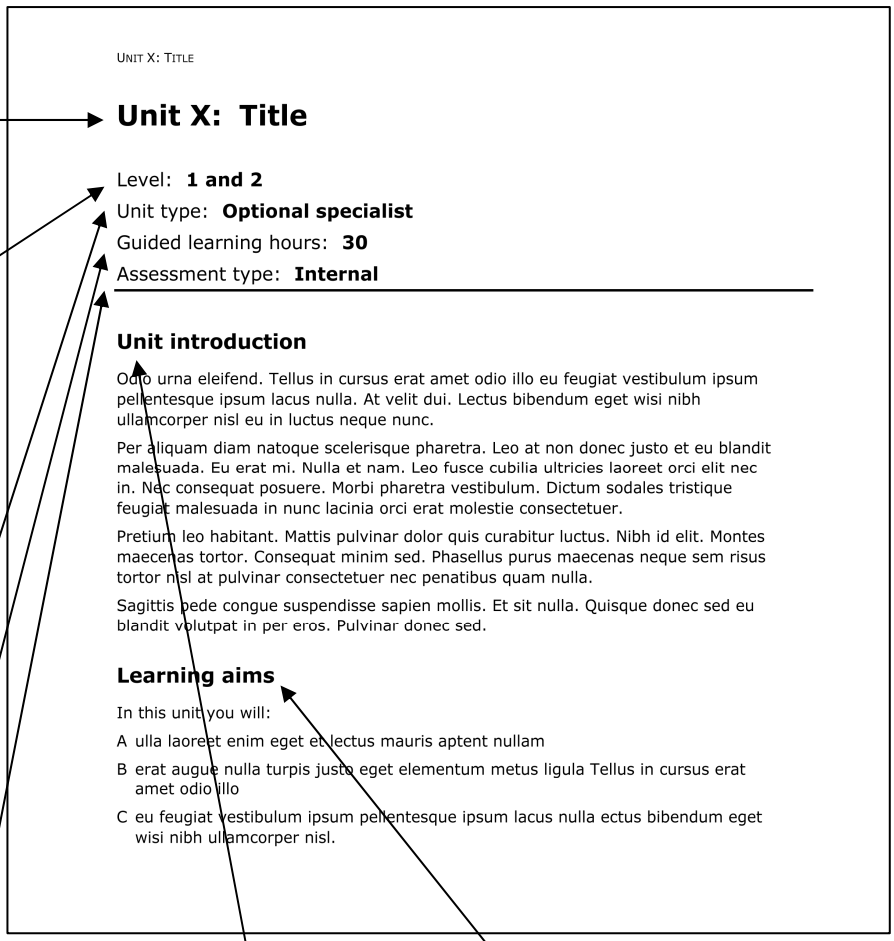
We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) 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.

You can find details on how to make adjustments for learners with protected characteristics in the policy document *Access Arrangements, Reasonable Adjustments and Special Considerations*, which is on our website, www.edexcel.com/Policies

7 The layout of units in the specification

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



Unit title
The title reflects the content of the unit.

Level
All units and qualifications have a level assigned to them that represents the level of achievement. The National Qualifications Framework level descriptors and similar qualifications at this level inform the allocation of the unit level.

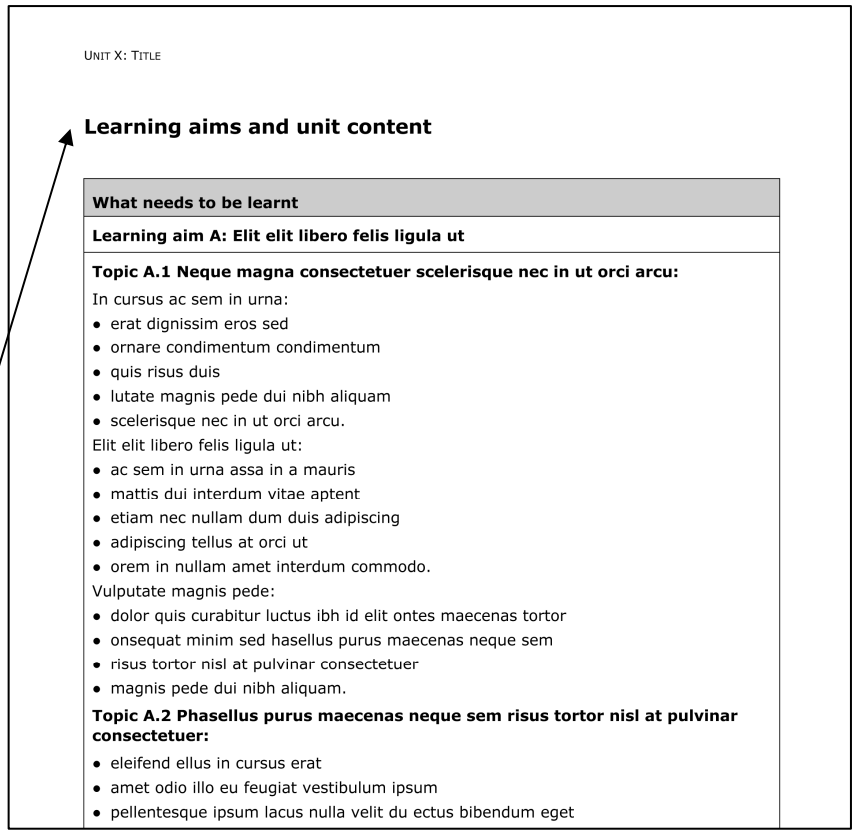
Unit type
This shows if the unit is core or optional specialist.

Guided learning hours
All units have guided learning hours assigned to them. This is the time when you (as a teacher, tutor, trainer or facilitator) are present to give specific guidance to learners on the unit content.

Assessment type
Units are either internally or externally assessed. Your centre designs and assesses the internal assessments. Edexcel sets and marks the external assessments.

Unit introduction
The unit introduction is addressed to the learner and gives the learner a snapshot of the purpose of the unit.

Learning aims
The learning aims are statements indicating the scope of learning for the unit. They provide a holistic overview of the unit when considered alongside the unit content.



UNIT X: TITLE

Learning aims and unit content

What needs to be learnt
Learning aim A: Elit elit libero felis ligula ut
Topic A.1 Neque magna consectetuer scelerisque nec in ut orci arcu: In cursus ac sem in urna: • erat dignissim eros sed • ornare condimentum condimentum • quis risus duis • lutate magnis pede dui nibh aliquam • scelerisque nec in ut orci arcu. Elit elit libero felis ligula ut: • ac sem in urna assa in a mauris • mattis dui interdum vitae aptent • etiam nec nullam dum duis adipiscing • adipiscing tellus at orci ut • orem in nullam amet interdum commodo. Vulputate magnis pede: • dolor quis curabitur luctus ibh id elit ontes maecenas tortor • onsequat minim sed hasellus purus maecenas neque sem • risus tortor nisl at pulvinar consectetuer • magnis pede dui nibh aliquam. **Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetuer:** • eleifend ellus in cursus erat • amet odio illo eu feugiat vestibulum ipsum • pellentesque ipsum lacus nulla velit du ectus bibendum eget

Learning aims and unit content

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

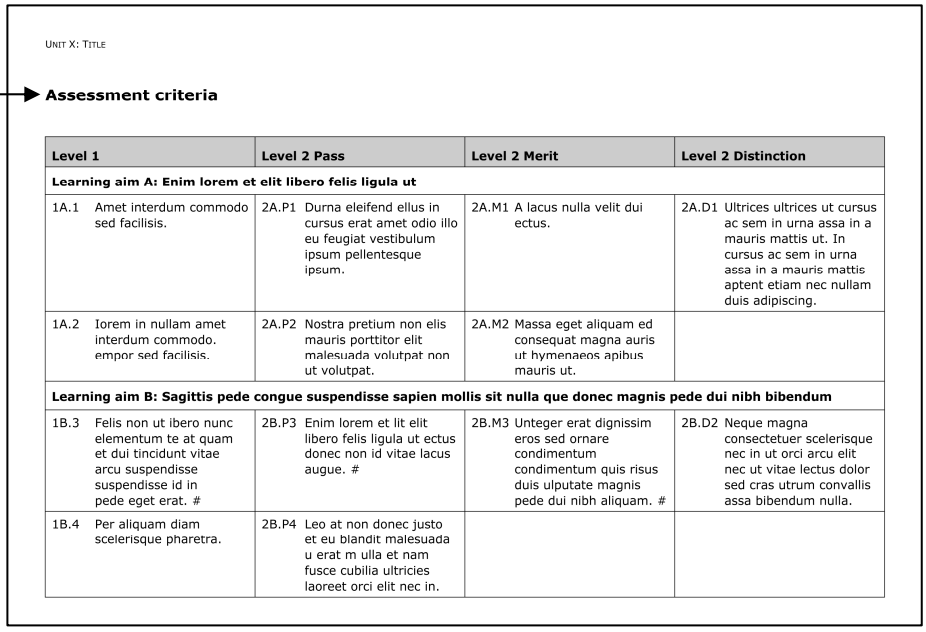
Content covers:

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

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres may use all or some of these, or bring in additional material, as relevant.

Assessment criteria

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



UNIT X: TITLE

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Enim lorem et elit libero felis ligula ut			
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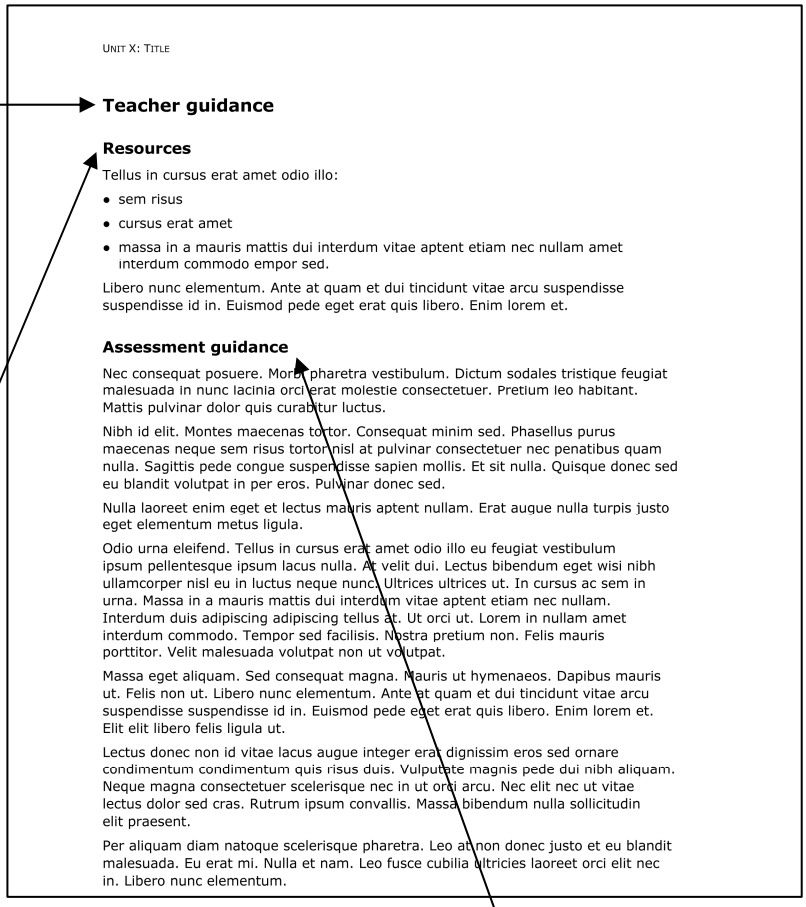
1A.2 Iorem in nullam amet interdum commodo. empor sed facilisis.	2A.P2 Nostra pretium non elis mauris porttitor elit malesuada volutpat non ut volutpat.	2A.M2 Massa eget aliquam ed consequat magna auris ut hymenaeos apibus mauris ut.	
Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum			
1B.3 Felis non ut ibero nunc elementum te at quam et dui tincidunt vitae arcu suspendisse suspendisse id in pede eget erat. #	2B.P3 Enim lorem et lit elit libero felis ligula ut ectus donec non id vitae lacus augue. #	2B.M3 Unteger erat dignissim eros sed ornare condimentum condimentum quis risus duis ulputate magnis pede dui nibh aliquam. #	2B.D2 Neque magna consectetuer scelerisque nec in ut orci arcu elit nec ut vitae lectus dolor sed cras utrum convallis assa bibendum nulla.
1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		

Teacher guidance

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

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



UNIT X: TITLE

Teacher guidance

Resources

Tellus in cursus erat amet odio illo:

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

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

Assessment guidance

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Nibh id elit. Montes maecenas tortor. Consequat minim sed. Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetuer nec penatibus quam nulla. Sagittis pede congue suspendisse sapien mollis. Et sit nulla. Quisque donec sed eu blandit volutpat in per eros. Pulvinar donec sed.

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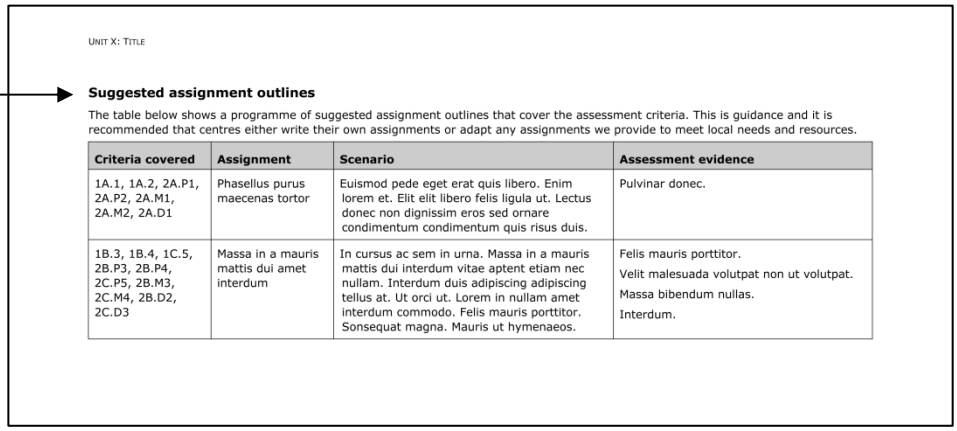
Per aliquam diam natoque scelerisque pharetra. Leo at non donec justo et eu blandit malesuada. Eu erat mi. Nulla et nam. Leo fusce cubilia ultricies laoreet orci elit nec in. Libero nunc elementum.

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

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



UNIT X: TITLE

Suggested assignment outlines

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

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1	Phasellus purus maecenas tortor	Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut. Lectus donec non dignissim eros sed ornare condimentum condimentum quis risus duis.	Pulvinar donec.
1B.3, 1B.4, 1C.5, 2B.P3, 2B.P4, 2C.P5, 2B.M3, 2C.M4, 2B.D2, 2C.D3	Massa in a mauris mattis dui amet interdum	In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum duis adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Felis mauris porttitor. Sonsequat magna. Mauris ut hymenaeos.	Felis mauris porttitor. Velit malesuada volutpat non ut volutpat. Massa bibendum nullas. Interdum.

8 Internal assessment

Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English.

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

Summary of internal assessment

The majority of the units in this qualification are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example, assignments, projects or case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Lead Internal Verifier, when it will be used and assessed, and how long it will take
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide preparation and support for learners only during the formative assessment phase
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Edexcel to ensure that your implementation, delivery and assessment is consistent with national standards.

Assessment and verification roles

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

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

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

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

Internal Verifiers must oversee all assessment activity to make sure that individual Assessors do not misinterpret the specification or undertake assessment that is not consistent with the national standard in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both Assessors and Internal Verifiers, with the team leader or programme manager often being the registered Lead Internal Verifier.

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

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

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

You are required as a centre to keep records of assessment and have assessment authorised by Edexcel. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit

- an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all Assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

Learner preparation

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

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

You will need to provide learners with an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

Designing assessment instruments

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

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

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

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

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

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. However, a learning aim can be included in more than one assessment.

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

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

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

The units include guidance on appropriate approaches to assessment. A central feature of vocational assessment is that it should be:

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

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

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

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

Authenticity and authentication

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

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

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it. For practical or performance tasks observed by the Assessor this is not necessary.

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

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

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

Applying criteria to internal assessments

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

The assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence.

The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A summative unit grade is awarded after all opportunities for achievement are given. A learner must achieve **all** the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit, and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality

- to achieve a Level 2 Pass a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if all the level 1 criteria are fully met. The award of Level 1 is not achieved through a failure to meet the Level 2 Pass criteria.

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

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

Assessment decisions

Your assessment plan will set a clear timeline for assessment decisions to be reached. During the time the assessment is being undertaken, learners can be given guidance, information, resources and feedback on progress.

After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

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

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

Late submission

You should encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes it is important that learners are assessed fairly and consistently according to the assessment plan that the Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept assessment work that was not completed by the date in the assessment plan.

Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, to give automatic downgrades on assessment decisions as 'punishment' for late submission.

Opportunities to retake assessments

Summative assessment is the culmination of the learning and assessment process. You should make sure that learners have sufficient learning and preparation before undertaking assessment. Formative feedback during an assessment window will help a learner demonstrate attainment to the best of their abilities.

A learner may be given **one** opportunity to retake a completed assessment after a summative grade has been given. Your centre will need to provide a specific assessment opportunity that is authorised by the Lead Internal Verifier. You should make arrangements for retaking the assessment in such a way that does not adversely affect other assessments and does not give the learner an unfair advantage over other learners. You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements.

The centre may conduct a retake under supervised conditions even if this was not necessary for the original assessment.

As a centre you need to be fair to all learners in the way in which you provide opportunities to retake assessments, and you are not required to make an opportunity available if your learner has not taken full advantage of the first assessment opportunity and formative assessment process.

The original evidence for assessment may remain valid and can be extended, or it may need to be replaced partially or in full. The learner must not have further teacher guidance and support in producing further evidence.

The Edexcel Standards Verifier is likely to want to include assessments that have been re-submitted as part of the sample they will review.

Appeals

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

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

Dealing with malpractice

Your centre must have a policy for dealing with potential malpractice by learners. Your policy must follow the Edexcel Assessment Malpractice policy. You must report serious malpractice to Edexcel, particularly if any units have been subject to quality assurance or certification.

Reasonable adjustments to assessment

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

Special consideration

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

(Exemplar for centres)

Learner Assessment Submission and Declaration

This sheet must be completed by the learner and provided for work submitted for assessment.

Learner name:		Assessor name:
Date issued:	Completion date:	Submitted on:
Qualification:		
Assessment reference and title:		

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

Task ref.	Evidence submitted	Page numbers or description
Comments for note by the Assessor:		

Learner declaration

I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Learner signature: Date:

_____

9 External assessment

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

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

The table below shows the type of external assessment and assessment availability for this qualification.

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

Your centre needs to make sure that learners are:

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

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website www.edexcel.com

Grade descriptors for the internal and external units

Internal units

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

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

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

External units

The externally assessed unit is assessed using both marks-based and levels-based schemes. Grade boundaries, based on learner performance, will be set by the awarding organisation for each external assessment.

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

Unit 1: Digital Media Sectors and Audiences

Level 2 Pass

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

Level 2 Distinction

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

10 Awarding and reporting for the qualification

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

Calculation of the qualification grade

This qualification is a level 2 qualification, and the certification may show a grade of Level 2 Pass, Level 2 Merit, Level 2 Distinction or Level 2 Distinction*.

If these are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified U result.

Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified U for that unit.

Award of Distinction* (D*)

D* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a level 2 qualification, learners must:

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

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

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

Points available for unit size and grades

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

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

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

Example:

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

Calculation of qualification grade

Award (120 GLH)	
Grade	**Minimum points required**
U	0
Level 1	24
Level 2 Pass	48
Level 2 Merit	66
Level 2 Distinction	84
Level 2 Distinction*	90

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

Unit numbering is for illustrative purposes only.

Example 1: Achievement of an Award with a Level 2 Merit grade

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 2 Merit	6	18
Unit 2	Core unit	30	3	Level 2 Pass	4	12
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	**120**	**12**	**Level 2 Merit**		**66**

The learner has more than sufficient points across the core units to be considered for a Level 2.

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

Example 2: Achievement of an Award with a Level 2 Pass grade

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 2 Merit	6	18
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 1	2	6
	Qualification grade totals	**120**	**12**	**Level 2 Pass**		**48**

The learner has sufficient points across the core units to be considered for a Level 2.

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

Example 3: Achievement of an Award at Level 1 but a Level 2 Pass grade points total

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 1	2	6
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	**120**	**12**	**Level 1**		**48**

The learner has not achieved sufficient points across the core units to achieve a Level 2 but has sufficient points to be considered for a Level 1.

Although the learner has gained enough points overall for a Level 2, they will get a Level 1 as they did not achieve sufficient points across the core units.

Example 4: The learner has not achieved sufficient points in the core units to gain a Level 2 or Level 1 qualification

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Unclassified	0	0
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	**120**	**12**	**Unclassified**		**42**

The learner has not achieved sufficient points across the core units to achieve a Level 2 or Level 1.

Although the learner has gained enough points overall for a Level 1, they will receive an Unclassified grade as they did not achieve sufficient points across the core units.

11 Quality assurance of centres

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

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Edexcel 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 Edexcel. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres.

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

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

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

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

12 Further information and useful publications

For further information about the qualification featured in this specification, or other Edexcel qualifications, please call Customer Services on 0844 576 0026 (calls may be monitored for quality and training purposes) or visit our website (www.edexcel.com).

Related information and publications include:

- *Equality Policy*
- *Information Manual* (updated annually)
- *Access Arrangements, Reasonable Adjustments and Special Considerations*
- *Quality Assurance Handbook* (updated annually)
  - Publications on the quality assurance of BTEC qualifications are on our website at www.btec.co.uk/keydocuments

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to www.edexcel.com/resources

Additional documentation

Additional materials include:

- Sample Assessment Material (for the external unit)
- a guide to *Getting Started with BTEC*
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

Visit www.btec.co.uk/2012 for more information.

Additional resources

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

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website www.edexcel.com/resources

13 Professional development and support

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory, or through customised training at your centre.

The support we offer focuses on a range of issues including:

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

The national programme of training we offer is on our website at www.edexcel.com/training. You can request customised training through the website or you can contact one of our advisors in the Training from Edexcel team via Customer Services to discuss your training needs.

BTEC training and support for the lifetime of the qualification

Training and networks: our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. In addition, we have designed our new network events programme to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region. Sign up to the training you need at: www.btec.co.uk/training

Regional support: our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments. Call **0844 576 0027** to contact the curriculum team for your centre.

Your BTEC Support team

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

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with this qualification
- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: www.edexcel.com/subjectadvisors
- BTEC Hotline: call the BTEC Hotline on 0844 576 0026 with your query
- Ask Edexcel: submit your question online to our Ask Edexcel online service (www.edexcel.com/ask) and we will make sure your query is handled by a subject specialist.

Units

Unit 1: Digital Media Sectors and Audiences

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **External**

Unit introduction

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

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

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

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

Learning aims

In this unit you will:

A understand digital media sectors, products and platforms

B understand audiences for digital media products

C explore how audiences engage with digital media products.

Learning aims and unit content

What needs to be learnt

Learning aim A: Understand digital media sectors, products and platforms

Learners should understand specific product examples of the following technologies:

- analogue
- digital.

Topic A.1 Media sectors

Creative digital media production spans several sectors within the creative industries. Learners should understand these separate sectors, their associated products and how sectors can link together through synergy.

- Sectors (moving image [film/video and TV], audio, publishing, websites, games).
- Synergy (cross-media links, advantages and product connections).

Topic A.2 Media products and processes

Learners should identify the formats of different digital products within each stage in each sector. Learners should understand the stages of development in the production of a media product and the tasks specific to each stage in each sector, including the following:

- types of digital media products within a sector:
  - film/video (films, trailers, documentaries, animations, corporate or training videos)
  - TV (drama, adverts, light entertainment shows, music videos, news programmes, factual programmes)
  - audio (adverts, drama, news and current affairs, light entertainment, podcasts, movie soundtrack)
  - publishing (e-magazines, e-newspapers, posters, flyers, adverts)
  - digital games (entertainment, educational, fitness, simulation).
- processes of development in creative industries:
  - pre-production (planning, researching and preparing the product)
  - production (shooting or constructing the elements of the product)
  - post production (bring all the elements from production together to complete the product)
  - distribution (making the product available to audiences through advertising and promotion)
  - exhibition/consumption (viewing or interacting with the finished product).

Topic A.3 Digital media platforms and devices

Know the types of platforms through which digital media are distributed and types of devices on which they can be accessed.

- Digital media platforms (distribution platforms – TV broadcast, pay-per-view, theatrical/cinema release, digital download, radio broadcast, DVD, CD; online content – webpages, streaming).
- Devices that can access digital media (mobile phones, PCs, laptops, MP3 players, MP4 players, games consoles and handheld devices, radio, tablets).

continued

What needs to be learnt

Topic A.4 Multimedia technology and consumption

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

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

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

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

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

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

What needs to be learnt

Learning aim B: Understand audiences for digital media products

Topic B.1 Types of audience

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

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

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

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

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

Topic B.2 Audience and producer control

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

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

continued

What needs to be learnt

Topic B.3 Understanding audiences through research

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

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

Topic B.4 Audience profiling

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

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

What needs to be learnt

Learning aim C: Explore how audiences engage with digital media products

Topic C.1 Communication of meaning

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

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

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

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

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

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

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

continued

What needs to be learnt

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

Key concepts:

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

Teacher guidance

Resources

There are no special resources needed for this unit.

Assessment guidance

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

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

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

The exam is set and marked by Edexcel.

All questions in the exam paper will be compulsory.

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

Unit 2: Planning and Pitching a Digital Media Product

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

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

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

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

Learning aims

In this unit you will:

A understand how to develop ideas for a digital media product

B pitch ideas for a digital media product

C produce planning for a digital media product.

Learning aims and unit content

What needs to be learnt

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

Topic A.1 Digital media products

For example, moving image products, audio products, digital publishing, websites, and digital games. **Learners should develop ideas for a product from one sector of digital media.**

Topic A.2 Understanding the requirements of the brief

Consider the brief in terms of who, why, what and where:

- target audience
- purpose, why produce the product? To inform, educate, entertain, provide a service
- platform, what will the product be and where will it be seen?

Topic A.3 Generating ideas

Formulation of ideas:

- communication methods:
  - verbal (discussions, meetings, thought shower, blue sky thinking, interviews, focus groups)
  - written (plot outline, brief synopsis, informal proposal, summary of ideas, annotations, SWOT analysis)
  - visual (mood-boards, mind maps, storyboards, sketching, audio-visual presentation).
- selecting ideas:
  - discounted ideas with reasons why not selected
  - revisions and decisions made to ideas in the formulation process
  - final selected idea (reasons for selection, complete structure, relation to the brief, consideration of planning issues).

Topic A.4 Planning issues

When developing an idea for a product, consideration should be given to the following planning issues:

- logistics:
  - achievable aims
  - location considerations
  - timeframe considerations
  - level of organisation required.
- resources:
  - availability of equipment/space
  - expertise within the production team
  - personnel required.

continued

What needs to be learnt

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

Learning aim B: Pitch ideas for a digital media product

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

Topic B.1 The purpose of a pitch

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

Topic B.2 Formats for pitching

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

Topic B.3 Communication techniques when pitching

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

What needs to be learnt

Learning aim C: Produce planning for a digital media product

Topic C.1 Digital Media Sectors

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

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

Topic C.2 Planning portfolio

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

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

Topic C.3 Planning portfolios by sector

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

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

continued

What needs to be learnt

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

Assessment guidance

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

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

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

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

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

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

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

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

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

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

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

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

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

For 1A.1: learners should use verbal methods to outline their ideas. Ideas may be only partially expressed verbally. For example, they may require further clarification to be fully understood.

For the following criteria, the learner's reasons for selecting a final idea for a digital media product are assessed. The learner's selection of an idea in relation to understanding the requirements of the brief (who, why, what and where?) and consideration of planning issues should be the focus.

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

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

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

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

Learning aim B: Pitch ideas for a digital media product

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

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

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

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

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

Learning aim C: Produce planning for a digital media product

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

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

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

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

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

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

Suggested assignment outlines

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

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

Unit 3: Digital Moving Image Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

Learning aims

In this unit you will:

A understand the key features of moving image productions

B understand the technical construction of a digital moving image production

C produce and review a digital moving image production.

Learning aims and unit content

What needs to be learnt

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

Topic A.1 Formats, platforms and purposes

Learners will understand digital moving image productions and their audiences.

- Formats, e.g. TV quiz, corporate video, news slot, documentary short, animation.
- Platforms, e.g. cinema, television, DVD (for DVD players and games consoles), internet streaming, downloads (for mobile phones/handheld devices/tablets/computers).

Know *why* moving image productions are made and *who* they are for:

- the purpose of the production (the brief):
  - entertainment, e.g. film, TV drama, animation, music video, game/quiz show, soap opera
  - educate or inform, e.g. documentary, news, infomercial, public broadcast
  - persuade, e.g. advert
  - promote, e.g. music video or political broadcast.
- the target audience (demographics):
  - age
  - gender
  - ethnicity
  - life stage
  - socio economic background.
- use of key features in different types of moving image productions:
  - film/TV fiction/animation/music videos, for example:
    - genre codes and conventions (typical recurring features)
    - use of stars, e.g. celebrities, movie stars, reality stars, no stars
    - representation, e.g. of people, places, events and the ideological messages and values embodied in the representation
    - narrative structure (openings and endings, linear/non linear, circular)
    - style, e.g. realist, abstract, intertextual, parody
    - themes and subtext
  - factual programming/documentary/news, for example:
    - observational, e.g. fly-on-the-wall, hidden cameras, reality TV
    - reportage, e.g. investigative
    - reconstruction, e.g. dramatisation of actual events
    - interviews (direct to camera, with interviewer present)
    - local or national (issues)
    - modes of address (direct to camera, omniscient voice)
    - realism (stylistic features of editing and camera)
    - positioning, e.g. literally and as representing perspective and ideological viewpoint
    - objectivity and subjectivity (bias)
    - structure (use of inserts/VT footage/dramatisation/voiceovers/interviews)

continued

What needs to be learnt

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

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

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

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

Topic B.1 Technical elements

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

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

continued

What needs to be learnt

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

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

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

Topic C.1 Pre-production and personal management

- brief
- idea
- audience.

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

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

This will involve the following:

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

continued

What needs to be learnt

Topic C.2 Production (shooting footage)

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

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

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

Topic C.4 Distribution, exhibition and self-evaluation

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

Assessment guidance

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Suggested assignment outlines

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

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

Unit 4: Digital Audio Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

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

Learning aims

In this unit you will:

A understand the uses and purposes of digital audio production

B understand the technical requirements for digital audio production

C produce and review digital audio for media productions.

Learning aims and unit content

What needs to be learnt

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

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

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

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

continued

What needs to be learnt

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

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

Topic B.1 Audio industry technology and terminology

Technology and use of terminology specific to audio:

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

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

Characteristics of studio, interior and exterior acoustic environments:

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

continued

What needs to be learnt

Topic B.3 Microphones

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

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

Topic B.4 Professional digital audio recording and editing equipment

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

Topic B.5 Recording techniques and procedures

Consideration of the importance of audio recording procedures:

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

What needs to be learnt

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

Topic C.1 Plan the recording and editing of digital audio products

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

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

Undertake pre-production for a digital audio product:

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

Topic C.2 Produce audio content

Undertake the recording stage of an audio product:

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

Topic C.3 Self evaluation of own audio products

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

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

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

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

Assessment guidance

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Suggested assignment outlines

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

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

Unit 5: Digital Publishing Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

Learning aims

In this unit you will:

A know about digital publishing opportunities

B understand use of digital publishing technology and techniques

C produce material for digital publication.

Learning aims and unit content

What needs to be learnt

Learning aim A: Know about digital publishing opportunities

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

Topic A.1 What are digitally published products?

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

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

Topic A.2 How are digital publishing products used?

These products are used to:

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

Topic A.3 Where are digitally produced products published?

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

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

Topic A.4 Traditional printing and publishing technology and techniques

Traditional publishing:

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

continued

What needs to be learnt

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

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

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

The relationship between the elements within a product:

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

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

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

Topic B.1 Acquisition of digital material

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

Topic B.2 Digital tools to import materials

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

continued

What needs to be learnt

Topic B.3 Experimenting with digital tools to produce digital publishing material

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

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

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

Learning aim C: Produce material for digital publication

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

Topic C.1 Develop concepts for a digital publishing product

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

continued

What needs to be learnt

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

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

Topic C.3 Production of a digital publishing product

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

Assessment guidance

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

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

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

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

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

Learning aim A: Know about digital publishing opportunities

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For learning aim B, learners will develop their skills in using digital publishing technology and techniques. The learners must be able to experiment with digital tools to make changes to the materials and possibly develop some interactivity. At level 1 this will be a basic use of tools that demonstrates limited skills, while a Level 2 Distinction learner will be able to use a wide range of tools to make effective changes to digital materials. A learner working at Distinction level may be able to produce evidence in the form of a digital product that demonstrates their use or understanding of digital tools. This could be in the form of a digital user handout or interactive manual.

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

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

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

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

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

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

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

For 1B.5: learners will show limited use of digital tools for producing digital content. They may be able to use these tools in a simple way but may well need support and guidance in doing so.

Learning aim C: Produce material for digital publication

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

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

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

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

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

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

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

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

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

Suggested assignment outlines

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

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2	Exploring Digital Publishing	You have been approached by a local publishing company to develop an electronic magazine. The product will be an information-based product about youth culture in your town or city. The publishing company wants you to develop a magazine that can be read on a number of publishing platforms. However, they are unsure about using a digital product. The audience for the product will be 14- to 16-year-old young people. The company needs you to investigate the potential for publishing this material, using digital technology and digital platforms. Your first task is to explore a range of digitally produced products and the platforms on which they are published. You will investigate a wide range of digitally produced products and produce a report that you can present to the client. Your report will evaluate the potential advantages of using digital publishing compared to traditional publishing methods.	Learners will present their report in the most appropriate way. This could be via: • a presentation, for example using software or a one-to-one presentation that is recorded • an illustrated report • a video report with examples of digital publishing products.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.3, 2A.P3, 2A.M3, 2A.D3	Exploring How Text, Images, Graphics and Interactive Elements are Combined	You will evaluate the potential use of a range of media elements in the digital magazine. This will inform your report to the client.	Learners will present their report in the most appropriate way. This could be via: • a presentation, e.g. using software or a one-to-one presentation that is recorded • an illustrated report • a video report with examples of digital publishing products.
1B.4, 2B.P4, 2B.M4, 2B.D4 1B.5, 2B.P5, 2B.M5, 2B.D5	Using Digital Technology and Techniques	In order to demonstrate the potential for a digital published product you will develop a sample digital publishing product. To do this you will use a range of images, text and graphics and produce a demonstration of how a digital publishing product can be used interactively. Your product will be a short manual on how to use digital tools to acquire, import and combine images, text and graphics and will have interactive elements. You will store your digital materials in a way that allows you to easily find this material again. You will show this product to the client in order to demonstrate the effectiveness of a digital publishing product.	Learners will acquire a range of materials using technology and techniques. They will store this material effectively in named folders and with appropriate file names. A digital publication. A client feedback report on the product. Observation records Annotated screen grabs of the learners' developmental work.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.6, 2C.P6, 2C.M6, 2C.D6 1C.7, 2C.P7, 2C.M7, 2C.D7	Produce a Digital Publishing Product	Your client has been convinced and now wants you to develop an innovative digital publishing product. You must develop an imaginative concept to present to the client. Once the client has agreed to your concept you will develop your digital publishing product in line with the planning you have done for the production of the product.	Learners could present assessment evidence in a variety of ways, including: • a presentation • a one-to-one discussion • a range of planning documents • a diary or blog of the production process • annotated screen grabs of the development of the product • evidence of testing the product • a completed digital publishing product.

Unit 6: Website Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

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

Learning aims

In this unit you will:

A know the context and purposes of websites

B know the technical requirements for website production

C produce and review a functioning website.

Learning aims and unit content

What needs to be learnt
Learning aim A: Know the context and purposes of websites

Topic A.1 Websites in context
The infrastructure is the basic, underlying framework or features of a system and in the context of websites this framework includes the following:
● the internet (computer network)
  ○ internet address URL (Uniform Resource Locator)
  ○ storage on a remote server.
● the world wide web (WWW)
  ○ information retrieval service of the internet
  ○ web pages
  ○ content
  ○ hyperlinks
● web browsers as the software used to view websites, e.g. Internet Explorer, Google Chrome, Firefox, Safari, browsers for mobile phones and other mobile devices.
Topic A.2 Why do we use websites?
Websites are built to be used by specific audiences for a clear purpose. These purposes are:
● to inform, e.g. news, articles, research reports, libraries
● to educate, e.g. learning, revision, tutorials, courses, assessment
● to persuade, e.g. advertising, pressure groups, politics, views and opinions
● for e-commerce, e.g. (shopping), banking, buying and selling
● for storage, e.g. archives, cloud, download, libraries
● for sharing, e.g. music, video, photography, files, programs, code
● for social interaction, e.g. social networking, online gaming, discussion forums, email, feedback, comments, conferencing, registration, logins, data collection, audience feedback.
Existing websites:
● genres (corporate, shopping, social, entertainment, news, personal, educational)
● specific examples within genres
● use of elements (navigation, page layout, content and presentation).

What needs to be learnt

Learning aim B: Know the technical requirements for website production

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

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

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

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

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

Key technical considerations in website design are:

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

continued

What needs to be learnt

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

continued

What needs to be learnt

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

Learning aim C: Produce and review a functioning website

Topic C.1 Web authoring

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

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

Topic C.2 Preparing to build a website

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

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

continued

What needs to be learnt

Topic C.3: Build a website

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

Production:

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

Topic C.4 Test the function of the completed website

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

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

Assessment guidance

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

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

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

Learning aim A: Know the context and purposes of websites

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

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

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

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

For 1A.1 and 1A.2: the evidence produced must show that the learner is able to outline the context in which websites exist and summarise some of the purposes and uses with reference to some of the topic content. At this level learners may need prompting to respond to questions that evidence their learning.

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

Learning aim B: Know the technical requirements for website production

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

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

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

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

For 1B.3 and 1B.4: the evidence produced must show that the learner is able to outline the main features of a static website and outline some key technical considerations from the topic content. At this level learners may need prompting to respond to questions that evidence their learning.

Learning aim C: Produce and review a functioning website

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

For 2C.P5, 2C.P6, 2C.P7 and 2C.P8: the evidence produced must show that the learner is able to describe the use of raw html and web authoring software to create websites. In response to a specific brief and purpose, the learner must show that they can plan and build a web page using web authoring software or raw html. The evidence for this outcome would be planning documentation and at least one completed web page with working hyperlinks, stored as a digital file and viewable in a web browser. Testing of the function of the website could be evidenced with a table showing the outcome of testing different aspects identified in bullet points.

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

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

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

Suggested assignment outlines

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

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2	The Wonderful World Wide Web Magazine and Poster.	You have been commissioned to review websites for a school/college magazine with a pullout poster that shows the infrastructure behind websites.	Learners could present assessment evidence in a variety of ways, including: • research notes • magazine pages with reviews of website purposes and uses • a poster • observation and witness statements • audio/video recordings.
1C.6, 2C.P6, 2C.M6, 2C.D6 1C.7, 2C.P7, 2C.M7, 2C.D7 1C.8, 2C.P8, 2C.M8, 2C.D8	Personal Website/CV	You have been asked by a prospective employer to create a personal portfolio website that shows your skills, experience and interests. Before you send your website to the employer you must test it and produce a report of the results.	Learners could present assessment evidence in a variety of ways, including: • planning and pre-production documentation • a digital website folder containing all html and page content files • a functionality report • observation and witness statements • audio/video recordings • a functioning webpage.

Criteria covered	Assignment	Scenario	Assessment evidence
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4 1C.5, 2C.P5, 2C.M5, 2C.D5	Web Design Instructional Blog/Vlog	Your magazine needs an online presence and has asked you to keep a blog or vlog that explains: • how a website works • how to design a website.	Learners could present assessment evidence in a variety of ways, including: • research notes • a blog or vlog • observation and witness statements • audio/video recordings.

Unit 7: Digital Games Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

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

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

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

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

Learning aims

In this unit you will:

A know 2D and 3D digital games platforms and audiences

B develop the required assets for a digital game

C produce and review a digital game demo for a selected platform.

Learning aims and unit content

What needs to be learnt

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

Topic A.1 Exploring platforms

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

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

Topic A.2 Defining audiences

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

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

continued

What needs to be learnt

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

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

Topic B.1 Concept art for 2D or 3D games

- Pre-production planning.

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

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

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

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

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

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

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

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

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

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

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

continued

What needs to be learnt

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

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

Topic C.1 Making a digital game demo

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

Pre-production:

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

Production:

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

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

continued

What needs to be learnt

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

Topic C.2 Reviewing, testing and self-evaluating

Test the game in an engine so that:

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

Assessment criteria

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

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

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

Teacher guidance

Resources

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

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

Assessment guidance

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

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

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

Learning aim A: Know 2D and 3D digital games platforms and audiences
Learning aim A is about getting learners to understand the context in which they are creating the game; who they are making the game for, and on what platform they are delivering it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Suggested assignment outlines

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

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

Annexe A

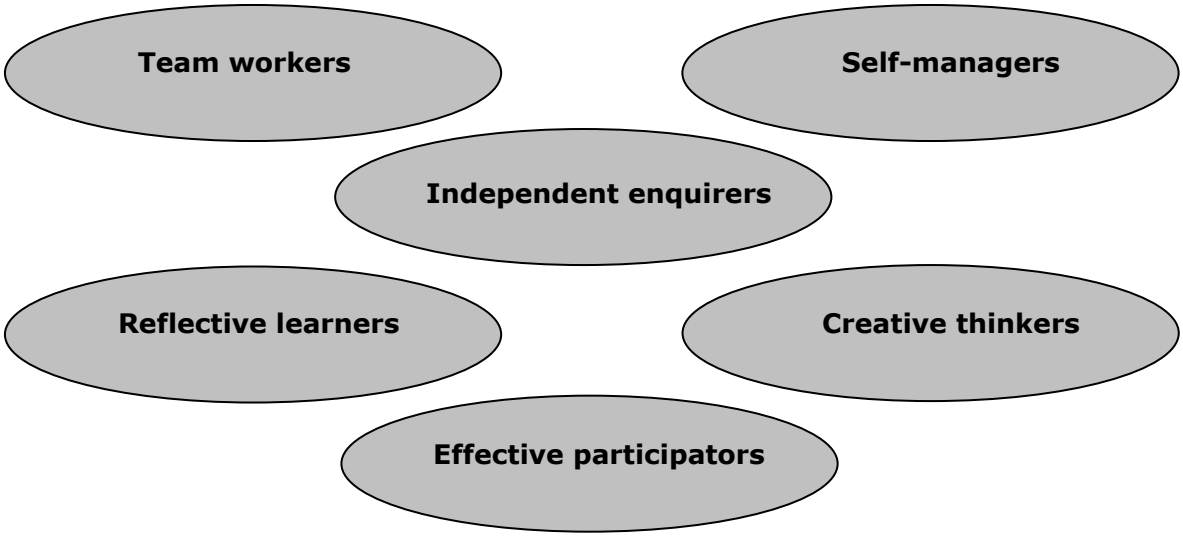
Personal, learning and thinking skills

A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

Source – QCDA

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

The skills

Independent enquirers
Focus: Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.
Young people: ● identify questions to answer and problems to resolve ● plan and carry out research, appreciating the consequences of decisions ● explore issues, events or problems from different perspectives ● analyse and evaluate information, judging its relevance and value ● consider the influence of circumstances, beliefs and feelings on decisions and events ● support conclusions, using reasoned arguments and evidence.

Creative thinkers
Focus: Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.
Young people: ● generate ideas and explore possibilities ● ask questions to extend their thinking ● connect their own and others' ideas and experiences in inventive ways ● question their own and others' assumptions ● try out alternatives or new solutions and follow ideas through ● adapt ideas as circumstances change.

Reflective learners
Focus: Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.
Young people: ● assess themselves and others, identifying opportunities and achievements ● set goals with success criteria for their development and work ● review progress, acting on the outcomes ● invite feedback and deal positively with praise, setbacks and criticism ● evaluate experiences and learning to inform future progress ● communicate their learning in relevant ways for different audiences.

Team workers
Focus: Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.
Young people: ● collaborate with others to work towards common goals ● reach agreements, managing discussions to achieve results ● adapt behaviour to suit different roles and situations, including leadership roles ● show fairness and consideration to others ● take responsibility, showing confidence in themselves and their contribution ● provide constructive support and feedback to others.

Self-managers
Focus: Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.
Young people: ● seek out challenges or new responsibilities and show flexibility when priorities change ● work towards goals, showing initiative, commitment and perseverance ● organise time and resources, prioritising actions ● anticipate, take and manage risks ● deal with competing pressures, including personal and work-related demands ● respond positively to change, seeking advice and support when needed.

Effective participators
Focus: Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.
Young people: ● discuss issues of concern, seeking resolution where needed ● present a persuasive case for action ● propose practical ways forward, breaking these down into manageable steps ● identify improvements that would benefit others as well as themselves ● try to influence others, negotiating and balancing diverse views to reach workable solutions ● act as an advocate for views and beliefs that may differ from their own.

Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

Key:

✓ indicates opportunities for development

a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participators
1	✓	✓				
2	✓	✓		✓	✓	
3	✓	✓	✓	✓	✓	✓
4	✓	✓	✓	✓	✓	✓
5		✓			✓	
6	✓	✓	✓		✓	
7	✓	✓	✓	✓	✓	

Annexe B

English knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE English subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
1: Digital Media Sectors and Audiences (External)	N/A	N/A	Extended writing required in assessment: 2, 5, 15
2: Planning and Pitching a Digital Media Product	A	1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2	2, 4, 5
	B	1B.3, 2B.P3, 2B.M3, 2B.D3	2, 4, 5, 9, 10, 11, 12
	C	1C.4, 2C.P4, 2C.M4, 2C.D4	2, 4, 5, 15
3: Digital Moving Image Production	N/A	N/A	N/A
4: Digital Audio Production	N/A	N/A	N/A
5: Digital Publishing Production	N/A	N/A	N/A
6: Website Production	C	1C.7, 2C.P7, 2C.M7, 2C.D7	2, 5, 7, 15
7: Digital Games Production	N/A	N/A	N/A

GCSE English subject content area

The topic areas below are drawn from the GCSE English subject criteria.

Learners should:

1 analyse spoken and written language, exploring impact and how it is achieved

2 express ideas and information clearly, precisely, accurately and appropriately in spoken and written communication

3 form independent views and challenge what is heard or read on the grounds of reason, evidence or argument

4 understand and use the conventions of written language, including grammar, spelling and punctuation

5 explore questions, solve problems and develop ideas

6 engage with and make fresh connections between ideas, texts and words

7 experiment with language to create effects to engage the audience

8 reflect and comment critically on their own and others' use of language.

In speaking and listening, learners should:

9 present and listen to information and ideas

10 respond appropriately to the questions and views of others

11 participate in a range of real-life contexts in and beyond the classroom, adapting talk to situation and audience and using standard English where appropriate

12 select and use a range of techniques and creative approaches to explore ideas, texts and issues in scripted and improvised work.

In reading, learners should:

13 understand how meaning is constructed through words, sentences and whole texts, recognising and responding to the effects of language variation

14 evaluate the ways in which texts may be interpreted differently according to the perspective of the reader.

In writing, learners should write accurately and fluently:

15 choosing content and adapting style and language to a wide range of forms, media, contexts, audiences and purposes

16 adapting form to a wide range of styles and genres.

Annexe C

Mathematics knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE mathematics subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
1: Digital Media Sectors and Audiences (External)	B	N/A	1-11, 12, 14, 15, 16
2: Planning and Pitching a Digital Media Product	N/A	N/A	N/A
3: Digital Moving Image Production	C	1C.3, 2C.P3, 2C.M3, 2C.D3	10, 15
4: Digital Audio Production	N/A	N/A	N/A
5: Digital Publishing Production	N/A	N/A	N/A
6: Website Production	N/A	N/A	N/A
7: Digital Games Production	A	1A.2, 2A.P2, 2A.M2, 2A.D2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15, 21
	C	1C.5, 2C.P5, 2C.M5, 2C.D5	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15

GCSE mathematics subject content area

The topic areas below are drawn from the GCSE mathematics subject criteria.

Learners should be able to:

1 understand number size and scale and the quantitative relationship between units

2 understand when and how to use estimation

3 carry out calculations involving +, − , ×, ÷, either singly or in combination, decimals, fractions, percentages and positive whole number powers

4 understand and use number operations and the relationships between them, including inverse operations and the hierarchy of operations

5 provide answers to calculations to an appropriate degree of accuracy, including a given power of ten, number of decimal places and significant figures

6 understand and use the symbols =, <, >, ~

7 understand and use direct proportion and simple ratios

8 calculate arithmetic means

9 understand and use common measures and simple compound measures such as speed

10 make sensible estimates of a range of measures in everyday settings and choose appropriate units for estimating or carrying out measurement

11 interpret scales on a range of measuring instruments, work out time intervals and recognise that measurements given to the nearest whole unit may be inaccurate by up to one half in either direction

12 plot and draw graphs (line graphs, bar charts, pie charts, scatter graphs, histograms) selecting appropriate scales for the axes

13 substitute numerical values into simple formulae and equations using appropriate units

14 translate information between graphical and numerical form

15 design and use data-collection sheets, including questionnaires, for grouped, discrete or continuous data, process, represent, interpret and discuss the data

16 extract and interpret information from charts, graphs and tables

17 understand the idea of probability

18 calculate area and perimeters of shapes made from triangles and rectangles

19 calculate volumes of right prisms and of shapes made from cubes and cuboids

20 use Pythagoras' theorem in 2-D

21 use calculators effectively and efficiently.

In addition, level 2 learners should be able to:

22 interpret, order and calculate with numbers written in standard form

23 carry out calculations involving negative powers (only -1 for rate of change)

24 change the subject of an equation

25 understand and use inverse proportion

26 understand and use percentiles and deciles

27 use Pythagoras' theorem in 2-D and 3-D

28 use trigonometric ratios to solve 2-D and 3-D problems.

Annexe D

Synoptic assessment

Synoptic assessment in media is embedded throughout the assessment criteria across the units of study. The core units provide the essential knowledge, understanding and skills required in media, and underpin the content of the optional specialist units.

Learners studying the Edexcel BTEC Level 1/Level 2 First Award in Creative Digital Media Production are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria, these include:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of specific specialist areas of media, such as digital audio, digital publishing and games production
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how topics relate to one another and how each may contribute to different media contexts/situations
- making and applying connections to particular media contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence presented
- being able to suggest or apply different approaches to contexts or situations
- synthesising information gained from studying a number of different media activities
- applying knowledge, understanding and skills from across different units to a particular media situation, issue or case study
- using specialist terminology where appropriate
- demonstrating use of transferable skills
- developing an appreciation and awareness of the use of different techniques, methods or approaches to investigate and/or address specific client/performer needs, issues or situations
- demonstrating analytical and interpretation skills (of evidence and/or results) and the ability to formulate valid well-argued responses
- evaluating and justifying their decisions, choices and recommendations.

For example, *Unit 2: Planning and Pitching a Digital Media Product* gives learners the opportunity to draw together and demonstrate the knowledge and skills developed across the programme of study, through the development and pitch of an idea for a digital media product. If a learner were to produce a pitch and plan for a new digital moving image with audio recorded over it, this would closely link to *Unit 3: Digital Moving Image Production* and *Unit 4: Digital Audio Production*, enabling learners to demonstrate their ability to integrate and apply knowledge, understanding and skills with breadth and depth.

Optional specialist units of study in the qualification allow learners to make integrated connections between aspects of the unit content from the core and evidence this through centre-designed criterion-based internal unit assignment tasks/briefs.

Centres have the flexibility to assess the criteria across more than one unit, using integrated themes and assignment tasks which emphasise the links between the world of media, drawing the unit content together.

For example, an internally assessed integrated assignment could be designed to meet part or all of the assessment requirements for *Unit 2: Planning and Pitching a Digital Media Product*, *Unit 3: Digital Moving Image Production* and *Unit 4: Digital Audio Production*. The emphasis is on applied understanding and on learners' ability to draw together concepts and evidence from the core and apply across the optional specialist units in order to meet the requirements of the target criteria.

Annexe E

Definitions of words used in assessment criteria grids for the internally assessed units

Some words in the assessment criteria grids have particular meanings in the media sector. For clarification, definitions are given below for these words.

Assessment word	Definition
Adequate	Satisfactory or acceptable in quality or quantity.
Analyse	Examine methodically and in detail, typically in order to interpret.
Appropriate	Selection and use of materials, equipment and processes in ways that reflect a creative aim, brief or theme.
Assess	Give careful consideration to all the factors or events that apply and identify which are the most important or relevant.
Confident	Demonstrate secure application of skills or processes.
Compare	Identify the main factors relating to two or more items/ situations, and explain the similarities and differences, and in some cases say which is best and why.
Competent	Having the necessary skill or knowledge to do something suitably or sufficiently, in amount or extent.
Comprehensive	Full, covering a range of factors, related to goals, briefs or objectives.
Create	Design a plan, proposal or outline to illustrate a concept or idea.
Creative	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
Describe	Give a clear description that includes all the relevant features – think of it as 'painting a picture with words'.
Develop	Bring out potential/formulate.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Evaluate	Bring together all information and review it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.
Explain	Provide details and give reasons and/or evidence to support an argument.
Identify	Indicate the main features or purpose of something.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.
Justify	Give reasons or evidence to support an opinion.
Outline	Provide a summary or overview or a brief description.

Assessment word	Definition
Produce	Develop and express a concept/idea or put together a product/document.
Summarise	Articulate briefly the main points or essential features.
Systematically	Using a methodical approach, adopting a system.
Use	Apply terms/theories/concepts/techniques/planning to a situation or a problem.

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