Edexcel GCE

Edexcel Advanced Subsidiary GCE in Media: Communication and Production (Single Award) (8771)

Edexcel Advanced GCE in Media: Communication and Production (Single Award) (9771)

For first teaching in 2005

August 2005

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Teacher's guide

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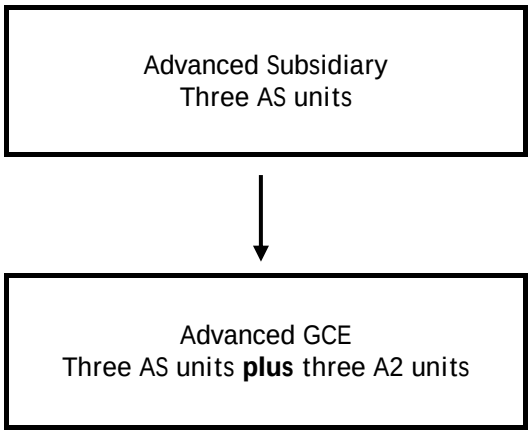
Introduction

This teacher's guide accompanies the Edexcel GCE specification for Media: Communication and Production and has been designed to help teachers prepare their students for first teaching in 2005.

This guide should be used in conjunction with the specification. It provides sections to help with planning programmes, teaching, and managing the assessment requirements.

It also includes assessed items of student work for *Unit 1: Industries, Texts and Audiences*. This gives further guidance on the application of the mark bands in the assessment grids and provides a first indication of the standards expected. Edexcel will publish exemplar material for the assessment of one of the A2 units separately.

Specification summary



Advanced Subsidiary GCE

Three AS units

Unit title	Type of assessment	Date
Unit 1: Industries, Texts and Audiences	Internal	June
Unit 2: Skills for Media Production	Internal	June
Unit 3: Media Production Brief	External	June

This can be taught as a one-year programme with an externally assessed unit available in June.

Advanced GCE

Three AS units plus three A2 units

Unit title	Type of assessment	Date
Unit 1: Industries, Texts and Audiences	Internal	June
Unit 2: Skills for Media Production	Internal	June
Unit 3: Media Production Brief	External	June
Unit 4: Research and Development for Media Production	Internal	June
Unit 5: Media Production Project	Internal	June
Unit 6: Professional Practice in the Media Industries	External	June

This can be taught as a fast track one-year programme or more commonly a two-year programme. The AS units are taught in the first year and the A2 units in the second year.

Specification structure

Unit	Code	Title	Level	AS	GCE	Assessment mode	Assessment availability
1	6973	Industries, Texts and Audiences This unit focuses on the industry, its products or texts, and the audiences that receive and use those products or texts. Learners will examine how media organisations work, how they construct their products around specific audiences, and how those audiences understand and use the products that are offered to them.	AS	Compulsory	Compulsory	Internal	June
2	6974	Skills for Media Production In this unit learners will develop their research and technical production skills. They will learn how to gather materials for the content of a new production, and how to investigate an already existing production. They will acquire knowledge and understanding of relevant technology, and develop skills in the techniques required to create a media product in the medium in which they are working.	AS	Compulsory	Compulsory	Internal	June
3	6975	Media Production Brief This unit will allow learners to put into practice the skills they have developed in Unit 2 by creating a media product in response to an externally set brief. Through working on the brief they will learn about pre-production, production and post-production and will further develop their technical skills.	AS	Compulsory	Compulsory	External	June
4	6976	Research and Development for Media Production For this unit learners will originate an idea for a production. They will research the content, audience and viability of the idea and apply that research to its development by experimenting with the technical and creative elements of the proposed production. They will present the idea, with their research and development work, through an oral 'pitch' followed up by a written 'treatment'.	A2		Compulsory	Internal	June

Unit	Code	Title	Level	AS	GCE	Assessment mode	Assessment availability
5	6977	Media Production Project Working from the treatment of the idea developed in Unit 4 learners will produce a media product. They will demonstrate their understanding of pre-production, production and post-production techniques along with their technical and organisational skills in a major piece of work extending over a long period of time. They may use others to help them realise their product and may also help others with theirs. In this way they will also develop abilities to work in a team, both as a leader and as a member of a team.	A2		Compulsory	Internal	June
6	6978	Professional Practice in the Media Industries Learners will reflect upon the work done in Units 4 and 5 through a report on the product and the process of production, following a given structure. They will take into account past and current professional practice in the chosen medium and genre, and the relevant professional codes and constraints that might have affected their work and working practice. The report can be in any format — written, oral, a programme on audio or video tape.	A2		Compulsory	External	June

Planning a teaching programme

Basic principles

The first point to bear in mind when planning a course for the GCE in Media: Communication and Production is that, before any detailed planning of teaching can take place, decisions must be made by the centre concerning the technical skills around which the course will be based and the industry sector (or sectors) within which those skills will be contextualised. These decisions will, of course, be determined by factors such as staff skills and knowledge, and the technology which is — or will be — available to the centre. It is vital that centres are clear about the vocational context in which their students are learning, so that they can ensure that the teaching of technical skills is set within the chosen context, and that opportunities for developing a knowledge of the relevant industrial sector (or sectors) are built into the course.

A course might, for example, be based upon audio technology with the industrial context being radio broadcasting or music production, or it might be based on video technology with the industrial context being drama production, factual production, or commercial production. Alternatively, a centre might choose to teach media-related IT skills, contextualising them in website design or an aspect of the interactive media sector. Some centres may feel able to offer learners opportunities to develop an understanding of more than one industry sector, though where this is the case the sectors should be closely related and largely dependent upon the same technical knowledge and skills as there is not time to teach a range of widely differing skills in sufficient depth.

A second point to bear in mind when planning a course is that this qualification has been designed so that it can be taught holistically. Indeed, at A2, it is necessary to do this, and it would seem sensible to ensure that this integration is carried across the entire course, making the AS year an integrated experience for the learners, and then carrying the skills, knowledge and understanding that they have developed in the AS into the A2. Such an objective would, clearly, provide a strong guiding principle in the planning of the course.

Planning the AS year

This section will consider how to plan an integrated programme based upon the links between the three AS units.

The link between *Unit 2: Skills for Media Production* and *Unit 3: Media Production Brief* should be obvious and uncontentious. Clearly, learners will create a media product for Unit 3 employing the skills which they have spent the first part of the year developing, and which is designed for publication or broadcast through the medium within which those skills have been contextualised.

It would seem logical, therefore, that the subject matter of *Unit 1: Industries, Texts and Audiences* — ie, the media industry and the texts chosen for detailed study — should also be derived from the industrial sector which learners are focusing on in Unit 2. Thus, for example, if the course is built around print journalism, the area of the media industry chosen for study would sensibly be the UK press, with a specific newspaper or magazine as the company case study, and a genre of newspaper or magazine journalism providing the texts for audience study and textual analysis. By doing this, learners will extend their knowledge of the industry within which their technical skills would be deployed, and further their creative skills through developing their critical understanding of the products of that industry.

A less obvious but equally strong link thus obtains between Units 1 and 3, in that the knowledge and understanding of the chosen sector of the media industry, its audiences, and the way in which its texts are constructed will all help to inform the learner's production work in Unit 3.

Finally, Unit 2 is, of course, concerned not only with technical skills but also with research skills and this creates a second link between Units 2 and 1, as a good deal of the work learners will do for Unit 1 will be research based.

Putting all this together, an overall possible structure for the AS year emerges. Learners would start with the second part of Unit 2, developing their technical knowledge and skills (the advantage in terms of creating interest and commitment by pitching them straight into the practical aspects of the course should be obvious). They would then cover the first part of Unit 2 — research skills — which would in turn prepare them for working on Unit 1, which would start by looking at texts and audiences (this being easily related to the work they have been producing in the process of skills development). Consideration of the structuring of texts should provide a link to the wider industrial context from which the texts have emerged. Learners should then be well prepared for the production work in Unit 3.

Clearly there is room in the final teaching schedule for refinement of this overall structure, which taken as it stands is rather rigid and monolithic. It would probably be unwise to deal with Unit 1 as a single continuous block of teaching in between skills development and production work, so ways of spreading the practical work across the first two terms, and interleaving the Unit 2 work into the latter parts of Unit 1 and the earlier parts of Unit 3, might well be worth considering.

A basic teaching schedule for the AS year might then be as shown in *Figure 1*. Obviously this would need to be refined by breaking down the work into weeks and lessons.

Figure 1

Term	Unit	Content
Autumn	Unit 2	production technology, production techniques and skills
	Unit 2	purposes of research
	Unit 2	research methods and techniques
	Unit 1	how audiences use and read media products
Spring	Unit 1	how media products are constructed
	Unit 1	how a media company is organised
	Unit 3	pre-production skills and techniques
	Unit 1	how the media industry is structured
Summer	Unit 3	production skills and techniques
	Unit 3	post-production skills and techniques
	Unit 3	evaluation

Planning the A2 year

First thoughts

One of the factors which teachers might consider taking into account when constructing their schedule for the A2 year is the nature of the technology upon which the course is based. In thinking about this, a distinction might be made between the sophistication of the technology which a student has to gain a knowledge of and the skills in using the relevant techniques which need to be developed. The extent to which people will agree or disagree with the proposition which follows will, of course, depend upon how one defines the various terms 'technology', 'techniques' and 'skills'. However, it could be argued that in a medium which might be described as less technologically sophisticated and more 'skills rich' — for example, film-based photography — students need less time to learn about the technology involved and more time to develop their skills in the techniques of applying it. In one which is more technologically sophisticated and perhaps less 'skills rich' — such as website design — there are more techniques to learn but they require less technical skill in order to apply them. In this case, therefore, more time needs to be spent in developing a knowledge of the technology and its capabilities. All that said, we must of course recognise that, whatever the kind of technology they are using, students will need time and practice to learn how to apply the skills they have learnt with judgement and imagination.

In terms of planning the year, the point that could be derived from this is that for film-based photography students, the A2 year might have built into it more assignments designed to refine, for example, their printing skills before they go into the final production of their project, or they might be given opportunities to deploy their skills in a second vocational context. So, if in the AS year they focused on journalistic photography, they might spend some time on studio-based photography in the A2 year. By contrast, in a website design course, more time might need to be spent on simply developing learners' abilities to use a fuller range of the facilities available in complex software packages such as Photoshop or Dreamweaver.

A second factor to consider is what takes up the time in developing a significant project in any given medium — whether it is the research and pre-production phase, the production phase, or the post-production phase. Here again, there is no intention of getting into fruitless argument of the type exemplified by the fictional debate between the belly and the other parts of the body as to which is most important to the whole. The point here is simply that it would be well worth teachers thinking about how the intrinsic nature of the medium and the technology they are building their course around will affect how they are going to divide up and apportion the time available.

Finally, this vital question of how much time to allow for what will also be affected by whether students are working entirely on their own or are going to have to co-operate with one another in mutually supportive teams, and at which point in the course that might be necessary. In a video production course, for example, they are almost certainly going to have to give each other help in the production phase, so that phase may well need to be given more time in the overall schedule than would be necessary were they to be working entirely on their own and where the production phase is thus likely to be more rapidly productive.

Structuring the year

An A2 year for a moving image production course might therefore be structured as shown in *Figure 2*. This schedule is broken down rather crudely into weeks and a final schedule would obviously need to be more precisely worked out in days and lessons. Nevertheless, from this it can be seen that after the introductory and preparatory work (taking up the end of the AS summer term and about half of the autumn term), approximately equal time is then given to each of the three A2 units. The Unit 4 work — research and development — spreads out over roughly ten weeks, but that includes three to four weeks of work which will contribute to Unit 6; there is then a break of three weeks during which Unit 4 is assessed. Approximately seven weeks are then given to Unit 5, again including about a week which will contribute to Unit 6, and finally two weeks are given to the completion of Unit 6.

If all that is put together, it will be seen that each unit has roughly six to seven weeks of time specifically allotted to it — though of course any time spent on research for initial ideas, developing skills, and doing a practice run for the production project must also be counted as part of the work for the A2 units.

Figure 2

Term	Week	Activity
Summer (AS year)	1	A2 year briefing
	2	Introduction to project planning
	3	Generate and research initial ideas for A2 project, ensuring all ideas and research written up by end of term
Autumn	4	Group documentary production exercise on set topic: • organise team and schedule • pre-production • production • post-production • de-briefing (individual SWOT analyses)
	10	Make final choice of idea for A2 project and plan project
	11	Research (**Unit 4**): • audience and market (focus groups, questionnaires, production context) • viability and budget • content • codes of practice and their implications — 15-minute presentation at end of week 13 (**Unit 6**) • gather and analyse examples of past and current practice and prepare presentation • presentations on past and current practice (two per lesson) (**Unit 6**)
	16	• write draft treatment
Spring	17	Development (**Unit 4**): • draft script • organise production teams • schedule and shoot chosen scenes or sequence
	21	• edit chosen scenes or sequence
	22	Prepare pitch
	23	Present pitch (2 per lesson) and revise treatment as necessary afterwards (assessment of **Unit 4**)
	24 25	Complete pre-production, production and post-production work (**Unit 5**) and ensure work on **Unit 6** is kept up to date
Summer (A2 year)	32	Complete evaluation of product and production practice (**Unit 6**)
	33	
	34	Complete compilation of all unit portfolios

Courses based on radio production, website design, or print would not be dissimilar from this proposed structure, but might well apportion the time differently and might well, as was suggested above, have a longer period of directed learning at the beginning of the A2 year to further develop technical skills. Teachers running courses in these mediums may also feel they have time to build in a more substantial 'practice run' at the beginning of the autumn term which would include a full pitch of the idea in order to both develop presentation skills and to prepare learners for the final project.

Teaching the GCE in Media

Introduction

This section looks in more detail at teaching the GCE in Media: Communication and Production. It must be stressed that this is advice only and should not be taken as in any way mandatory.

It should also be noted that, given the wide range of possible content, it is impossible to give more than a general indication of how to approach most of the units. This problem is even more pronounced for the A2, in which students will be working for the greater part of the year on self-generated projects.

One of the key questions teachers will have about this qualification is what, at this level, are the appropriate skills that learners should be developing, and what knowledge should they have of the relevant technology. However, as a course could be based upon any of the many audio-visual and interactive industries, and a good number of the print and design industries, there is no easy answer to this question.

In order to help provide an answer, examples showing which technical skills to teach and how to teach them are given in *Appendix A* covering six possible programmes. It is hoped that these examples will provide guidance for teaching the second part of Unit 2 in these programmes, and that the general approach to designing the technical skills element of the course will be helpful to teachers who choose to cover other mediums and industry sectors.

Occasional guidance will also be given here on ways in which the teaching activities suggested can produce evidence for assessment of the units.

Writing and setting assignments

It is the nature of the GCE in Media: Communication and Production that assignments will, on the whole, be provided for students in the AS year only, since they will be working on their own projects throughout most of the A2 year (unless, bearing in mind the points made above, the teacher feels that they have time to further develop their skills and perhaps do a practice run on the production project following a given brief before moving on to the final production).

Acknowledging, again, the wide variety of mediums that could be covered in this course it is difficult to give specific advice about the writing of assignments. Sample assignments are given in the examples in *Appendix A*. These examples cover a range of media technologies and industry sectors, and teachers are advised to look carefully at them.

In general it is suggested that early assignments in the AS year are kept short and tightly focused, building up to longer ones as the year progresses. Teachers may then wish to set a substantial assignment modelled on a brief at the end of the skills development section of the course in order to prepare their learners for the externally set production brief which they will complete for Unit 3.

One important general point to bear in mind is that teachers need to ensure that the tasks set for assessment purposes enable learners to produce evidence that relates clearly to the assessment evidence required for that unit. It is also strongly suggested that learners should be given a copy of the assessor's marking grid — or the parts relevant to the assignment — to help them with their planning and to make them aware of what they need to do to achieve the higher marks.

Students must also be given clear deadlines for submission of assignment tasks. Submission of work should be followed by prompt feedback and if necessary a chance for students to improve their assignment before final marking.

Using National Occupational Standards

A major resource for the writing of assignments, particularly for the technical skills element of Unit 2, is to be found in National Occupational Standards. These are produced by the Sector Skills Council for the relevant industry sector, and, where available, can be obtained from that body's website. National Occupational Standards for the audio-visual industries (which include television broadcasting and television production, video production, radio broadcasting and radio production, film production, film distribution and film exhibition, photography, animation, and interactive media) are available from the Sector Skills Council for the audio-visual industries, Skillset (www.skillset.org), and for e-media industries from E-skills (www.e-skills.com). Information about other Sector Skills Councils (including those in development) can be obtained from the Sector Skills Development Agency through www.ssda.org.uk.

National Occupational Standards set out the knowledge, understanding and skills required to do a specific job within the industry concerned. Skillset groups its standards together under various categories. For the purposes of constructing assignments for the GCE in Media, the most useful category is probably by job title. We might also note here that Skillset's standards are not given a level, which has the added advantage that teachers can select from the content according to the level at which their students are working.

Because the content of the standards is highly specific it can be used to focus on precise occupational skills in media production assignments, thereby ensuring that the programme is kept firmly in touch with occupational realities and that students are given a good preparation for future employment. Two examples of how to use particular standards in teaching and constructing assignments follow.

An example for a moving image programme

In thinking about the teaching of camera operation skills, a teacher might look at the standards for the Job Titles within Camera and select, say, Cameraman (Single Camera) Standard C28 — Position and Move the Camera to Frame and Compose the Image.

The overview of this unit states that it is 'about contributing to the artistic input of the production through effective camera movement and good composition. It involves the framing and composition of moving pictures for film, television or video. It is about empathising with production requirements, and having an appreciation of the artistic and practical aspects of the production. It involves co-ordinating with others in order to achieve the desired results, and monitoring the technical and aesthetic quality of the image.'

Listed under Knowledge and Understanding for this standard are 18 items, of which the first six are:

a the principles of picture composition: how to compose an image in terms of shape, line, texture, tone, colour, and proportion; and their relationships to one another, particularly as they apply to moving pictures

b how the position of the camera, in terms of lens height, distance from the subject and lateral position, affects the framing and composition of the shot

c how camera position, lens angle and camera movement affect the perspective of the shot in terms of mass, line, tone, texture, colour and parallax

d how to achieve the required depth of field

e what aspect ratio is required for the shoot, and whether the image may subsequently be seen in any other aspect ratio or ratios

f how to modify framing and composition to allow for different aspect ratios.

Of these, a teacher might consider that the first two should be covered in an early exercise on camera operation in the AS year and the second two in a later exercise in the same year. The third two might be considered too technical for this level and thus be put aside, as might also:

g technical or practical problems which may hinder the desired composition, and how to deal with them

j how laboratory processes, post-production or vision-mixing effects may affect the framing and composition of the shot, if the sequence contains superimpositions or split-screens

l what lens angles (focal lengths) are appropriate to a given style of camera movement.

Of the remainder of the list, it might be thought that (m) — how to maintain a composed image throughout any camera movement — and (n) — how to maintain a composed image throughout any subject or artiste movement — might be incorporated into earlier exercises, whilst (k) — how to frame and compose a shot when artiste or camera movement is anticipated — could be incorporated into a later exercise at AS. The final two — (h) how shots are assembled into a sequence, and how the sequence of shots affects the composition of each individual shot, and (i) how to frame shots to allow for any mixes, dissolves, wipes or other transitions — might be dealt with through lecture and demonstration, possibly at A2 if the programme intends to build in further formal skills development in that year.

Four items remain, and the reader might like to consider where — if anywhere — she or he would include them:

o the agreed style of the production and the intended mood of the shot

p how to give constructive advice to artistes and others, concerning variations in position or movement, to achieve the required composition

q how to liaise with production colleagues

r what sources of advice exist.

The Performance Statements, which describe what a person carrying out the specified job must be able to do, need not be considered as they are intended to be assessed in a work situation.

An example for an audio programme

A similar exercise could be carried out by someone running an audio-based course contextualised within radio news and documentary production in relation to, say, Standards for Sound S17 — Optimise Sound Pick-up with a Handheld Microphone. This can be found in job titles within Sound, Sound Assistant.

The relevant elements of the unit overview for this programme state that 'this unit is about capturing sound using a handheld microphone. It involves identifying where the microphone is to be positioned, dealing with problems in positioning the microphone safely and effectively, and making sure that the microphone position discriminates against unwanted sound sources and noise. It is about positioning the microphone and cable so that they are safe […]. It is about responding to cues immediately and in a well coordinated way, moving the microphone smoothly, fluidly and unobtrusively, and minimising unwanted sound. When the pick-up is in stereo, it involves maintaining stable stereo images when moving the microphone. It is about making the microphone secure and safe when not in use.'

After considering the content of this unit, a teacher might decide that learners need to cover, at this level, the following elements of the Knowledge and Understanding, organising teaching and constructing assignments accordingly:

a what sound is required, and what the cues are

b the characteristics of the microphone and any accessories, and their applications

c the relevant acoustic principles, and how to apply them in the current context

d the basic principles and techniques of sound

e how to identify optimum positions

h how to minimise handling noise

i how to eliminate unwanted wind noise and plosives

j how to move the microphone smoothly and without unwanted noise

k how to treat performers and colleagues sensitively and politely

m how to secure the microphone and make it safe.

The following might be considered too technically advanced to be covered at this stage:

g compatibility issues between mono, stereo, and multi-channel

l indicators of errors, faults, failures and breakdowns, and how to contain and correct them with minimum disruption.

Requirement (f) — where cameras are involved, what camera angles and lenses are in use, and their implications for positioning and moving the microphone — would clearly not be relevant to this programme.

It is hoped that this brief demonstration has shown that National Occupational Standards can be a powerful tool in the teaching of vocational subjects, and teachers are strongly recommended to acquaint themselves with those that are relevant to their industrial sector.

The AS year

Induction

Teachers might wish to spend some time at the beginning of the course on a brief series of induction sessions which will introduce the course and the assessment methods, and which will also give learners an opportunity to get to know one another — an important consideration for a course in which they will spend a lot of time working in groups. An exercise that introduces learners to the assessment language of this qualification and which could be used in an induction lesson is provided in *Appendix F*.

Teachers might also wish to stress at this point the vocational nature of the course, which they can do by insisting from the very beginning that **all** assignments set must be approached in a professional manner — which means in particular that deadlines must be strictly observed.

It is customary now to handout substantial handbooks at this point of a course, and it is suggested that some thought be given to what really needs to be put into these documents. Teachers should ask themselves how much of the information will actually be of immediate use, how much of it will be taken in by young people who are probably being overburdened at this particular time with a bewildering range of information, and how many handbooks will be left on desks at the end of the lesson at which they are given out, dropped into drawers at home never to see the light of day again or casually left somewhere where the family dog will find them and chew them into an unrecognisable pulp. Whilst teachers must, of course, judge for themselves what they include in these handbooks, some thought could be given to what might be better given out later, as and when it is relevant, rather than giving out everything all at once.

Unit 1: Industries, Texts and Audiences

As has already been noted, *Unit 1: Industries, Texts and Audiences* should be contextualised within the area of the media industry on which the students are focusing in their production work. There is actually no absolute requirement that this should be the case, but teachers would have to have a very clear rationale for taking a different route in Unit 1 to that taken in the production units, as the whole point of studying the industry and its audiences is to support, inform and deepen the learner's production work.

For this reason, it is suggested that Unit 1 work begins with looking either at texts similar to those that students are working on themselves in their technical skills development, or at the audiences for those texts. Either of these can derive easily from Unit 2 work at the point when they start applying research skills to media texts (see *Figure 1* above). Study of the industry could then progressively broaden out from the texts, as learners look first at an individual company that produces the kind of texts they themselves have been producing (at how that company is structured and the career pathways within it, how it tailors its productions to its intended audiences and hence how it perceives and thinks about those audiences) and then at how that company fits into the industry as a whole (at its relationship to larger organisations, and at factors such as the technological, social and political developments that determine the wider production context of the particular area of the industry under consideration).

An exemplar programme of study for Unit 1

A programme of study that would cover Unit 1 is implied in the *Exemplar of assessed work* provided later in this guide. The rest of this section will elucidate that module of study and suggest how it could be taught. For the exercises used to assess this unit, and their relationship to the assessment criteria, along with guidance on the assessment process, please refer to the *Exemplar of assessed work* below.

We can assume that students on the course for which this assessment material was written will have been developing skills in journalistic writing, editing, layout, use of illustrative material and caption writing, etc. In the process of developing those skills it is to be hoped that they will also have been looking at a wide variety of journalistic texts and vehicles, and looking at them, moreover, in a critical light. By doing this, they will automatically be preparing themselves for that element of Unit 1 which requires an understanding of how audiences make sense of texts. In other words, preparing for that aspect of Unit 1 cannot help but happen as students produce work for the second part of Unit 2.

The critical element of the work can then be reinforced by occasionally separating out the Unit 1 approach, as it were, through specific, initially brief exercises in analysis of language, visuals, captions and layout. This will help learners with the presentation of their ideas, and develop in them a clear sense of the methods and purpose of this type of analytical activity. (It should be noted here that for those studying industries that produce larger-scale texts — especially the film industry — the judicious use of excerpts and clips would be appropriate at this stage rather than whole films or lengthy programmes.)

At this point Unit 2 research skills work can be combined with Unit 1 audience work, by giving students tasks which involve researching the audiences for certain media products, and their understanding of them.

An introduction to methods of classifying audiences relevant to the industry in question could be given (for the newspaper and magazine industry this would be primarily the social and economic status classification — ABC1 etc — and, for the way advertisers think about audiences, one of the psychographic classifications). Learners could then construct and run a questionnaire to determine the readership of a particular paper or group of papers in their school or college, followed by a focus group to elicit in more detail what the readers get out of their choice of newspaper, possibly focusing on a specific story which has been running for a period of time. In this way learners would cover two methods of doing primary research, one to gather quantitative information and the other to gather qualitative information, and would also be building up their understanding of how audiences use and respond to media products.

Looking at ways in which newspaper texts are constructed — which learners have now been doing both from the point of view of their own skills development and from the more detached critical point of view — and the way in which audiences use the papers should lead easily into considering in more detail how the newspaper industry constructs its texts in order to appeal to its audiences.

The vocational focus

At this point a visit to a newspaper office or from a practising journalist or editor would be helpful, both to provide straightforward information and to reinforce the vocational context of the learning. Students will need to be prepared by discussing with them beforehand the questions that need to be asked in order to get the information they need. These questions should cover the paper's relationship with its audience as well as the production and career structures.

Through such a visit, learners should be able to develop their understanding both of the texts and the industry, which will feed into the work that is produced as evidence of their meeting assessment criteria (c) and (d), as well as (b).

Again, it should be noted that this is being related to the newspaper industry for the sake of exemplifying a teaching programme for Unit 1, but there should be little difficulty in transferring these ideas to any other media industry sector. The problematic one might, again, be the film industry, as it is difficult to get access to either large-scale production facilities or to practitioners involved in the industry at that level. For this industry both teachers and learners will more than likely have to rely on what can be learnt through the usual channels of research.

Studying the macro-industry

This brings us to study of the macro-organisation of the industry sector under consideration, and here two points should be made. First, this is going to be heavily dependent on secondary research for the provision of relevant information and materials, and second (and perhaps the two have some relationship), it is notoriously difficult to inspire 16-17 year-old learners in this topic, as it tends to appear rather remote to them, and the wider issues are not of the sort they recognise as relevant to their lives.

On the assumption that what is learnt through one's own efforts is more likely to take root in the mind and to be more interesting as a learning experience, it is recommended that this element of Unit 1 be taught as much as possible through research, even though that research will probably have to be heavily teacher directed.

So, for the assessment exercise designed to cover assessment criterion 1 for the newspaper industry in the *Exemplar of assessed work*, each section of the report that depends upon gathering information could be based on a list of possible research materials such as books (with indications of which parts of the book are relevant — eg 'for overview of the British press, introduction of new printing technology, see McNair, *News and Journalism in the UK*, Chapter 7'), internet sites, and perhaps the department's own resources (see below, *A note on additional resources*).

For those sections which require the consideration and discussion of wider issues, again learners could be directed to suitable reading, and groups of four could each be given a particular topic which they read up in preparation for a debate in which two of them propose and the two others oppose a topic such as, 'In a commercial press, truth and accuracy are a myth', or, 'It's the readership which makes a paper what it is, not the ownership'.

These basic approaches to the macro-organisation of the media can be easily applied to other industries.

Unit 2: Skills for Media Production — research skills

Teaching research skills need not be difficult, and there is no reason why it should not be an engaging and enjoyable business for learners.

A possible starting point might be to think briefly about why research is carried out in the media industries. Small groups could brainstorm why the industry sector they are studying might need to do research, what that research might be, and who might do it. The school or college career library would be an appropriate resource for the second part of this exercise.

For those looking at radio or television the exercise could be extended and given additional vocational relevance by getting them to find out about working as researchers for programmes such as *Woman's Hour* or *Trisha*, *That's Life* or *You and Yours*. For those sectors where the research role might not be so clearly defined, a visit from a practitioner to talk about the reasons why they might have to do research would help to extend this aspect of the syllabus and provide the same vocational relevance.

Teachers may prefer, however, to get straight into the methods and techniques.

Getting started

A simple exercise to introduce learners to procedures for gathering information from secondary sources is to give them the task of finding a number of precise but fairly obscure pieces of information. Examples would be the winner of the women's finals at Wimbledon in 1963, the best-selling single record of 1976, the most expensive food in the world (by weight), the longest recorded life for a cat or dog, how much it would cost to get a given object delivered to a specified place and how long it would take, etc. Working in groups, they can be given a number of different possible resources (the library, the telephone, the internet, other people) and told to try them all in order to see which is most efficient. Alternatively, each group can be given a different resource and they can compete to see who can get the information most quickly.

[Care must be taken, of course, if young people are to be asked to use the telephone, or to approach people outside the school or college in any way. Basic training in telephone manners and interpersonal skills might be advisable, and possibly supervision. Teachers, however, will know their students and will know best whether they can be trusted to use these resources.]

The exercise would be followed by a discussion about the advantages and disadvantages of each different resource, and whether one resource is better than another for finding a certain kind of information. If the groups have to try all the different resources themselves, they might be in a better position to consider the second of these questions.

Other exercises

Primary research techniques — questionnaires, focus groups and one-to-one interviews, for example — can be introduced through similar small-scale exercises following some initial instruction in the processes involved: how to record and collate the data and information obtained, and how to present results. Small groups of learners could be given different methods to apply in researching a given topic and results could be compared in a discussion session afterwards. This discussion could also help to draw out the differences between quantitative and qualitative research, and the respective values of these two methods.

From here, links could be made with section 2.2 of the unit through a simple exercise in gathering content for something learners are doing for their technical skills development. For example, in Lighting workshop 2 for Video Production (see *Appendix A*), learners could be required to research a topic for the interview themselves, perhaps choosing their topic from a list provided by the teacher. The documentary exercise in Photography for Photojournalism also lends itself to such a combination.

Observation records written by the teacher during these exercises,[1] the raw and the final results of the information-gathering exercises, and learners' summaries of the post-exercise discussions could all be used as part of the evidence for the assessment of criterion (a) of this unit and could be particularly valuable in making discriminations between the mark bands.

Learners should now be in a position to take on a more substantial research project. As they will be doing research for the content of a media product when they cover Unit 3, assessment of that aspect of Unit 2 can well be postponed until then, and the results of this later activity used as evidence for the assessment of the first part of criterion (b) ('employs research skills to gather information for the content of a media production'). It is therefore probably better to run at this point an exercise that addresses the researching of an existing media product. This also has the potential for making a link with the audience and textual study aspects of Unit 1 and so can lead into thinking about how audiences use media products (see previous section on Unit 1).

Unit 2: Skills for Media Production — technical skills

As noted earlier, an individual programme for a GCE in Media: Communication and Production can be based upon any one of a wide range of media industries and technologies, and it would be impossible to cover them all here. *Appendix A* provides six exemplar programmes for teaching relevant technical skills in specific industrial contexts.

These examples cover:

1 Sound for Radio Broadcasting

2 Sound for Music Production

3 Video Production

4 Photography for Photojournalism

5 Website Design

6 Print.

[1] Centres are encouraged to use observation records as one of their assessment tools, but they must be subject to rigorous internal standardisation and verification. Examples of observation records are provided in *Appendix B* of this document and *Appendix G* of the Specification.

Even if they are not directly relevant to a centre's overall programme, it is hoped that they will be helpful in indicating ways of structuring and teaching this aspect of the course.

It was also suggested above that learners who have signed up for this course will be keen to get to grips with the technology and to start learning the technical skills. It would seem sensible, therefore, after a brief general induction, to start the teaching programme with this element of *Unit 2: Skills for Media Production*.

Getting started

Teachers may wish to introduce this work with some brief comments on the production process — pre-production, production and post-production — with an explanation of how these skills fit into that process. Obviously this will vary according to the medium in which learners are working. It does not need to be more than a contextualising sketch at this stage, as learners will return to these matters in more detail when they cover *Unit 3: Media Production Brief*.

It will also be helpful to get some idea of where each individual learner is in terms of technical skills by getting them to do a simple SWOT analysis or something similar. Such an exercise will also form a starting point for the assessment of this aspect of Unit 2, which depends upon the progress made by the learner throughout the period of the AS course.

The learner's understanding of production technology and techniques is assessed through criteria (c) and (d) of Unit 2. Criterion (c) can be assessed through teacher observation (provided, as always, that this is subject to rigorous internal standardisation and verification). It can also be assessed, of course, through the exercises in the six teaching modules provided below.

Criterion (d) is most likely to be assessed by means of a portfolio of evidence compiled by the learner. This will include examples of work in the relevant medium — exercises, experimental and finished work — produced throughout the course. A good deal of such material can be created through doing the exercises in the modules which follow. The product created for Unit 3 should also, of course, be included in the portfolio for the purpose of assessing this criterion of Unit 2.

Learners should provide some commentary upon this work, noting what they were trying to do, how successfully they achieved their intentions, what they might do to improve it, and the extent to which it represents an improvement in or addition to their skills. This can be done through a diary or log (of the sort described in the two sound technology modules in *Appendix A*). Tapes, discs and other forms of practical work must be clearly labelled, cross-referenced in the log and stored in such a way that they are easily available to anyone assessing, verifying or moderating this work.

Unit 3: Media Production Brief

For Unit 3 learners must produce their own response to one of the briefs that will have been published by Edexcel on its website (www.edexcel.org.uk) in the September of the year in which the learners have started their AS course.

The phrase 'their own response' means that the ideas behind the production must be the learner's own ideas, and the production must, throughout, be under that learner's control. They should wherever possible work with others to realise their ideas, as teamwork is an essential aspect of nearly all media production, but any member of a team must work under instruction from the learner whose production it is, and the nature of the work they do must be acknowledged and carefully described in the discussion of the production process in the evaluation.

Working as part of a team will be more or less inevitable for those working in moving image production, but those working in such areas as website design should also be encouraged to look for ways in which they can 'employ' and work with others on their productions.

This production work should flow seamlessly out of the Unit 2 work. By the time the skills development part of the programme comes to a close, students should already be aware of the different kinds of work to be done in the three stages of production and should be well prepared for the research element of pre-production. It would not hurt, however, to have a specific session at the end of the technical skills teaching which covers the requirements of the pre-production stage relevant to the medium in which they are working and following the working practices of the industry.

Other than this, the teacher's role in Unit 3 is very much as it will be in the A2 year — ensuring that learners are doing what they need to do, when they need to do it and to the best of their ability. That is to say, the teacher is now primarily a facilitator providing support, advice, and encouragement where necessary.

Resource implications

It is recognised that this unit may put considerable strain on resources in some schools or colleges — especially in those working on moving image production — and these centres may wish to look for ways of minimising this strain. One way in which this can be achieved is to have a group working on a magazine-type structure, so that they are part of an overall production team to which they will contribute in various ways (perhaps taking a role in a conventional type of team, or working in a cooperative manner) but will also work individually on their own contribution to the final whole.

Another way of doing this (and again, we are thinking primarily of moving image work here) might be to produce as a group and to an agreed production schedule a pool of material upon which individual learners would draw for their post-production work.

Further advice will be given about these matters with the briefs when they are published.

Documenting the process

It should also be stressed that learners need to provide thorough documentation of **all** the stages of production as part of the evidence for assessment of Unit 3 so that the processes they have gone through can be tracked by someone who has not been involved in the production, and the reasons for the decisions they have taken are clear.

Appropriate documentation for pre-production would include all initial notes on ideas, brainstorming sheets, sketches, thumb-nails, outlines, mind-maps etc. Learners should also be strongly encouraged to get into the habit of keeping records of meetings. As they prepare for production they should be producing, as relevant, check lists, recce records, agreements and release forms for crew and actors, risk assessments, call sheets, equipment booking sheets, and schedules.

They should also produce a budget. Whilst it is recognised that this will have to be hypothetical, there is no reason why learners should not find out what it would cost to do what they want to do if they were having to use professional crew, hire professional actors, pay for locations, book equipment and facilities on the open market, hire writers and artists, pay copyright fees, and all the other things that cost money in the real world.

It is also important, of course, that they should be reminded that if they want to do anything in a space not under the control of the school or college or their immediate family they must get the relevant permission to use that space in writing and make sure they are not incurring any liabilities by using it. Teachers should also be aware of their responsibilities under relevant legislation including the Child Protection Act.

For production and post-production work, again records of meetings and diaries or log books should be kept, as should all documentation relevant to the process (for film and video work, for example, this would include tape logs and edit decision lists). Teachers might also use video recording as a way of compiling evidence to support their observation records.

However, the most important evidence for these stages will, of course, be the product itself, as it is this which will provide the evidence for the assessment of criteria (b) and (c). It should be noted that, in order to be able to achieve the higher mark bands, this product should be complete. Incomplete work can be handed in, but it can achieve a mark only in the lowest of the mark bands for assessment criterion (c).

Evaluation

The final thing to consider in relation to Unit 3 is the evaluation. The ground that should be covered by this evaluation is set out in the unit, in section 3.4, and it is worth repeating it here:

In order to evaluate your production you must consider how well you worked and the quality of the final product. It is important to keep clear records of the process and you should make relevant comments on how you developed the product. This might include:

- a diary or log of the work you undertake
- appropriate comments on the ways that you developed the product and why you took the decisions that you took
- your teacher's comments on your work
- an evaluation of the media product you have produced including a judgement on whether it is fit for the purpose and the audience intended.

Learners should understand that a good evaluation is one that:

- covers the ground fully
- fully explains not only **what** has been done but **why** it has been done
- justifies all critical comments made.

In terms of covering the ground, learners must consider not only the quality of their product but the production process as well, this being included in the first part of assessment criterion (d): 'provides … evaluation of own work', since 'work' means both the product and the process. The term 'fitness for purpose' in the second part of the criterion should be understood to cover the product's technical and aesthetic qualities as well as its appropriateness for the intended audience and its relevance to the brief.

With reference to the second point, learners must go beyond a mere history of the process, saying why they took the decisions they did and making close reference to their product to illustrate their points.

The third point refers to the need to justify any critical judgements or comments made. It is not sufficient merely to say that such and such an aspect of the product is good, bad, or indifferent: learners must explain why they hold whatever opinions they do hold. The key word here is 'because' — 'the use of a very big close-up here is effective because … the font I have used is striking because … the atmos I have used is successful because … etc.'

Teachers should encourage learners to get into the habit of adopting a routine of making a point, illustrating the point, and then — and this is the vital stage — elucidating how the illustration carries or exemplifies the point that has been made. Whilst it is fair to note that not every point will necessarily be susceptible to this treatment, the thing to get across to learners is that if they get into the routine of considering this format each time they make a point they will be developing the right approach to this kind of exercise, and they will be able to not only evaluate their own and others' work, but also to give their evaluation weight, which, in the world of work, will put them in a better position to influence.

In terms of assessment, as a rough rule of thumb it could be said that those who achieve the first stage only will fall into the first mark band, those who achieve the first and the second stages will fall into the second mark band, and those who consistently achieve

Formats

The evaluation can be presented in any format, provided that it addresses the relevant considerations. However, given the time constraints under which learners will be working by this time, it is likely that most will opt for a conventional written report.

This does not mean that it has to be a formal essay. Learners can, for example, use their diaries or logs, excerpts from minutes of meetings and from comments written by their teachers, along with other material put together in a collage.

It does mean, though, that the whole should be put together bearing in mind its audience and hence employing the appropriate register, and that learners should be encouraged to maintain the conventions of formal written language in such matters as spelling and punctuation. These are vocational considerations, and should be treated as such.

For those learners who are uncomfortable about or who have difficulties with expressing themselves in writing, other options can be considered. A straightforward piece spoken to camera would be quite acceptable, as would an audio tape or disc. The more adventurous and well-organised learner might produce a kind of video diary documentary based on material shot throughout the production process. A taped *viva voce* in which the learner responds to questions put by a teacher would be another possibility, though teachers must ensure (a) that the questions asked enable the learner to cover the requirements of the evaluation, and (b) that they do not ask a question in any way which implies a particular answer. If they feel that a reply is insufficient, they must restrict themselves to a form of question such as, 'can you say a bit more about such and such?' It is also important that, if more than one student in a centre is to present an evaluation in this way, all learners are asked the same or equivalent lead questions and are given equal opportunities to elaborate on their answers.

Learners who opt for the more conventional written evaluation may, of course, present drafts to their teachers but, in order to ensure parity of treatment, comments on drafts must go no further than indicating where improvements could be made. Teachers may not suggest alternative or additional content or forms of words.

The A2 year

The teacher's role in the A2 year can be summarised as follows:

- providing the structure within which students operate
- helping students develop further the skills learnt in the AS year
- ensuring that students maintain their schedules and their focus
- ensuring that students complete their productions and the associated work for Unit 6.

Their role is, therefore, primarily that of a facilitator, and it follows that, once the structure for the year has been decided and the students have embarked on their projects, a great deal of the actual teaching will be on an individual basis, working one-to-one with students and responding to their specific needs.

As has been noted already, because the A2 year will be determined by the individual learners' projects, it is very hard to give any more than the most general advice here. The approach adopted is to give two examples. The first is an example of a programme of work for one student over the year, showing how that work relates to the assessment criteria for the three A2 units and providing occasional notes on what the student needs to do to achieve a good final grade.[2] This programme of work will follow the A2 schedule given above in *Figure 2*. The second is an example of a centre programme which takes a different approach to the development of what will constitute the final production work.

It is worth repeating that the individual nature of the work does not — indeed, should not — preclude teamwork, but that, as in the AS, the ideas behind the production must be the learner's own ideas, and the production must, throughout the whole period of production activity, be under that learner's control. Any learner working with another as part of that other's team must work under instruction from the team leader, and the nature of the work they do and any other assistance given must be acknowledged and carefully described in the discussion of the production process in the evaluation done for Unit 6.

Example 1

Unit 4, initial ideas

At the end of her AS year Effie Suss, who is following a moving image production course contextualised in factual programme production, came up with five ideas for documentary productions to which she gave the following provisional titles:

1 Whatever Happened To …

2 Yes, I Remember It Well

3 The Secret Life of the Cat

4 Changing Graves

5 Production Countdown.

She did initial research into the viability of each of these ideas, looking at questions of access and other filming considerations, budgetary implications, any relevant issues of codes of professional practice, technological matters and the skills and knowledge requirements. In other words, she considered the practicability of each one to see which — if any — were actually manageable for her given the constraints within which she was going to be working.

[2] It should be noted that the student in this first example is entirely fictional and is not knowingly based on any real person.

Ideas 1 and 2

The first two ideas — Whatever Happened To … and Yes, I Remember It Well — were both based on the personal history type of documentary and would have taken the form of a video diary. Nick Broomfield's reflexive form of documentary was also a major influence. Both ideas were stimulated by Effie's father's habit of frequently reminiscing about his youth, and would have involved the search for a person or a place in his past — the former for a friend he had been very close to when he was Effie's age but had not seen since they left school, the latter for a Soho coffee bar called the Macabre which he had frequented when a student in London, but which has long since disappeared.

Both of these ideas suffered from the same problem of being completely open ended. Effie could have easily set up a schedule and a methodology for filming, but there was no guarantee that she would have found herself, at the end of the allotted production period, with sufficient material to create an interesting final project. Costs were also an unknown — would she have the means, for instance, to pursue a lead that required travelling possibly hundreds of miles, or even abroad? By the same token, time was a major issue — there would have been severe difficulties in arranging to be filming, for example, in central London for several days in the middle of term, let alone taking time to follow any leads beyond London.

Effie was able to cost the London trip, but other expenses would have been impossible to estimate, making a realistic budget for either of these ideas unachievable.

There were some major questions around issues of professional practice in relation to the second idea. In order to create a sense of immediacy, and to give the programme the kind of edginess that Broomfield's work has, Effie wanted all interviews to be completely unstaged. This would have been fine for street interviews, but one of the hinge points of the idea was to go unannounced into the building which the Café Macabre used to occupy to ask if anyone there remembered it or knew anything about it. Effie felt very uncertain about this, partly because of the legal issues relating to filming on private property, but also because she thought — probably quite correctly — that people would not have responded well to a teenager doing this sort of thing.

Ideas 3 and 4

The third idea, The Secret Life of the Cat, was to attach a micro-camera to the head of her pet cat and to link it up to a recorder so that she could film, from the cat's point of view, what the animal was doing at night when nobody could observe it.

Technical issues such as night-time filming and a general lack of personal knowledge about the technology scotched this idea pretty early on. Effie also had to acknowledge that not only would the cat probably not take too kindly to having something strapped to its head for several days, but that there were also animal welfare issues here, as it could easily get caught up on something and either become trapped or hurt itself trying to escape.

A remark by her mother when they were visiting a family grave gave rise to the fourth idea, Changing Graves. Effie observed how out of date some of the recent graves already looked because they had obviously followed some sort of passing fashion when they were put up. Her father jokingly said they should get that Llewelyn-Bowen chap in to do a make-over, and her mother quipped that it could be called 'Changing Graves'.

This was another non-starter. It took her teacher quite a while to persuade Effie, a girl with a healthy adolescent fascination with death, that there were serious questions of taste involved in this idea. There was also no possibility that it could ever turn out as anything other than pastiche. When asked who would broadcast it, let alone watch it, she put up an interesting case based on the way *Big Brother* had developed beyond the bounds of what most had thought would be possible even three years ago, and suggested (not without a touch of sly irony) that her idea might find a place in the early hours 'graveyard slot' on Channel 4.

She was sure she could get a local undertaker to front it (on the grounds that it would be good publicity) but faltered when confronted with the issue of a budget. When she made some enquiries about how much it cost to set up even a reasonably elaborate headstone she realised that she could not possibly finance such a project. Finally she acknowledged defeat when she got an outright refusal from the authorities to allow her to film anything in the cemetery, let alone something along these lines.

Idea 5

Her fifth and final idea, Production Countdown, was to film her own class producing their GCE Media productions either in the style of a Broomfield reflexive documentary or along the lines of a docusoap such as *Airport*.

This was an ambitious idea in terms of concept, and the first problem would be timing, as she would clearly have to work beyond the deadline the others had been set in order to complete her own production. Her teacher, however, was willing to negotiate on this (anything to distract her from that fourth idea …) as long as she had a suitable contingency strategy to allow for the possibility of her classmates over-running on their schedules.

There was the inevitable problem with this type of documentary that, as with the first two but for different reasons, she could end up with little or no interesting material at the end of the filming period, but most teachers would recognise that, given the subject (making allowances for the albeit rather parochial qualities of the ethnographica), this was unlikely to be the case. Writing a schedule and a methodology would be challenging, but by no means as difficult as it would have been for ideas 1 and 2.

The idea presented no budgetary issues, no problems of access (an important consideration for this type of fly-on-the-wall type of documentary) and technically it was well within Effie's skills and knowledge competencies. The only other consideration was whether it would provide opportunities for working with others, given that all her classmates would be necessarily engaged in their own projects precisely when she was in her production phase. Obviously Effie would be doing her own filming, but a sound person would be helpful for this type of production and one solution would be to use two or more friends to do sound, depending on their availability. Another way of giving Effie the opportunity to work in a team would be for her to get others to produce her title and credit sequences under her direction.

All this, properly written up, will address assessment criterion (a) of Unit 4 — 'has produced ideas, which have been the subject of research'. The level of attainment will depend upon the detail and thoroughness of the writing up, and the provision of supporting documentation such as costings (where possible), correspondence, notes of phone conversations, research logs etc.

Research and development

At this point, which would be the beginning of the new academic year, Effie's teachers will set a small project to reinforce learning so far and to give the students a practice run for the full A2 project. In groups of three they must research, script, schedule, shoot, edit and evaluate a five-minute news magazine piece on the theme 'What do you think of the show so far', focusing upon a student who has just entered year 12.

After this the group will move on to the final project, starting with research and development preparatory to the pitch, upon which assessment of criteria (b), (c) and (d) of Unit 4 will be based. The research and development for a moving image production could follow the schedule indicated above in *Figure 2*. Obviously all production projects will have to cover this ground, but the precise way in which they do so will vary depending upon the programme being followed.

- Carry out research:
  - audience and market (focus groups, questionnaires, production context)
  - viability and budget
  - content
  - codes of practice and their implications — 15-minute presentation at end of week 13 (Unit 6)

  - gather and analyse examples of past and current practice and prepare presentation
  - write draft treatment.
- Presentations on past and current practice.
- Development:
  - draft script
  - organise production teams
  - schedule and shoot chosen scenes or sequence
  - edit chosen scenes or sequence.
- Prepare pitch.
- Present pitch.
- Revise treatment as necessary.

This might look like a disproportionate amount of time is being given to the research and development stage, but it should be borne in mind that about two weeks will be taken up with the actual assessment of Unit 4 (whereas assessment of Unit 5 and Unit 6 will take place after the students have completed their programme of study) whilst some of the work done will also contribute to Unit 6.

Whilst on the subject of assessment, it should be noted that the pitch is the focal point for assessment of the bulk of Unit 4, but teachers should also expect to see documents and material which support the pitch and which have been created through the research and development process. This material must be available to the moderator as well, and so should be included in the portfolio which gathers together all the relevant assessment evidence for this unit (see the section on *Presenting assessment evidence* in *Assessment procedures* below).

This material will include the treatment (see *Figure 3* below) which will be an important indicator for the moderator of the intentions behind the production, and therefore a key document for assessing that aspect of assessment criterion (b) of Unit 5 which considers how well the final product 'matches the intentions set out in the treatment'.

Links with Unit 6

As just noted, opportunities are built into the schedule for learners to do work towards Unit 6. One of the major aspects of research at this stage is into the commercial viability of the proposed production, which means that learners must examine the current market for their proposal, and show how their production would fit into that market. By doing this they will also, of course, be gathering and looking at material which they can use for the comparison of their finished product to current and past practice in the same genre or form (assessment criterion (c) of Unit 6). Whilst the focus for Unit 6 will be upon the content, style, treatment etc, this is nonetheless an opportunity for learners to do some work towards Unit 6 and it is important for them to see how the work for that unit links up with what they are doing in their production activities.

For Effie, this will be a slightly tricky task. To begin with, the genre she is working on is not easy to define. Should she, for example, treat her production as docusoap or 'reality' TV? Are they actually distinct genres at all? She might also be faced with problems in terms of the history of the genres. When did documentary develop into docusoap? Is docusoap a precursor to 'reality' TV? Thinking about these questions will help her define her intentions. Is she aiming at straight documentary in the Broomfield tradition, or is she aiming for infotainment in the style of programmes such as *Airport* and *Airline*?

However she answers these questions, though, she has a huge field of enquiry. Trawling through current schedules will provide examples of programmes which she will need to record and store. To find past productions, she will obviously use the internet as a major resource, but she should also ask, or even formally interview, people such as her parents, elder siblings, teachers etc. This should lead her to some of the past examples of the genres (*DEA*, and *The Watsons*, for instance) but will not help her, of course, with copies of the programmes. This is where the building up of a departmental video library is useful (see below under *A note on additional resources*).

Developing the idea

In terms of development work, Effie could be expected to prepare not so much a script as a draft methodology for her production in which she would explain how she proposes to work in order to get the sort of material she needs. This could then be tested by applying it to filming the work her classmates are doing for their own research and development work. This will provide a trial run for Effie to see how she needs to organise herself and what sort of problems she is likely to come up against when she goes into the final production shoot. All lessons learnt should, of course, be carefully recorded not only for when she comes to do her production shoot but also for use in Unit 6.

She would also, of course, do some rough edits to see how the material can be put together and to try out different styles of editing — straight documentary as against a constructed docusoap type narrative, for example.

The treatment

The final part of this stage is the writing of the treatment, against which the final product will be assessed. The term 'treatment' has been used, though 'proposal' is also widely used in the television industry for this type of document. (A distinction is sometimes made between a treatment and a proposal, but there appears to be little common agreement on the precise nature of the distinction.) This document should provide a clear summary of the proposed production, comments on the production approach or style, and a discussion of the proposed audience, market or scheduling objectives. The treatment does not have to discuss the viability of the proposed production — that is an issue which is more properly addressed in the pitch.

For learners following courses that are contextualised within the television industry, the Channel 4 producers' site (www.channel4.com/4producers) will be found useful. It contains, amongst other things, an online proposal form — www.channel4.com/corporate/proposal/proposal_tracker.jsp — with advice on how to fill it in (but note that this should be used for teaching purposes only: Channel 4 will not accept proposals from students, and should not be sent them).

A treatment for Effie Suss's proposed production might look something like the following.

Figure 3

TREATMENT
FOR A
TELEVISION PROGRAMME

PREPARED
BY
Effie Suss

25th March 2005

Programme: 'Production Countdown'

Synopsis

Production Countdown (provisional title) will be a one-hour (broadcast hour — 53 minutes) stand-alone documentary. The programme will follow the trials and tribulations, the highs and lows of a group of sixth-form students at Great Biestleigh High School. The students are completing their second year of a GCE Media production project.

The programme will have a linear narrative structure, starting at the point when the group make its initial decisions about the media product they are going to make for their A2 production project. There will be lots of interaction, discussion and, ultimately, arguments amongst the youngsters about their choice of media product. We then follow them through the early stages of research and development, through the production process and finally to the completion of the project.

The individuals who appear in the programme have been carefully chosen to represent a range of characters, one being very calm and organised, another being rather flamboyant and not always calm, and the third being completely disorganised. The interaction between these characters will form the basis of much of the narrative of the programme. The planning and producing of the project to a deadline will provide both drama and comedy.

Style

The programme will be constructed in the style of a docusoap — that is, it will have a strong narrative line with a cast of 'characters' whom we will get to know during the programme. It will be edited to have a strong sense of drama and tension. There will be a focus on the rivalry between the characters, with cutaways of the characters discussing their peers with other students. These cutaways will be filmed in handheld black and white to add a heightened sense of alternative reality. There will be footage of meetings in the style of 'fly on the wall' and this will capture the tensions and tantrums of the characters. There will be a final resolution when the project is completed and shown to a focus group of parents and peers.

The programme will show the importance of the work the characters are doing but there will be a real sense of fun in looking at the ensuing chaos and final resolution — leaving the viewer thinking that 'it was all worth it in the end'.

Scheduling and Audience

There could be a wide audience for this programme, from students thinking about undertaking a media course to adults wanting to be entertained and also informed about how a media product is planned and made. There would be an outlet on Teachers TV — a new venture currently running on cable television.

Where the programme is placed there would be opportunities for sponsorship by, for instance, a high street retailer or children's clothing manufacturer. If the programme were shown at peak time on ITV there would be ideal opportunities for advertising before, after and during the programme.

Budget

The programme budget will be based on current production rates:

Pre-production days	£350
Location/studio shooting days (to include equipment and crew)	£750
Editing days (to include editing facilities and editors)	£600

A detailed budget will be prepared when details of the programme are finalised.

Contingency

A figure of 10% of the final budget will be added to cover any contingency issues during the pre-production, production and post-production process.

END

Unit 5, production and post-production

Effie's first production task will be to revisit and, if necessary, refine her production methodology. As a result of her development work, she should now be in a position to write a rough script, indicating at least the structure and ordering of the final material, though she will not, obviously, yet know precisely what material she will have to fill out that script. She should also have a rough idea of the 'characters' she will be focusing on and building up throughout the documentary, having, as a result of her development work, decided to focus upon three particular classmates: one Effie is pretty certain will be well on top of things, another will provide some 'colour' as he is a rather extrovert character, and the third she suspects (and, it has to be admitted, secretly hopes — a sure sign that she has the makings of a good television documentary maker) will quickly lose control and fall apart. This decision will enable her to develop, by liaising with those students, a draft shooting schedule.

She will, of course, have to be slightly ahead of her class-mates here, as she will want to be filming their pre-production activity. How well she manages this — as well as the way she deals with being slightly behind them at the end — will be an indicator of her ability to organise her project and direct herself, all this being pertinent to assessment criterion (a) for Unit 5 — 'demonstrate abilities in planning and project management, monitoring work and showing abilities to keep to a schedule; utilise paperwork and show ability to provide self-direction.'

She will also at this point make arrangements for the production of her title and credit sequences (which she has decided to have done by two friends who are doing Graphics and IT courses).

Provided she keeps the filming well under control, keeps good notes of what she is doing, and logs and clearly labels all footage, Effie should find herself in a good position when it comes to post-production work.

All that remains now is for her to complete the project in such a way that she satisfies Assessment Criteria (b) and (c) of Unit 5 — that is, she provides a finished media product that (b) matches the intentions set out in the treatment and which has relevance to the proposed audience, and (c) shows thought in its realisation, using appropriate techniques and technology in production and post-production.

Unit 6, reflection and evaluation

As this is a purely hypothetical project, that is as far as we can go. Obviously the completion of work for Unit 6 remains to be done, but provided learners have produced some of this material as is suggested above while they have been working on Units 4 and 5, this should not be too onerous a task at this stage.

It is worth noting here the importance of recognising that Unit 6 is much more than just an evaluation of the product. As the title of the unit suggests, the object is to situate what learners have been doing throughout their production project within the context of professional practice and this is why it is vital that they make the link between this unit and what they are doing for Unit 4 and Unit 5. They must, that is to say, address professional codes of practice and the way these factors have affected their product and production activity — assessment criteria (a) and (b); the practice of others who are or have been engaged with the same kind of production activity as they have been — assessment criterion (c); and their own practice in terms of the production process — assessment criterion (d) — and the production itself — assessment criterion (e). It is really only in the last of these that they will be engaged in the process of evaluation in the usual sense with which that term is employed in this subject.

For general advice about writing evaluations, teachers are referred to what is said on this subject in the discussion of Unit 3 above.

Example 2

That first example is based upon a learner who is working in a medium and an industry context that allow her to produce a substantial single product which will keep her occupied for the best part of the A2 year. But suppose that a centre is running a course contextualised in news production. Here, the production of a single, large piece of work over a considerable period of time would not be consistent with the realities of industry practice; but for learners to hand in just one example of news production, such as a 300-word article or a 30-second radio piece, would be regarded as an inadequate reflection of a year's work. In this case, therefore, centres may wish to take a different approach to the production of the material which will form the evidence for a learner's assessment at A2.

One way around this problem would be to make each learner responsible for the production of a news vehicle (which could be audio, audio-visual or paper based) consisting of several articles or pieces (probably in a magazine-type format, though other formats could be adopted). The content, audience and style of this news vehicle will be individually determined by the learner and each learner will, acting as journalist for his or her own news vehicle, produce a number of articles throughout the year. At the end of the year this material will be edited and structured to create one complete edition which will form the evidence for Unit 5.

One obvious difficulty is that the articles will be sequential across a period of time, rather than synchronic, but the adoption of the magazine format should minimise this.

A variation could be introduced to avoid the activity becoming overly repetitious, whereby each learner is required to produce one article for another learner's product. The evidence for Unit 5 would then be made up of the edition produced by each individual learner, along with the article written by that learner for the other programme or paper on which she or he has worked.

The initial research activity will necessarily be less open-ended for this type of project, as the nature of the final product has been to some extent predetermined. Learners will have, however, considerable autonomy in the matter of the content (whether it be general, or specialising in, say, sport, fashion, or music) and in the type of news vehicle they wish to produce, the audience they wish to aim at and the style they intend to apply in order to address that audience.

The procedures elucidated for Example 1 would still be followed, though minor adaptation might be necessary to suit this mode of production.

The resultant schedule for the A2 year might look something like *Figure 4* for a centre doing radio factual programme production. For centres doing television production it may be considered necessary to increase the length of time for each production cycle, and for those doing print production it might be thought acceptable to decrease that time slightly, but these are decisions for the centre and for individual teachers, working from their own professional experience.

Centres may find ways of varying this basic idea but, whatever method is adopted for enabling learners to complete their project for the A2 year, the basic principle that the learner is in overall control of the intended final product must be maintained.

The cry goes up, 'How long?'

It seems sensible to conclude this discussion of the A2 year by addressing the issue of the length of the piece of work that students should hand in, and we could start by acknowledging, first, that it is perfectly natural on the part of teachers to press for an answer to the question, 'How long should the final project be?' and, second, that answers along the lines of Mark Anthony's mock description of the crocodile — 'it is as broad as it hath breadth' — are not very helpful.

An hour-long fly-on-the-wall documentary would be considered an acceptable proposal but not a single 30 second television news item, and it is unlikely that this would cause much argument. But would we expect an hour of television drama, or accept a 30-second television commercial, both of which, it might be argued, require a great deal more production time than do observational filming or news production? And are there production-time inequalities with regard to television news, radio news, and printed news which would enable us to define differing levels of acceptable quantity for those three mediums? A debate on the matter between three practitioners could be interesting, but it might help if we avoid the whole vexed business of quantifying the products, and look at the matter from other points of view.

To begin with, we should consider that whatever medium learners are working in, and whatever the industrial context, they all have the same amount of time to produce their product — that is, 180 guided learning hours, or, to put it perhaps more immediately, two-and-a-half terms. If (allowing for a proportion of the class time) one asks what a learner working in the given medium on the given type of production at this level could be expected to achieve in that amount of time, then one should have a good idea of what that product should amount to in terms of quantity.

Figure 4

Term	Week	Activity
Summer (AS year)	1	A2 year briefing and introduction to structure of the year
	2	Initial research into styles and audiences of news vehicle
	3	(continued)
Autumn	4	Research and development (**Unit 4**) • audience and market (focus groups, questionnaires, production context) • content and style • viability and budget issues • codes of practice and their implications — 15-minute presentation at end of week 7 (**Unit 6**) • produce exemplar news item
	11	Prepare pitch
	12	Present pitch (2 per lesson) and write up proposal (assessment of **Unit 4**)
	13	
	14	
	15	Production cycle 1 (2 weeks) (**Unit 5**)
	16	
Spring	17	Production cycle 2 (2 weeks) (**Unit 5**)
	18	
	19	Production cycle 3 — working for another learner (2 weeks) (**Unit 5**)
	20	
	21	Gather and analyse examples of past and current practice and prepare presentation (**Unit 6**)
	22	
	23	
	24	Presentations on past and current practice (2 per lesson)
	25	Production cycle 4 (2 weeks) (**Unit 5**)
	26	
Summer (A2 year)	27	Production cycle 5 (2 weeks) (**Unit 5**)
	28	
	29	Compilation of final product (2 weeks) (**Unit 5**)
	30	
	31	Complete **Unit 6**
	32	
	33	
	34	Complete compilation of all unit portfolios

Secondly, we can look at the matter from the point of view of assessment. Whatever the genre, the form or the medium, all productions must be assessed by the same criteria and teachers must ensure that their students work on productions which do not prevent them from achieving at the higher levels. This, too, can be taken as a guide to the 'quantity' of the production students can be expected to aim at.

Taken together these factors should help teachers to identify what should constitute an acceptable size of product at A2. However, if they remain in doubt about specific student proposals, they should contact the Qualifications Leader for Media at Edexcel for further guidance.

A note on additional resources

Indications of specific resources are given in each unit. There are, however, two additional general resources which centres can develop for themselves — an audio-visual library and a press cuttings library. These will provide both teachers and learners with up-to-date materials and information on whatever aspects of the media and whatever topics the centre chooses to focus on.

Centres might consider giving one person in the department responsibility for the job of collecting material, storing and cataloguing it and maintaining each of these libraries.

Audio-visual library

Television and radio are fruitful sources of material for anyone teaching media, whether in a vocational or an academic context. The material they can provide falls into two main categories:

- programmes about the media or about media production (current and past examples might include Radio 4's series *The Message*, BBC Four's *The Desk*, the Channel 4 series *Hard News*, BBC2's six-episode history of television advertising, as well as, of course, numerous documentaries on film-makers, photographers, illustrators, news production etc)
- exemplar texts which may be the object of study from either a critical or a production point of view, and which will provide resources for learners researching past and current practice for their Unit 6 work.

The first problem for many teachers will be deciding what *not* to record, given the plethora of material available, but obviously focusing on the chosen media sector will help to narrow the choice. So, a centre contextualising its GCE course within factual programme production for television will want to collect any programme which deals with news or documentary production, as well as examples of current documentaries and 'reality' TV.

The second problem is getting hold of material from the past, or retrieving something that was missed. Here, the British Universities Film and Video Council might be the answer. It can provide members with copies of television programmes going back to 1988. Standard membership for schools and colleges of further education at the time of writing is £375 (inc VAT). Further details can be found on its website at www.bufvc.ac.uk.

Centres might also consider joining the Richmond upon Thames College video library which holds an extremely impressive stock ranging across the whole television output — www.richmond-utcoll.ac.uk/facilities/video.asp. Membership is open to all educational establishments (provided that they hold a valid Educational Recordings Agency (ERA) license) at charges ranging from £27-£260 per year. The third level of membership (£132 per year at the time of writing) gives access to the library not only for staff but also for individual students, and includes up to 18 tapes per year in the subscription.

Other sources of audio-visual material (as well as general material relevant to media production and study of the media) are the British Film Institute (www.bfi.org.uk) and the English and Media Centre (www.englishandmedia.co.uk).

Whether videos are purchased or recorded from the television, centres **must**, of course, have a licence from the Educational Recordings Agency if they wish to use them in the classroom. Full details on how to obtain such a licence are available from the Agency website — www.era.org.uk.

Another very useful site which covers copyright issues and has advice on how to construct a video library can be found at http://hca.ltsn.ac.uk/resources/Briefing_Papers/video.php#links.

Press-cuttings library

Press cuttings are more likely to be collected as a critical resource, though of course those centres doing press journalism or any kind of print production will also want to collect exemplar material from both newspapers and magazines.

The Monday supplement of *The Guardian* is probably still the best source of articles about the media, providing highly topical and very well-informed commentary on a wide range of media sub-sectors and media issues, though *The Independent* and *The Times* are very useful as well. It is also well worth scanning the daily business pages of *The Guardian* for articles on media business activity.

The middle market and redtop tabloids should not be ignored. They provide a valuable source of reception study material in relation to a range of media activity ('reality' TV being the most obvious example), as well as offering an additional slant on many media issues.

Copyright issues are not likely to apply to press cuttings as there will probably be no need to copy this type of material. However, most schools and colleges will have agreements with publishers and newspapers to photocopy material for educational use. Teachers should consult with colleagues in their libraries or reprographics departments.

And finally

Teachers who have previously taught the AVCE in Media should not throw away their carefully built up teaching materials and resources, as much of this will still be relevant to teaching the GCE. Many of the assignments they have used for teaching skills development and production will be transferable with little or no alteration.

Assessment procedures

Introduction

All units of the GCE in Media: Communication and Production, including the externally set units (*Unit 3: Media Production Brief* and *Unit 6: Professional Practice in the Media Industries*), will be marked by the centre and externally moderated by Edexcel.

The following section is designed to help teachers through the assessment and moderation procedures for this qualification.

Supervision of students and authentication of work submitted

Students must submit work for each of the assessed units as specified in the *Assessment evidence* section of the unit. Teachers are expected to guide and advise students in the production of their work. Teachers should monitor progress, to ensure that the work is appropriate for the requirements of the specification and that the work is, as far as they can ascertain, the student's own work.

The GCSE, GCE, VCE and GNVQ Code of Practice requires assessors to record full details of the nature of any assistance given to individual candidates beyond that of the teaching group as a whole, but within the parameters laid down in this specification. The level of assistance should be taken into account when assessing students' work, as indicated in the guidance section that accompanies each assessed unit in the specification. In addition, sufficient work must take place under direct supervision to allow the teacher marking the work to authenticate each student's work with confidence and in particular to sign the authentication sheets for *Unit 3: Media Production Brief* and *Unit 6: Professional Practice in the Media Industries* that are provided in *Appendix F* of the Specification.

It is worth reminding teachers here that assessment evidence may include photographic, video, audio, and other types of evidence such as witness statements and observational records. Forms for recording observation of performance and witness statements can be found in *Appendix G* of the Specification and in *Appendix B* of this document.

Presenting assessment evidence

Once all the work for a unit has been completed, each student's work should be gathered together, along with all observation records which contribute to the mark, into a unit portfolio. This portfolio should contain only the work used for awarding marks in the assessment of that unit. Portfolios must have a title page with the relevant specification name and number, the unit number and title, candidate name, candidate number, centre name, centre number, and date. The title page should be followed by an assessment record sheet. *Appendix C* provides documents which, when printed as instructed, will form a combined title page and assessment record. This documentation should be followed in the portfolio by a contents page.

Recording assessment

The assessment of a unit must be recorded by centres on mark record sheets that are used to convert achievement levels to marks. Centres should use the unit assessment records contained in *Appendix C* at the back of this document for this purpose. The completed forms should be placed at the front of each student's portfolio of work for that unit, so that they are available to the moderator.

Teacher recording of where and how marks have been awarded is a mandatory requirement for internally assessed work and is used to:

- help the moderator to understand how and where marks for each assessment criterion have been awarded
- describe where students have received help beyond normal learning support or where students have been rewarded for initiatives that are not immediately apparent from the evidence presented
- explain any other features of a student's work that will assist the moderator in understanding how a particular assessment was arrived at.

The minimum requirement for recording is to complete the column on the mark record sheet by indicating where evidence can be found for each of the assessment criteria.

Further comments can be carried onto the back of the mark record sheet. Detailed notes will help a moderator to agree a centre's marks. These notes should not be written directly onto student work.

Applying the mark bands

Each of the units has a marking grid, divided into three broad mark bands, showing how to award marks in relation to the task and the assessment objectives. The work of each student must be assessed using these assessment criteria grids, which contain criteria statements and bands of response. **Assignments must be marked strictly to the assessment evidence grid.**

It is important to recognise that the marking grids for the GCE in Media: Communication and Production allow for compensation. Students can be awarded marks in different bands for each assessment criterion — indeed, they could achieve no marks at all in one band and still obtain a grade for that unit.

The marking grids indicate the required assessment outcomes as well as the quality of the outcomes needed for achievement in each of the mark bands. Mark band 1 relates to the expectations given in the grade description for grade E; mark band 2 relates to the expectations for grade C, and mark band 3 relates to the expectations for grade A.

In general terms, progression across the bands is characterised by:

- increasing breadth and depth of understanding
- increasing coherence, evaluation and analysis
- increasing independence and originality.

The unit marking grid shows the allocation of marks by assessment criterion and by mark band. This grid should be used to determine marks for student achievement in each unit. Students can achieve marks in different bands for each assessment objective. The total mark achieved will depend on the extent to which the student has met the assessment criteria overall.

Within each assessment criterion, it is a general principle that shortcomings in some aspects of the assessment requirements may be balanced by better performance in others. However, it is also important to note that for full marks in any particular assessment criterion, all the requirements should have been met.

Marks should not be awarded on the basis of a 'tick list' of factual content but on the overall response as it relates to the requirements stated within each mark band. Assessors should adopt a holistic approach and apply their professional judgement. The *Guidance for teachers* section in each unit gives specific details of how marks should be allocated.

There should be no reluctance to use the full mark range and, if warranted, assessors should award maximum marks. Students' responses should be considered positively. A mark of 0 should be awarded only where the student's work does not meet any of the required criteria.

Some of the grade descriptions for the Edexcel GCE in Media: Communication and Production refer to the levels of support and guidance required by students in carrying out investigations and tasks. All students are entitled to initial guidance in planning their work. When marking the work, assessors should apply the following guidelines:

- **'Some support and guidance'**: the student has to be guided and advised throughout to ensure that progress is made. The student relies on the support of the teacher, who has to assist in most aspects of the work. This level of support restricts the student's mark to band 1, irrespective of the quality of the outcomes.
- **'Limited assistance'**: the teacher supports the student initially in the choice of topic for investigation. Thereafter the teacher reacts to questions from the student and suggests a range of ideas that the student acts upon. The student frequently checks matters of detail. The teacher needs to assist in some aspects of the work. This level of support restricts the student's mark to bands 1 or 2, irrespective of the quality of the outcomes.
- **'Independently'**: the teacher supports the student initially in the choice of topic for the investigation or task. Thereafter the teacher occasionally assists the student, and only when asked, but monitors progress throughout. This level of support gives access to all three mark bands.

The GCSE, GCE, GNVQ Code of Practice requires assessors to show clearly how credit has been assigned. This should be done using the unit assessment records provided in *Appendix C*.

An example of assessed work is given in the section *Marking guidance* which follows immediately after this one.

Standardisation within the centre

It is the centre's responsibility to ensure that where more than one teacher has marked the work, internal standardisation has been carried out before moderation takes place. This procedure ensures that the work of all students at the centre is marked to the same standard and that an accurate rank order is established. The teacher responsible for internally standardising any given student's work should make additional comments, if necessary, on the unit assessment record, and sign it.

Moderation

Following internal assessment, all student work which provides evidence of their achievement of a mark for a unit must be available for inspection by Edexcel for the purpose of external moderation. Moderation is carried out to ensure that a centre's marking is consistent with national standards. If, after moderation, marks are found to vary from the national standard they will be adjusted accordingly.

Moderation will be carried out by means of a centre visit by the external moderator. This visit will take place some time after the OPTEMS deadline. Centres will be informed by Edexcel of the name of their moderator and the precise date that the moderator will visit them.

A sample of learner work will be requested by the moderator in advance of the visit, and must be made available for inspection on the date required. Centres must ensure that this work is in good order in the form of a unit portfolio (see *Presenting assessment evidence* above) and that it is easy for the moderator to find all the relevant material. This includes:

- all learner work which contributes to the achievement of a mark for that unit
- all observation records and associated evidence
- a mark record sheet
- evidence of internal standardisation.

Organising a portfolio of what might be disparate sorts of material can be difficult, but it is particularly important that the material is presented to the moderator in good order — that tapes and discs, for example, are clearly labelled and that tapes are set at the correct point for viewing or listening.

Centres must do all they can to make sure that the moderation visit is as trouble-free as possible, that the moderator has a room with sufficient space to work and that all the necessary equipment for reviewing students' production work is available.

Marking guidance — exemplar of assessed work for Unit 1

Introduction

Taking *Unit 1: Industries, Texts and Audiences* for the purpose of exemplification, this section provides guidance on how to apply the assessment grids at AS level and gives teachers an impression of the kind of work that may be produced as the specification is applied. The example of work is of a style and a standard as near as possible to the requirements of the new GCE AS level. Edexcel will publish exemplar material for the A2 in due course.

Certain unavoidable constraints have determined the nature of this material. First, for a variety of reasons, it was decided that *Unit I: Industries, Texts and Audiences* was the only unit suitable for this exercise. However, as it is an entirely new unit, we could not simply lift in its entirety work produced for the AVCE in Media to use as exemplar student work, so the responses to the assessment assignments have had to be constructed from a variety of sources. Second, there are any number of media technologies and aspects of the media industries around which a programme for this qualification could be constructed, but we have been able to focus on only one. Third, both time and production constraints have meant that we have had to rely on written material to illustrate student responses to the assessment exercises.

This last is, perhaps, the most limiting of the constraints in that this material has not enabled us to demonstrate the more imaginative possibilities which we hope teachers will explore in the assessment of this unit. The main aim here, however, is to illustrate the marking rather than the pedagogic process.

For ease of reference, the content and assessment sections of Unit 1 are reproduced here.

Unit 1: Industries, Texts and Audiences

AS compulsory unit

Internally assessed

Introduction

In order to work successfully in the media you need to understand what that industry consists of, how media organisations work, how they construct their products around specific audiences, and how those audiences understand and use the products that are offered to them.

The work of this unit therefore focuses on these three aspects of the mass-communication process: the industry that produces the texts, the texts themselves, and the audiences that receive and use those texts.

The term 'media industry' covers a very wide spectrum of activity. The press, cinema, broadcasting, advertising and interactive media are perhaps the most visible, and each of these break down into other more specific areas. The press, for example, subdivides into national and local newspapers, the free press, magazines, in-house and corporate journals etc. Magazines could be further sub-divided into those that deal with news, leisure, specialist interests, etc.

The industry also, of course, includes cinema distribution and exhibition, marketing, sales and other such sectors.

In this unit you will gain both a broad and a detailed understanding of the way the media industry operates, from the huge multinational conglomerates to the individual freelance worker. You will do this by studying a major area of the media industry (such as cinema, television, the press) looking at the way this area of the industry is structured, who does what, how the individuals in an organisation help to shape the products they work on, how they think about their audiences — which includes you — and how those audiences think about and understand the media products that they read, watch and listen to.

In looking at the way media companies work, you will also learn about work opportunities, career structures and forms of employment in the industry.

At the end of your work on this unit you should be able to think about the wider issues concerning media organisations and their audiences — who is really in control of the mass-communication process, who determines what is produced and how, and whose interests are really served by the ways in which media industries work.

Recommended prior learning

There is no specific prior learning recommended for this unit.

What you need to learn

1.1 How the media industry is structured

You need to be aware of the range of different organisations that make up a major area of the media industry, how they are structured and how they are related to one another. You also need to understand how the ways in which organisations are structured affect what they produce.

You need to be aware of developments in media ownership. You should keep up to date with developments by reading the specialist press and through any contacts you make with people in the media industry.

When considering questions of structure and ownership you need to learn about:

- different types of media organisations within the area chosen for study and the scope and objectives of their operations
- patterns of ownership within this area — who owns what, how and why the patterns change, and why it matters
- regulations governing ownership within the chosen area of the media industry.

When considering how these factors affect what media organisations produce you need to consider:

- the range of products within a company and how products relate to other products within and across organisations
- how well audiences are served by the way the industry is currently organised.

1.2 How a media company is internally organised

You need to be aware of how media companies are structured in terms of production processes and job roles. In relation to a chosen media company or organisation, you need to learn about:

- the process of production
- who does what, who is responsible to whom, and what for
- the various types of jobs (creative and non-creative)
- conditions of employment — how people are paid for what they do and the kind of contracts they might be working on
- what the career structures or pathways are in the chosen organisation.

1.3 How media texts are constructed in relation to their audiences

You need to be aware of the ways in which media organisations construct texts in relation to the audiences they are aimed at. You need to learn about:

- how the industry thinks about its audiences
- how products are tailored to audiences
- how the industry represents its audience, other social groups or social issues of interest to its audience.

1.4 How audiences use media products

You need to be aware of how people make sense of media texts and how they understand them. You should also consider the differences between how the industry thinks about its audiences, and how those audiences relate to the media.

You need to be able to identify the technical and symbolic devices (that is to say, the media languages and the codes and conventions) that professionals use when constructing media texts, and be able to explore the ways in which audiences use these devices in order to 'read' texts and make the texts meaningful to themselves — sometimes in rather surprising ways. You need to learn about:

- signification — you should be able to show how meaning is created in a text and how it might be interpreted
- codes and conventions of the medium studied
- genre — the ways in which texts of similar content and structure are grouped together (this will require the study of the codes and conventions of a specific genre).

Assessment evidence

Assessment evidence may take a variety of forms, including written or recorded statements, and observation records.

For all the criteria from a) to d) it is likely to consist of appropriate individual research, case studies, or presentations. (Presentations, whether they form all or part of the assessment evidence, must be recorded in some form and made available, if required, to the moderator.)

The student's work **must** include evidence of:

a) knowledge and understanding of the large scale structuring (or macro-organisation) of a major area of the media industry and the impact of this on products

b) knowledge and understanding of the organisation of a media company (micro-organisation), roles and responsibilities within the company, terms and conditions of employment, and career pathways

c) knowledge of how media industries think about their audiences, understanding of how they construct texts to appeal to their target audiences, and how they represent those audiences, other social groups or social issues of interest to the target audience

d) understanding of how audiences interpret media products.

Assessment criteria

	Mark Band 1	Mark Band 2	Mark Band 3	Mark awarded
(a) **AO1**	Demonstrates limited knowledge and understanding of the macro-organisation of an area of the media industry and makes some attempt to show how this affects the industry's products. **(0-10)**	Demonstrates good knowledge and understanding of the macro-organisation of an area of the media industry and shows with examples how this affects the industry's products. **(11-15)**	Demonstrates a thorough knowledge and understanding of the macro-organisation of an area of the media industry and demonstrates through analysis of well-chosen examples how this affects the industry's products. **(16-20)**	
(b) **AO1**	Demonstrates limited knowledge of a media company, with brief descriptions of what kind of work is done, the job roles, conditions of employment, and possible career pathways within that company. **(0-8)**	Demonstrates good knowledge of a media company, describing clearly what kind of work is done, job roles and responsibilities, conditions of employment, and possible career pathways within that company. **(9-12)**	Demonstrates a thorough knowledge of a media company, defining roles and responsibilities and describing their inter-relationship. Shows a thorough understanding of conditions of employment, and of possible career pathways within that company. **(13-16)**	
(c) **AO4**	Demonstrates limited knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates some understanding of how they represent their audience, other social groups, or social issues. **(0-6)**	Demonstrates, with examples, good knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, with examples, how they represent their audience, other social groups, or social issues. **(7-9)**	Demonstrates, through analysis of well-chosen examples, a thorough knowledge and a sophisticated understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, through analysis of well-chosen examples, how they represent their audience, other social groups, or social issues. **(10-12)**	
(d) **AO4**	Demonstrates limited understanding of how media texts can be understood and interpreted. **(0-6)**	Demonstrates, with examples, good understanding of how media texts can be understood and interpreted. **(7-9)**	Demonstrates, through analysis of well-chosen examples, a sophisticated understanding of how media texts can be understood and interpreted. **(10-12)**	
			Total marks	

Assessment guidance

Mark Band 1

Work in this mark band for Assessment Criterion (a) will be generally characterised by the sense that the candidate is just beginning to cover the ground. Knowledge of the industry will be sketchy and examples, when given, are likely to be obvious and simply stated without any elaboration. At the bottom end of the band there will be a limited sense of the range and complexity of the chosen area of media industry, and there will be some understanding of what individual companies produce. At the top end of the band there will be some recognition that these products are related to one another. However, there will be a limited sense of the impact that the multi-national structuring of the industry has on what is produced. To achieve marks at the top end of this band, work must address the issue of the impact of structure on production.

Work for Assessment Criterion (b) will likewise be sketchy, showing little evidence of research. Some job roles will be named. Discussion of what these jobs involve will range from simple descriptions which are variants of the job title (eg, 'the manager manages everything') at the bottom of this mark range, to correct but rather bare descriptions (eg, 'the manager's job is to see that everything gets done properly and people do what they are told') at the top of the mark band. There will be little on conditions of employment. Career pathways are likely to be provided, at the bottom end of this range, as a couple of named jobs to, at the upper end, a series of named jobs but with no sense of how one might move from one to the other.

For Assessment Criterion (c) candidates in this mark band are likely to describe audiences in terms of the more simple methods employed in the industry, and with little discrimination. In discussing how texts are constructed around audiences the candidate's response is likely to be restricted to generalisations which provide little detail of the audience being interpellated, followed by unsupported assertions about the means by which the text has been constructed to interpellate them. Questions of representation will be similarly dealt with and will most likely be restricted to a single group or issue.

Under Assessment Criterion (d) there will be a limited sense of the theory of analysis, and the level of analysis attained will probably be little more than unsupported assertion. In the top half of the mark band these assertions will, at least, be plausible.

Mark Band 2

Under Assessment Criterion (a) candidates at this level will be able to show how the activities of several different companies within one major organisation are related to one another — how, for instance, they might cover a market in one area of their operation, or make use of each others' services. A number of relevant examples will be given. There is likely to be some variety in the types of organisation discussed, though not, at this level, a sense of the alternatives possible. However, discussion of the impact of macro-organisation on what is produced should be supported with relevant examples.

Work for Assessment Criterion (b) will show evidence of research, from which a sound, if perhaps generalised, picture of the organisation studied will be constructed. The candidate will be able to name and describe job roles and responsibilities clearly and accurately (eg, 'the manager's job in an organisation such as Ennicompany Ltd is to do x, y and z, and she or he must take responsibility for a, b and c…'). Conditions of employment and career pathways will both be described accurately.

For Assessment Criteria (c) and (d) the audience will be described accurately and with some detail using appropriate terminology, either applying one method with some discrimination or drawing from a range of the methods employed in the industry. This discussion will be supported by examples from the texts studied. Similarly the further analysis of how that audience is interpellated, of issues of representation, and of how audiences might interpret and make sense of these texts is likely to cover a range of material and be supported by examples at all points, though these examples will be left to speak for themselves and will not be elaborated in such a way as to elucidate the point they are illustrating. There might, at the top end of this mark band, be some sense of possible alternative interpretations.

Mark Band 3

Work in this mark band will typically show for Assessment Criterion (a) a substantial and detailed understanding, supported by well chosen and well described examples, of a wide range of media companies at the macro-organisational level, of the complexities of multi company industry structures, and of the possibilities created by such structuring — such as, for instance, synergies made possible through cross company tie-ups. There might also be an awareness of other possibilities or types of structuring (public service as against commercial, for instance) and of the implications of the differences for both the companies and their audiences, so that discussion of the impact of structures on products will move beyond description to critical evaluation.

For Assessment Criterion (b) there will be evidence of substantial research, resulting in a thorough study of the chosen organisation. Job roles will be fully described and their relationship to one another clearly shown through the discussion of individual and reciprocal responsibilities. Conditions of employment are likely to be fully covered and clearly understood. Career pathways will be described with a clear recognition of how progression from one job to another might be achieved.

All analysis offered under Assessment Criteria (c) and (d) will cover a full range of methods, issues and ideas, and will be fully supported by pertinent examples which are elucidated in such a way as to show how they support the arguments advanced. Discussion of audiences will be sophisticated, identifying them in considerable detail, and exploring comprehensively the ways in which they are interpellated. There will be a clear understanding and application of appropriate analytical methodologies. There will be an awareness of alternative readings.

Assessment exercises and student responses

Context of the assessment exercises

Unit 1: Industries, Texts and Audiences must be contextualised within a major area of the media industries. For the sake of this exercise we have chosen the newspaper industry. Students would be expected to understand the larger, overall structure of that industry, the detailed structure of one company, career structures within the industry, the audiences for the industry's products, and to develop skills in analysing texts taken from newspapers and magazines.

The three assessment exercises that follow assume that students have covered the topics in class. The exercises might have been set at the end of the work done for the unit or they might have been set as each aspect of the unit was covered. They need not necessarily have been set in the order they are presented here. In whatever way they might have been set, though, these exercises taken together constitute the summative assessment of the unit as a whole.

Teachers may well prefer to offer students ways of presenting the evidence other than written reports or essays. However, for the reasons given above we have had to opt for written responses.

The student's responses are reproduced here exactly, without correction of errors of fact or in the English.

Great Biestleigh High School

GCE in Media — Unit 1: Industries Texts and Audiences

Assessment exercise 1 — The British press

Using class notes supported by your own additional research, you must prepare a report on the British press under the following headings:

- a general overview of the current British newspaper industry
- current regulation of the British newspaper industry
- a case study of News Corporation's interests in the British press.

The case study of News Corporation must cover:

- the structure of News Corporation and of News International within it
- the size and scope of their operations
- the inter-relationship of companies within the organisation and how that affects what they produce
- the effect for the audience of this inter-relationship of companies within News Corporation.

Your report should demonstrate a thorough knowledge and understanding of the British newspaper industry, its regulation and the place of News Corporation in this industry. You should provide examples to illustrate and support your discussion wherever relevant.

You will need to consider the most appropriate way of presenting your report using industry standard working practices. The report should be divided into clearly defined sections. You should write in formal English, paying attention to clarity of expression, grammar, spelling and punctuation. You should use appropriate industry terminology.

Your report should be no more than 2000 words.

Your report should include:

- a contents page
- an introduction to the topic
- a conclusion
- visual elements where appropriate
- acknowledgements or bibliography.

The resources you may need include:

- class notes
- access to the internet and email
- a computer and printer
- the library.

This work will provide the basis for the assessment of criterion 1 of *Unit 1: Industries, Texts and Audiences* (see Course Handbook for the criterion).

There are 20 marks available for this criterion, out of a maximum of 60 for the unit as a whole.

1 The British Press — student response

Overview

The British press can be divided into several sections. First there are the national and local. Within the national there are the dailies and the Sunday papers. Within these there are the broadsheet and the tabloid. In the local press there are the dailies and the weeklies. There are literally hundreds of local papers, nearly all owned by big national and international companies. One website lists 341 local papers in the South of England alone, not including the 28 in the London area. They include such interesting titles as The Royston Crow, The Ashfield Chad, The Hitchin Comet and The Banbury Cake.

The local press

Twenty companies own 85 per cent of the regional papers in Britain, but most of these are quite small. The major owners of the local press are The Trinity Mirror group, Newsquest, Northcliffe Newspapers, and Johnston Press. The Trinity Mirror group owns 250 titles. Their nearest rival is Newsquest which owns more than 200 papers. Newsquest is in turn owned by an American company called (rather appropriately) Gannett, so a large chunk of the British local press is actually in American hands.

These big companies tend to concentrate their ownership of papers in areas, so that all the local and regional newspapers from Leicester up to Hull and across to Stoke are owned by Northcliffe Newspapers. They are owned by the Daily Mail and General Trust who also own The Mail and The Mail on Sunday. Now the Competition Commission is examining the transfer of titles owned by Trinity Mirror plc to Johnston Press plc. This will give Johnston Press a 96% share of the local newspaper market in Northamptonshire which raises the issues of whether the local titles face sufficient competition for readers and advertisers, whether there would be an 'unacceptable reduction' in diversity of editorial opinion, and whether the deal would lead to higher cover prices and increased advertising rates.

The national press

The national papers are also almost all owned by larger companies, too. The overall situation of the national press could be summarised as follows:

Daily	*Sunday*	*Owned by*
Broadsheet		
The Times	*The Sunday Times*	*News International*
The Financial Times		*Pearson*
The Telegraph	*The Sunday Telegraph*	*Hollinger International*
The Guardian		*The Scott Trust*
The Independent	*The Independent on Sunday*	*Independent News and Media*
	The Observer	*The Scott Trust*
Tabloid		
The Mail	*The Mail on Sunday*	*Daily Mail & General Trust*
The Express	*The Sunday Express*	*Northern + Shell*
The Sun		*News International*
The Mirror	*The Sunday Mirror*	*Trinity Group*
The Star		*Northern + Shell*
	The News of the World	*News International*
	The People	*Trinity Group*

Looking at this table we can see that, while several companies own more than one paper, especially a daily and a Sunday, none is more dominant than News International. They are the only company that owns papers in all four sections of the market — a broadsheet daily and Sunday, and a tabloid daily and Sunday so that they cover the whole market for newspapers. Also, as we will see, they have a dominant position in terms of circulation figures.

Regulation

Basically there are only two ways in which the press is regulated in Britain. What they publish is regulated by the Press Complaints Commission (PCC) and changes of ownership (takeovers etc) are controlled by the Monopolies and Mergers Commission. Neither of these seems to have much effect.

The Press Complaints Commission

If you have a complaint about what has been published in a newspaper, you can take your complaint to the Press Complaints Commission. You have to take it yourself. Somebody else cannot complain on your behalf.

The Commission is made up of newspaper editors and members of the public so it is really the newspaper industry regulating itself to all intents and purposes. If they agree with your complaint they can instruct the paper to publish an apology. This has to be in the same place as the offending article was printed, and of similar size. The most famous case is probably when The Sun published stories about Elton John paying for sex with a rent-boy. It turned out that the rent-boy had made it all up and The Sun had to publish a front page apology in large type, because the story had been front page news with the usual Sun sort of screaming headlines.

Connie Booth, the actress famous for playing Basil Fawlty's wife in Fawlty Towers, was not so lucky when she complained to the PCC.

She complained that an article headlined 'Don't mention the classic comedy series' published in the Camden Journal was inaccurate and had misrepresented her.

After working as an actress she worked as a psychotherapist and set up a support group for single mothers. She contacted the newspaper to enquire about advertising and the newspaper suggested a feature article on the group. An interview was arranged with the condition that a photograph of her was not to be used. When the article appeared, four photographs were used and the piece focused on her life and acting career rather than the group itself. She therefore considered that the article had been obtained through misrepresentation.

Also the article said that 'like many an actor before her, she has found solace in therapy'. This gave the impression that the complainant had emotional problems.

The newspaper said that it had telephoned Connie Booth to request an interview and indicated that it would be very difficult not to mention her past career. According to the newspaper, she agreed that her former career could help in attracting publicity for the group. The newspaper said that the issue of photography was not mentioned until the actual interview was taking place when it asked whether it would be possible to take a recent photograph of her but this opportunity was declined. All the photographs used were from freely available library sources. The newspaper said that the text of the article made clear Connie Booth 'found solace in therapy — but as a practitioner not a patient' and that this was not misleading so the quotations were an accurate reflection of what she told the journalist.

This complaint was rejected because the PCC felt that the complainant was happy to speak to the newspaper regarding her current career and was not in a position to establish the precise nature of any arrangement made between her and the newspaper before publication. They also thought it was obvious from the article that the newspaper was aware that she did not wish for the piece to include references to her previous career or photographs of her.

The Commission said that Clause 11 of the Code of Practice was designed to prevent journalists from misrepresenting themselves in order to obtain information covertly and as Connie Booth had consented to be interviewed in order to promote her work the way in which the newspaper then presented that interview did not breach Clause 11 of the Code.

With regard to the comments about needing therapy, the Commission did not think that readers would have been misled by the use of the phrase 'solace in therapy' and did not feel that a published response was required on this point.

The only other course open to people who think they have been misrepresented in the press is through a libel case in the courts, but that is a very expensive business and so really only available to rich people like Mohamed Al-Fayed.

The Monopolies and Mergers Commission

Ownership of the press is controlled by the Monopolies and Mergers Commission. They are supposed to make sure that nobody gets a monopoly in any area of a market. Under current legislation the Secretary of State must give consent to the transfer of a newspaper to another newspaper proprietor where the average daily paid-for newspaper circulation is 500,000 or more. However, big companies seem to be able to wind this organisation round their little fingers. When Rupert Murdoch wanted to buy up the TV satellite company BSB he was able to do so because he was friends with Margaret Thatcher, the Prime minister. His company, Sky, took over BSB and became B-SkyB. This became the only satellite broadcaster operating from Britain, so it was a monopoly. Murdoch later repaid her for these favours by paying her a million pounds for her memoirs, which were published by Harper Collins, which is owned by Murdoch's News Corporation.

Murdoch got other favours of this sort from Margaret Thatcher. The Campaign for Press and Broadcasting Freedom said in its response to the Consultation on Media Ownership Rules:

> *In the UK we have seen how such a powerful group, News International, was allowed, and indeed encouraged, to grow. In part this was a reward for the support Rupert Murdoch gave to successive Conservative governments under Mrs Thatcher through his newspapers (the acquisition of the Times and the Sunday Times was not the subject of a referral to the Monopolies and Mergers Commission, for example). Also the satellite service, Sky, was exempted from regulatory and other limits placed on other UK broadcasters and newspaper publishers under the 1990 Broadcasting Act and then allowed effectively to take over its rival BSB.*

The regulation of the media is being reviewed by the present government. The Newspaper Society, which represents the newspaper industry says that 'instead of imposing new, unwarranted ownership restrictions upon regional newspaper companies, the Government must bring forward legislation that gives regional and local newspaper companies the freedom to evolve, develop and fairly compete with their many competitors at every level. The society wants the newspaper industry to be treated in the same way as any other industry and be governed by general competition law only'.

But as the Campaign for Press and Broadcasting Freedom says, this may be in the interests of the newspaper publishers, but is it in the interests of the public? 'Competition law can address some of the issues of market power and economic competition that arise, but it is not equipped to address matters of pluralism or to examine the quality and integrity of editorial speech.'

In my view you cannot expect people to regulate themselves, especially when money is at stake. This is true whether it is a matter of what they print, or how they might use a monopoly to influence the way we think. The government should face up to its responsibilities and use the law to regulate the media more effectively.

As the Campaign for Press and Broadcasting Freedom put it:

> *The case for actually strengthening existing restrictions is forcefully made by the large amount of supposedly British media already in non-EC and non-EEA hands. Gannett, the biggest US local newspaper publisher, owns one of the largest English local newspaper groups, Newsquest; AOL Time Warner own the largest magazine publisher, IPC; and Hollinger International, the Canadian media group owned by Lord Black, and publisher of the Daily Telegraph, Sunday Telegraph and The Spectator, for example.*
>
> *Large tracts of the British media are already owned by one particular non-European, namely the American, Rupert Murdoch, whom our fellow EC members have made strenuous and largely successful efforts to prevent from entering their media ecologies. No doubt his exclusion from the continental European media scene, and thus from exerting the kind of daily political influence on our European neighbours which he does so successfully in the UK, largely helps to explain his remorseless hostility to the entire European project. Indeed, the highly US-centric views expressed by Murdoch's newspapers have effectively meant that successive governments, both Conservative and Labour, have quite clearly felt constrained to tailor their policies on Britain's entry into the Euro, and indeed its place in Europe, to the extreme views of a foreign media magnate.*

News Corporation: a study in world media domination

News Corporation is one of the biggest media organisations in the world, and it would like to be the biggest. Its interests cover television, film, satellite broadcasting, newspapers, magazines, publishing and other related activities. For example, they own printing presses, newsprint production companies and transport companies, so that they need never rely on other companies for anything in the chain of newspaper production. News Corporation literally spans the world, having a satellite broadcaster which covers North America and Europe and one that covers most of Asia, having TV stations in Australia and newspapers in Fiji.

Moreover, within each large company are several smaller companies. Harper Collins, the main publisher they own, contains within it about twenty other publishers. The diagram on the next page shows the main holdings of News Corporation, but the complexity of the whole organisation is so great that it is impossible to set it out in a simple one page diagram.

One of the main ways in which the various bits of the larger News Corporation empire work together can be seen in the way they use what is called 'synergy.' In the movie Independence Day, which was a Twentieth Century Fox film, the news broadcast on the TV screens in the White House is Sky, not, as is probably the truth, CNN. They own film and TV studios as well as film production companies and TV broadcasters. You can also see from the diagram that News Corporation have a lot of sporting interests — they own the National Rugby League in Australia, and also have dedicated sports channels. This is known as vertical integration.

Film

20th Century Fox
20th Century Fox Espanol
20th Century Fox Home Entertainment
20th Century Fox International
20th Century Fox Television
Blue Sky Studios
Fox Searchlight Pictures
Fox Studios Australia
Fox Studios Baja
Fox Studios LA
Fox Television Studios

Television

Fox
Fox Sports Australia
Fox Television Stations
FOXTEL
STAR

Cable

Fox Movie Channel
Fox News Channel
Fox College Sports
Fox Sports enterprises
Fox Sports en Espanol
Fox Sports Net
Fox Sports World
FUEL
FX
National Geographic Channel
SPEED Channel
Stats, Inc.

Satellite

BskyB
DIRECTV
FOXTEL
Sky Italia

Magazines

InsideOut
donna hay
News America Marketing
SmartSource
The Weekly Standard
Gemstar — TV Guide International, Inc

Newspapers

Australasia

Daily Telegraph
Fiji Times
Gold Coast Bulletin
Herald Sun
Newsphotos
Newspix
Newstext
NT News
Post-Courier
Sunday Herald Sun
Sunday Mail
Sunday Tasmanian
Sunday Territorian
Sunday Times
The Advertiser
The Australian
The Courier-Mail
The Mercury
The Sunday Mail
The Sunday Telegraph
Weekly Times

United Kingdom

News of the World
The Sun
The Sunday Times
The Times
Times Education Supplement
Times Higher Education Supplement
Times Literary Supplement
TSL Education

United States

New York Post

Books

Harper Collins

Access
Amistad
Caedmon
Avon
Eco
Eos
Fourth Estate
Harper Audio
Harper Business
Harper Collins
Harper Design International
Harper Entertainment
Harper Large Print
Harper Resource
Harper San Francisco
Harper torch
Perennial
Perfect Bound
Quill
Rayo
William Morrow
William Morrow Cookbooks
Greenwillow Books
Joanna Cotler Books
Laura Geriger Books
Harper Collins Children's Books
Harper Festival
Harper Tempest
Katherine Tegen Books
Trophy

Other

Regan Books
Zondervan

Other

Broadsystem
Festival records
Mushroom Records
National Rugby League
NDS
News Interactive
News Outdoor
Nursery World

News International

News International itself is another example of this company within a company structure. It describes itself as the main UK subsidiary of News Corporation and it owns the British national newspapers — The Times, The Sunday Times, The Sun, and The News of the World.

One of the ways in which these papers work together is to support each other financially. When Murdoch wanted to put The Independent out of business (because he is so much in favour of the public having a choice about what they can read) he dropped the price of The Times to a level at which it was making a loss. But as The Sun makes so much money, News International as a whole still remained profitable. Unfortunately for him the British public actually did want a choice, and The Independent survived.

News International works closely with other bits of the larger News Corporation. When Murdoch's publisher Harper Collins published Margaret Thatcher's memoirs, they were serialised in The Sunday Times. This led to greater sales for The Sunday Times, and also it advertised the book itself, as it whetted people's appetite for more. It is little wonder that he was able to give Thatcher a million pounds for the book. This cross-promoting of products and services has been a powerful force behind media mergers. In the United States the results have been more use of synergy and more surreptitious advertising as promotional material appears in editorial content. Effective content and behavioural regulation are both vital here.

The other problem with this increasing dominance is the way that American entertainment takes over the British home grown entertainment. Since Murdoch's satellite channels are heavily dominated by American material its main rivals, BBC1 and ITV, are forced to compete with BSkyB programming. Quite apart from the fact that many British citizens are now more familiar with media images of the back-lots of Los Angeles than of their own country, this affects job prospects within our own film and television industries.

Conclusion

This study of News International and News Corporation provides an illustration of the argument that restrictions on media ownership are needed in order to prevent the concentration of media power in the hands of those who would use it for their own particular ends. The contents of a nation's media are far too important, politically, culturally and in every other sense, to be left to the tender mercies of outsiders with particular axes to grind.

Bibliography

I used the following websites when writing this report:

http://keywords.dsvr.co.uk/freepress/body.phtml?doctype=&id=156

http://media.gn.apc.org/owners/index.html

http://www.holdthefrontpage.co.uk/jobs/_jobs.shtml

http://www.holdthefrontpage.co.uk/news/2002/06june/020621owner.shtml

http://www.nationmaster.com/encyclopedia/List-of-newspapers-in-the-United-Kingdom

http://www.newscorp.com/index2.html

http://www.newsint.co.uk

End of student response

Great Biestleigh High School

GCE in Media — Unit 1: Industries, Texts and Audiences

Assessment exercise 2 — The local press

Using notes taken during your visit to the offices of *The Biestleigh Bugle* and the talk given to you at the school by the editor of the paper, supported by your own additional research, you must create diagrammatic visuals for a booklet on careers in journalism aimed at students of your own age which show:

(1) how a local newspaper is produced

(2) how to get a job on a local newspaper.

For (1) you must provide information on the following:

- the process of newspaper production
- the people who produce it, how they are organised and what each one does
- what sort of employment relationship they have with the paper.

For (2) you must provide information on the following:

- what you need to do to get into local journalism
- how to find jobs
- the career structure and prospects.

The essential thing is to get across the relevant information about how things are done, who does what, and how the different jobs relate to one another. After that you are free to use your imagination in making the diagrams visually interesting and attractive. You should consider the most appropriate way of presenting your work using industry standard working practices.

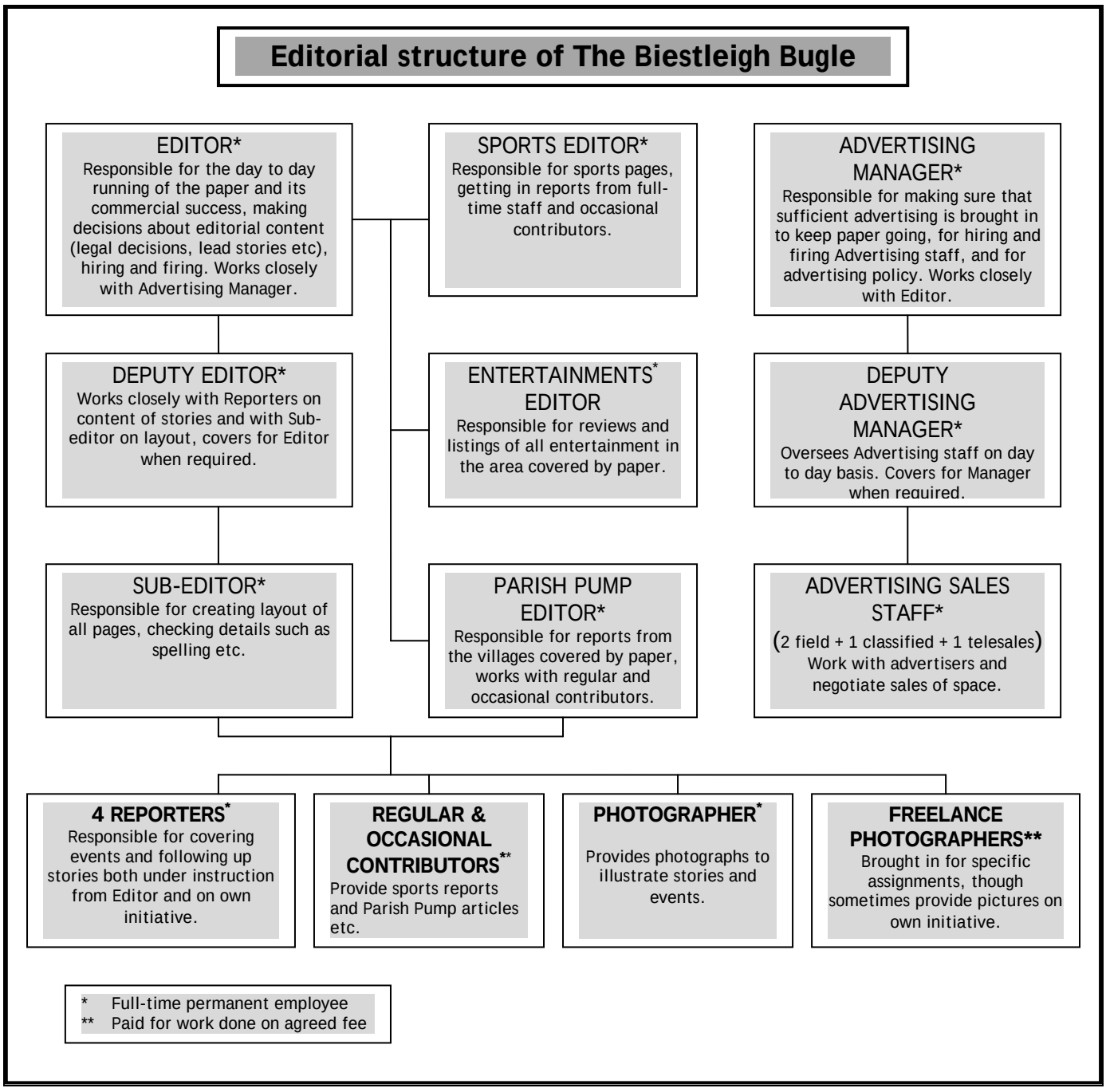
The resources you may need include:

- notes from the visits
- access to the internet and email
- computer and printer
- the library.

This work will provide the basis for the assessment of criterion 2 of *Unit 1: Industries, Texts and Audiences* (see Course Handbook for the criterion).

There are 16 marks available for this criterion, out of a maximum of 60 for the unit as a whole.

2 The local press — student response



SEVEN STEPS TO A JOB ON A LOCAL PAPER

Step 1 — Are you up to the job?

Working as a journalist for any paper requires particular qualities. An advert for one job says applicants will need:

- an interest in current affairs
- a keen curiosity about people, places and events
- an ability to write in a style which is easy to understand
- excellent spelling, grammar and punctuation
- an understanding of the part a local newspaper plays in the community
- a willingness to accept irregular working hours
- an ability to work to meet deadlines under pressure — and keep a sense of humour
- determination and persistence.

Think you've got what it takes? Then go to Stage 2.

Step 2 — Get some A Levels.

It doesn't particularly matter which ones, but these might be helpful:

- Media: Communication and Production
- Media Studies
- English Language
- English Literature

You could also do a vocational course like a BTEC National.

Step 3 — Get some work experience.

Most local papers will let students do a week of work experience. It won't be as exciting as doing the real job, but if you don't enjoy it at all, perhaps you should think again.

Still interested? How about Stage 4?

Step 4 — Do it yourself.

Write reports on local events or a local sports team and send them to the paper. They might not publish them to begin with, but keep trying. Remember — 'determination and persistence.' Who knows, you might become a regular contributor.

Step 5 — Get qualified.

There are various ways to get qualified. The two simplest are:

- do a degree or other Higher Education course in journalism
- do any degree, then a further one year course in journalism.

Whichever course in journalism you do, make sure it's NCTJ approved — that's the National Council for the Training of Journalists.

Most local papers will expect you to be trained in the basics of journalism before they'll take you on, even as a trainee journalist. They'll want you to know shorthand, the law as it affects journalism, how to input copy etc. For an exceptional person, they might offer training on the job — but are you exceptional?

Step 6 — Look for a job.

Jobs are advertised in:

- local papers
- national papers (The Guardian media supplement on Mondays, for example)
- on the internet (one good site is — www.holdthefrontpage.co.uk/jobs/_jobs.shtml)

Step 7 — Get the job.

So, you're qualified, you're keen, you've got a great fat portfolio of stuff you wrote when you were at school and university or college — how do you impress when you apply for a job.
Here are some tips from an expert:

- make sure that everything on your application form or CV is clearly expressed, neatly presented, and correctly spelt and punctuated
- thin out that fat portfolio — keep only a few examples of the very best work
- don't pretend to be something you aren't — if you don't actually believe you're the best person for the job, it's no good trying to pretend you are
- think before you speak.

Now go back to Step 1 — are you up to the job?

So you think it's all over?

Well, actually, this is just the beginning of your brilliant career. In a couple of years you could become a Chief Reporter on a paper, and then Deputy Editor, and eventually even Editor of one of the hundreds of the local papers in Britain. Or you could move into the national press, or even sideways into radio or TV. Who knows where you'll go — it's a big world out there, and it's your oyster.

End of student response

Great Biestleigh High School

GCE in Media — Unit 1: Industries, Texts and Audiences

Assessment exercise 3 — Newspaper analysis

You must provide an analysis of the article headlined 'I watched killer bug eat my body', taken from *The Daily Star* (see attached sheet).

You must:

- identify the technical and symbolic codes and conventions employed in the article, paying attention to language, typography and illustration
- show how these codes and conventions enable people to interpret and so make sense of the story
- identify and discuss the genre of the story
- show how the story is constructed in relation to the audience it is aimed at
- show how the newspaper thinks about and represents that audience.

Your work should demonstrate a thorough knowledge and understanding of media audiences and how media industries construct their products. You should use well-chosen examples to support your analysis. Your work should demonstrate how media texts are understood and interpreted.

You will need to consider the most appropriate way of presenting your work using industry standard working practices.

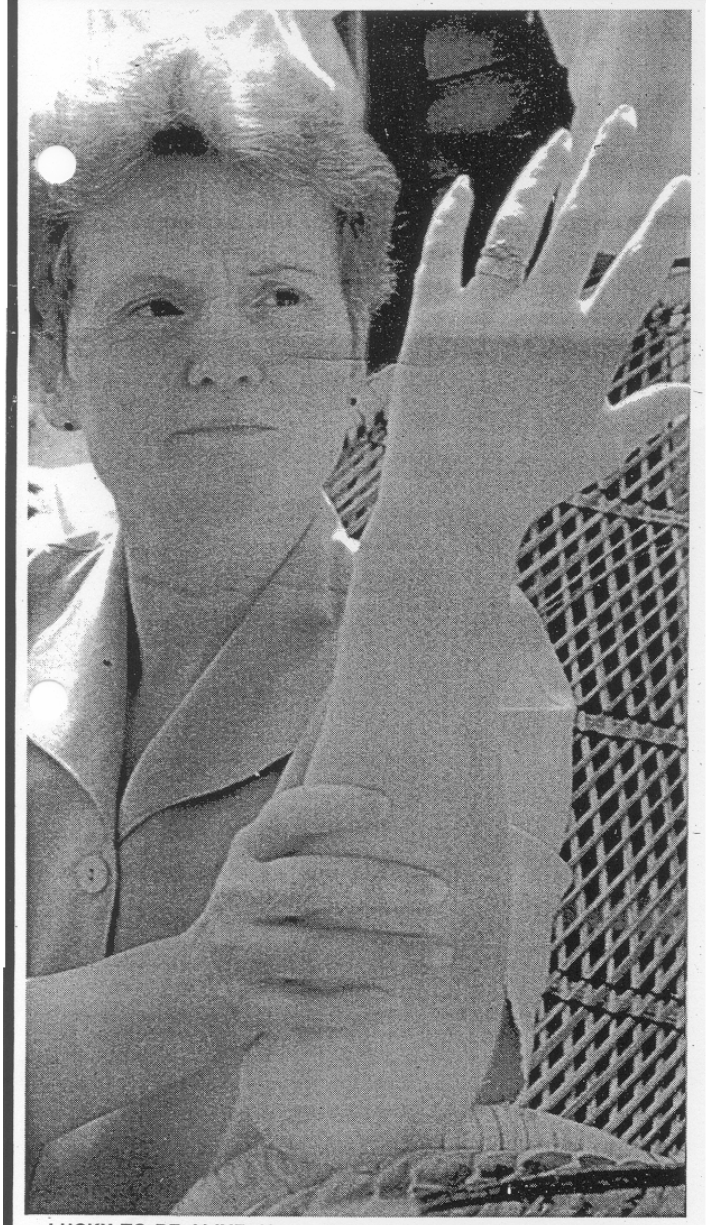
The resources you may need include:

- relevant class notes and exercises
- a computer and printer
- access to the internet
- the library.

This work will provide the basis for the assessment of criteria 3 and 4 of *Unit 1: Industries, Texts and Audiences* (see Course Handbook for the criteria).

There are 24 marks available for these two criteria, out of a maximum of 60 for the unit as a whole.

I WATCHED KILLER BUG EAT MY BODY



LUCKY TO BE ALIVE: Nurse Roseann underwent five operations

Brave nurse Roseann 60 minutes from death

NURSE Roseann Millar told yesterday how she watched a killer bug eat her flesh.

Mum-of-two Roseann was less than 60 minutes from death as the science fiction-like infection rampaged through her body.

She survived because doctors operated immediately to stop the spread of the bug — which devours inches of body fat every hour in a condition called necrotising fasciitis.

Roseann, 41, said: "I've lived through everyone's worst nightmare — watching something eat my body."

Eight other people — seven in Gloucestershire and one in London — have been infected and three have died. Roseann noticed massive bruises developing around her scar days after being discharged from hospital after a hysterectomy.

Pain

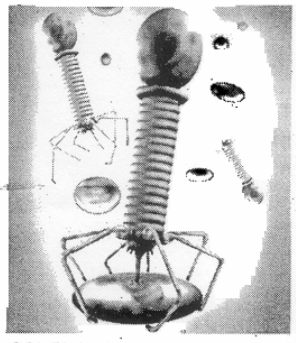
The brave nurse from Bonnybridge, Stirlingshire, was re-admitted to hospital and within hours she underwent surgery that saved her life.

"I saw bruises around the hysterectomy operation wound one night and felt a throbbing pain as it spread through my groin into my leg," said Roseann. "In the morning it had spread and I could literally see the bruising extending before my eyes.

"I had a fever and was collapsing under the pain. It was really frightening."

"When I got to King's Park Hospital in Stirling, the infection was spreading as doctors prepared for the operation."

Since then she has had five operations besides plastic surgery to hide the scars.



SCI-FI BUG: It injects its prey

DAVID NEWMAN

Roseann added: "I can only think how lucky I have been. I almost lost my leg.

"I had muscle and tissue cut away and I'm facing another year of recovery.

"Even now I walk bent almost double with the pain, but at least I'm alive."

Husband Ray, 40, who had just beaten cancer when Roseann fell ill, said: "If doctors had taken time to get a tissue sample analysed, she would have died."

Attack

The infection results from a normally harmless streptococcus germ, which usually produces just a sore throat, being attacked by a virus known as bacteriophage.

The virus looks like a syringe on legs. The legs grip the streptococcus germ then the syringe injects it, creating a super bug.

Powerful poisons are released that spread like gangrene, eating through fat and tissue. It can kill within 24 hours.

Last night a medical hit squad was racing against time to find a cure for the disease.

Scientists from the Communicable Disease Surveillance Centre at Collindale, Middlesex, have analysed samples from the three victims who have died.

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3 Newspaper analysis — student response

The main theme of this article is the experience of a person who narrowly escaped death as the result of being infected by an unusual virus. The bulk of the account is taken up with the stages of her illness, her recovery and her reactions, though some attention is given to the disease itself. The purpose would appear to be to astonish us with the strange nature of the disease, the extreme nature of her experience, and her bravery in dealing with it. It might be that an element in the purpose is to inform people about the disease, though that is probably a minor part of the purpose.

The layout shows a variety of devices and techniques. The main entry points are a reversed headline, which takes up the full width of the article, and a photograph of about the same size as the actual article which runs down the article below the headline. These two entry points therefore wrap round the written material which occupies a position below and to the right of these entry points — the position which the eye would normally move to after noticing them. There is a secondary headline below the main one to the right of the photograph. It is in emboldened black, and is about half the height of the main headline. It provides a secondary entry point, and leads the eye easily down to the first paragraph of the story, which is emboldened, and of a slightly large point size than the rest of the article. Below the secondary headline and to the right of the first column of writing is a another small picture illustrating the virus responsible for the disease. This is the same height and width (one and a half columns) as the first column of writing and, is set to the right of it and opposite the photograph so that it provides a channel down which this first column of writing runs and into which the eye is easily led. Both pictures are anchored by captions which I will discuss later. There are also two sub-headings which break up the text at equal intervals. From this it can be seen that the whole article is carefully designed to guide the reader's eye around the information and eventually into the written text itself.

As I have said, the visual material consists of a photograph and a graphic. The photograph is the more important of the two, as is suggested by its size and positioning. It is to the left of the article so that the eye lights upon it first as the page is scanned. The woman in the photo is also looking in that direction so this helps to push our eye towards the text. The picture shows the woman holding up one arm and apparently looking at her hand, as though expecting her arm to be eaten before her very eyes. The picture could be seen as illustrating the headline — that is, she is watching the —killer bug eat her body', in which case the headline becomes a kind of caption employing relay. But she could also be seen as looking with relief at the evidence of her brush with death. Both of these readings could be confirmed by the caption which reinforces, first, the idea of her good fortune — 'lucky to be alive' — and, second, the extent of her ordeal — 'underwent five operations'. The lighting is fairly flat and is probably natural and the background is very ordinary (a wicker chair on a patio or perhaps in a conservatory). All this helps to strengthen the idea of the ordinariness of the subject of the story — a person like you or me, living an ordinary life. In general the effect of the photograph is to make the subject of the story real to the reader, someone much like one of the readers, and that though she has gone through a severe trial she has now recovered from it.

The second picture is a rather odd looking bit of graphics which links to the sci-fi element of the story (the caption uses the actual term 'sci-fi bug') and also helps to make the 'bug' look alien and fantastic (a sort of spider crossed with kitchen gadget with one eye). The caption anchors the sense of activity in the graphic. In the background two of the bugs reach out to grasp their 'prey' with their spidery limbs whilst in the central foreground the main one is shown at its diabolical task of poisoning a victim. In contrast to the photograph this graphic looks completely weird in two different ways: first it looks completely inhuman (unlike Roseann Millar) and second it looks 'scientific' in a crude sort of way. Again, we can react to it in different ways — a sense of horror in the case of the 'inhuman' reading, and a sense of comfort that the disease is known about and so can be beaten in the case of the 'scientific' one.

Taken together these two visuals help to create the two aspects of the story developed in the actual article — the ordinary and the bizarre.

I have already looked at the language used to anchor the illustrations in the captions. I shall continue by looking at the remaining verbal material — the headlines, the sub-headings, and the main copy.

The article uses a restricted code. Three things indicate this. First, the use of everyday vocabulary; second, the way we are led to feel we are part of the same social group as the central character of the story through the sense of being directly spoken to; third, the use of concrete images which dramatise the event and make it real for us.

The language tends to be dramatic and sensational. The headlines are designed to increase the impact of the dramatic words they contain. The sub-headings are designed to break up the text and so make it less block-like and off-putting. They pick out two key words from the story — the 'pain' that the victim suffered, which is developed in the body text, and the 'attack' which she was subjected to by the 'killer bug' of the headline.

In paragraph two we are told that the infection 'rampaged through her body'. The word 'rampaged' connotes the activity of something careless and perhaps even crazy. At the end of the story we are told that a 'medical hit squad was racing against time to find a cure for the disease.' The phrase 'hit squad' conjures up ideas of an SAS type military unit — a squad — sent out to defeat this beastly disease, whilst the word 'racing' connotes speed, emergency, and a victory to be won — a victory which, in terms of the military activity, could be seen as a victory in the war against the disease. This 'hit squad', which is a slightly slangy term, is more precisely defined in the final paragraph as 'scientists from the Communicable Disease Surveillance centre at Collindale, Middlesex'. This language is far more formal as it uses the official name for the organisation.

The reversal of colours, the exaggerated point sizes, the capitalisation, and the emboldenment are all contrastive techniques used in the headlines which help to create the dramatic and spoken aspect of the language. Throughout the article all the techniques of contrastive stress are employed at some point — emboldenment with differing point sizes in the opening paragraph and emboldened italicisation in paragraphs four, nine, and eighteen. All these devices help to make the writing come across as speech by indicating how we should 'hear' the intonation of the writing.

The main headline is a first person quotation — 'I watched'. This involves us directly with the main character, and also suggests that we are being told a story by someone within our own social peer group.

The first paragraph of the actual article merely repeats, in almost exactly the same words, the information of the headlines, giving us the basic 'who, what and when' of the story, but the opening phrase' Nurse Roseann Millar told yesterday' helps to strengthen the spoken nature of the story. We are being 'told' of the event and we are being told by the person it happened to. This use of the first person also helps to give the story authority. The use of quotations (six paragraphs from Roseann Millar and one from her husband) help to strengthen both the authority and the sense of spokenness. The use of colloquial terms such as 'mum-of-two' and the use of the victim's first name after the first paragraph help to indicate speech as well as the shared social group of the reader and the main character as they are more friendly terms than, for example, 'mother' or 'Mrs Millar'.

The other important element of a restricted code is the use of concrete language. The term 'killer bug' creates the sense of an actual creature, an insect, and so helps the reader to imagine the nature of this disease very vividly. The use of the word 'eat' has the same effect. It is much more concrete than an alternative such as 'destroy' or 'consume'. 'Eat' also suggests a creature's activity rather than just a physical process. Later on in the article we get a similar use of concrete language with the dramatic 'devours inches of body fat every hour'. The same could be said of 'watched' which, besides being active like 'eats', also increases the sense of horror because the victim was not only conscious of being eaten but actually observing the process! All this conjures up vivid pictures in the mind, and it follows the way the restricted linguistic code portrays things in concrete terms, using vocabulary which is familiar to the reader.

The next aspect of the use of language I want to look at is the way the event is turned into story from the fictional genre of science fiction. This is the result of a combination of the dramatic style with the scientific/medical content of the story. It also places the story in the medical scare genre of journalistic writing.

In the third paragraph The Star uses the medical term for the disease, 'necrotising fasciitis'. This is a term which would not trip easily off the tongue of even the most educated reader. Towards the end it has three paragraphs which contain 66 words of scientific information including some medical terms — 'streptococcus … bacteriophage … gangrene … tissue'. These paragraphs show the tendency that runs through the whole article to swing between the scientific language hinted at by those words just quoted and the more concrete language such as 'looks like a syringe on legs ... super bug', which is the realm of science fiction. The word 'bug' suggests a creature large enough to be seen and therefore identifiable, yet small enough to be clearly sub-human, something from another alien world.

The sci-fi narrative is there from the very beginning if the reader picks up the caption to the graphic before starting to read the article. Here the infection is described as the 'sci-fi bug' which 'injects its prey'. The use of 'its' confirms its non-human nature, and 'prey' suggests that it has some sort of conscious ability to pursue and kill things. The word 'injects' is an active word and so strengthens the idea that the creature has a will of its own, and it could also be read as a rather bizarre, slightly sinister, way of operating and reinforces the medical scare genre.

One other element of the sci-fi narrative is the way the victim's experience is described by her as a bad dream: 'I've lived through everyone's worst nightmare''. This brings into play the nightmarish imaginary world that is associated with much science fiction and medical scares.

The Star's victim is shown to be an ordinary everyday person. She is different from the readers only because of her experience and perhaps her bravery (mentioned twice). She is 'mum-of-two' and 'nurse' or 'brave nurse'. Since nothing is made of the fact that, as a nurse, she may have had medical knowledge which led to her acting in time to save herself from death, we can assume that the reference to her career is there to show her as a person within the social group of the average Star reader — the C social group. It also helps to represent her in terms of gender. She is a person in the classic feminine caring role of nurse and mother and so all the more deserving of our sympathy.

She is one victim in a medical drama which involved, according to the article, eight other people. These other people are given no attention, even though three of them suffered an even worse fate than Roseann Millar because they died. Apart from the mention of the scientists who are trying to find a cure for the disease, the article does not go beyond this individual. This is because tabloid news stories are related to individuals. It also makes a point about the triumph of ordinary people in the face of extraordinary problems. A traditional element of working class ideology is that they see themselves as having a capacity to suffer but not to be broken by that suffering. Another ideological point might be that the activity of professionals (such as doctors) can be something of a mystery because it is world of very different knowledge. This might explain the two sides to the representation of science in the article: on the one hand it uses medical language which would be utterly mystifying to the average Star reader and yet it also describes the disease in the more familiar terms of a science fiction story. This could explain why the research team working on the disease were so oddly described in two completely different ways at the end of the article.

This article tells us a lot about the way The Star thinks about its audience. First, the spoken style and restricted code of the article ties in with the market for the paper which is predominantly C2, D, E. It should also be noted that the choice of central character is related to that audience, since a nurse, even though the career is in the C1 category, is well within the social range of the readership. Also Roseann Millar is a mother and wife and so can be seen as an ordinary person.

The stress on her femininity might suggest that the article is aimed more at women readers. It is also possible that the fact that the article is about illness indicates that it is aimed more at women readers. Men are less interested in medical stories. Even though The Star is targeted more at men (as a glance at any front page would quickly show) like all tabloids it will know that women, even if they do not buy the paper, are part of their readership, and need to be catered for. However, it could also be argued that the extreme and rather gory nature of the story would attract male readers, and the representation of women as caring and also heroic in the face of suffering fits well with the perception of older women in the dominant male ideology of femininity, so men too could easily relate to this story.

The paper this article appeared in is a red-top tabloid newspaper. Its main objective (like all newspapers) will be to produce a profit by creating as large a circulation as possible within the market aimed at, which is predominantly working class and, on the whole, male though, as I just said, it will also take account of its female readers. The main way of achieving this objective is the provision of information that can be understood as news — that is, it is current and mainly concerned with the activities of elite people or groups. However, there is a strong element of entertainment, both in terms of the content and the style of the information provided. The values it represents will also be those with which the target audience can identify. All of these aspects of the text have been commented on above, but in summary it can be said that the content is concerned with an event with which the readership can easily identify (a close and painful brush with death) the style is carefully created to make sure that the readers are able to take in the information easily, and in such a way that they are able to identify with the subject of the article and feel they have been informed about the event whilst also having been told a story. The main means by which this is done is the restricted linguistic code which enables the reader to feel comfortable with the written text and to identify with the protagonist and the ideology carried by the text.

End of student response

Assessment

Assessment takes place in two stages: first of assignments and second, once all the assignments that will contribute to the assessment of a unit have been completed and assessed, of the unit.

Assessment of the student's response to an assignment is initially formative — that is, it is of the work at the stage it was given in. At this stage the teacher is entitled to provide comments designed to help the student to improve the work — and hence perhaps the mark — should the student wish to do so.

When all assignments for the unit have been completed, they are looked at together and reviewed for evidence of any improvements. At this stage the final mark is given and a summative mark for the unit as a whole is arrived at.

Two forms are used here, one for assignment assessment and the other for unit assessment. Both are provided in *Appendix C: Assessment records.* A separate unit assessment record is provided for each of the six units. As can be seen here, the information from the assignment assessment sheet is carried over to the unit assessment sheet, with whatever additional comments or alterations as may be appropriate in the light of reworking by the student.

The unit assessment sheet provides an easily readable summary of the summative assessment of the unit for the external moderator, shows where specific evidence is located, and can be used as a cover sheet for the unit portfolio.

GCE in Media: Communication and Production

Assignment Assessment

Unit number	*1*	**Unit title**	*Industries, Texts and Audiences*
Assignment exercise		*1 — The British Press*	
Student		*Ravi Laneto*	

Assessment

Criterion	Comment	Formative mark
a	*This is a thorough review of the British press with some relevant information and statistics. You have demonstrated good knowledge and understanding of the press in this country and related this to one particular organisation. You have clearly identified some key issues of self-regulation and ownership. However, your discussion is limited by the examples you have chosen. A wider picture might have been provided by looking at a range of issues across the work undertaken by the PCC. This work lacks analytical skills, and relies too much on found materials. Your own analysis of this found material might have provided evidence of your understanding of the subject. This is reflected in your bibliography that seems to suggest that you looked only at websites rather than at a range of primary and secondary research materials. (See Action for further guidance.)*	*12*

Action

I suggest that you revisit this assignment and review the found material you presented. You could evaluate this material in some depth and find alternative sources of primary and secondary information. If you have difficulty in finding information please ask me.

This work must be completed by: *10/1/06*

Assessed by: *Ome Gah*	**Date**: *10/11/05*
Signed (student): *Ravi Laneto*	**Date**: *12/11/05*

Internal standardisation

Internal standardiser's comments: *This mark is agreed. There is evidence of comprehensive and constructive feedback to the student.*	
Standardised by: *Al Farr*	**Date:** *20/11/05*

GCE in Media: Communication and Production

Assignment Assessment

Unit number	*1*	**Unit title**	*Industries, Texts and Audiences*
Assignment exercise		*2 — The Local Press*	
Student		*Ravi Laneto*	

Assessment

Criterion	Comment	Formative mark
b	*Your layout for the two sections of this assignment is excellent and contains lots of relevant information. There is a definition of roles and responsibilities and a family tree approach to inter-relativity. However, there is no evidence of your understanding of conditions of employment and only limited evidence of career pathways. Your 'Seven Steps' chart is well presented but it details only how to get a job and not the careers opportunities once you have a job. I am not entirely convinced that this chart, or the chart on the Biestleigh Bugle, are your own work — you will need to provide me with evidence that you did produce this work yourself. (See Action for further guidance.)*	*6*

Action

You need to address conditions of service as this is an element of the criteria — perhaps do research through organisations like the NUJ. Look at notes you took when the editor of the Biestleigh Bugle gave her talk on the local press. Your career pathway should indicate how to progress in this industry. You could find some case studies on journalists who have moved into management. Please show me your notes and examples of how you developed your charts in order for me to validate your work.

This work must be completed by: *10/1/06*

Assessed by: *Ome Gah*	**Date**: *26/11/05*
Signed (student): *Ravi Laneto*	**Date**: *30/11/05*

Internal standardisation

Internal standardiser's comments:

Agreed — work to be re-submitted once the missing criterion has been addressed. I also agree it is crucial students understand that internet material without annotation is not acceptable. It may be appropriate at this point to alert students to the need at A2 level to undertake comparison of several texts.

Standardised by: *Al Farr*	**Date:** *7/12/05*

GCE in Media: Communication and Production

Assignment Assessment

Unit number	*1*	**Unit title**	*Industries, Texts and Audiences*
Assignment exercise		*3 — Newspaper Analysis*	
Student		*Ravi Laneto*	

Assessment

Criterion	Comment	Formative mark
c	*This assignment is well written and you have demonstrated your understanding and knowledge of how a newspaper thinks about its audience. You have shown clearly how an article is constructed to appeal to a target audience. You have discussed and analysed issues relating to the article and drawn conclusions about how they represent a particular individual as part of a profession. You have demonstrated an excellent use of language and media terminology.*	*11*
d	*You have included a range of examples to demonstrate your sophisticated understanding of how media texts are understood and interpreted. You have provided some valuable insights into the topic with your discussion on the photographic image and the graphics. You have demonstrated use of appropriate language and terminology.*	*11*

Action

N/A

This work must be completed by: *N/A*

Assessed by: *Ome Gah*	**Date**: *16/12/05*
Signed (student): *Ravi Laneto*	**Date**: *19/12/05*

Internal standardisation

Internal standardiser's comments:
Mark agreed. It has been noted that Assignment Exercise 2 has not been Internally Verified before being given to students. Assignment exercises must be handed in for Internal Verification at least three weeks before they are given to students. This will ensure the quality and validity of the assignment exercise.

Standardised by: *Al Farr*	**Date:** *7/1/06*

Additional comments:

Internal standardiser's summary comments:

As Ravi did not take the opportunity to revise and improve his work, the marks originally given stand. Summative mark therefore agreed.

Internal standardiser's signature: *Al Far* **Date:** *7/1/06*

Edexcel AS GCE in Media: Communication and Production (Single Award) (8771)

Unit assessment record

Unit 1: Industries, Texts and Audiences

Candidate name	*Ravi Laneto*	Candidate number	*0666*
Centre name	*Great Biestleigh High School*	Centre number	*66600*
Date of assessment	*6th December 2005*		

Assignments contributing to this unit

No.	Title
1	*The British Press.*
2	*The Local Press.*
3	*Newspaper Analysis.*

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) AO1	Demonstrates limited knowledge and understanding of the macro-organisation of an area of the media industry and makes some attempt to show how this affects the industry's products.	0-10	Demonstrates good knowledge and understanding of the macro-organisation of an area of the media industry and shows with examples how this affects the industry's products.	11-15	Demonstrates a thorough knowledge and understanding of the macro-organisation of an area of the media industry and demonstrates through analysis of well-chosen examples how this affects the industry's products.	16-20	12

Comments/evidence locations/justification for mark awarded:

This is a thorough review of the British press with some relevant information and statistics. You have demonstrated good knowledge and understanding of the press in this country and related this to one particular organisation. You have clearly identified some key issues of self-regulation and ownership. However, your discussion is limited by the examples you have chosen. A wider picture might have been provided by looking at a range of issues across the work undertaken by the PCC. This work lacks analytical skills, and relies too much on found materials. Your own analysis of this found material might have provided evidence of your understanding of the subject. This is reflected in your bibliography that seems to suggest that you looked only at websites rather than at a range of primary and secondary research materials. (Ravi did not, take the opportunity to revise this work. The mark originally given therefore stands.)

(b) AO1	Demonstrates limited knowledge of a media company, with brief descriptions of what kind or work is done, the job roles, conditions of employment, and possible career pathways within that company.	0-8	Demonstrates good knowledge of a media company, describing clearly what kind or work is done, job roles and responsibilities, conditions of employment, and possible career pathways within that company.	9-12	Demonstrates a thorough knowledge of a media company, defining roles and responsibilities and describing their inter-relationship. Shows a thorough understanding of conditions of employment, and of possible career pathways within that company.	13-16	6

Comments/evidence locations/justification for mark awarded:

Your layout for the two sections of this assignment is excellent and contain lots of relevant information. There is definition of roles and responsibilities and a family tree approach to inter-relativity. There is no evidence of your understanding of conditions of employment and only limited evidence of careers pathways. Your 'Seven Steps' chart is well presented but it details only how to get a job and not the careers opportunities once you have a job. I am not entirely convinced that this chart, or the chart on the Biestleigh Bugle, are your own work — you will need to provide me with evidence that you did produce this work yourself.
Ravi supplied evidence that this was work was entirely his own; he did not, however, take the opportunity to add to it. The mark originally given therefore stands.

(c) AO4	Demonstrates limited knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates some understanding of how they represent their audience, other social groups, or social issues.	0-6	Demonstrates, with examples, good knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, with examples, how they represent their audience, other social groups, or social issues.	7-9	Demonstrates, through analysis of well-chosen examples, a thorough knowledge and a sophisticated understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, through analysis of well-chosen examples, how they represent their audience, other social groups, or social issues.	10-12	11

Comments/evidence locations/justification for mark awarded:

This assignment is well written and you have demonstrated your understanding and knowledge of how a newspaper thinks about its audience. You have shown clearly how an article is constructed to appeal to a target audience. You have discussed and analysed issues relating to the article and drawn conclusions about how they represent a particular individual as part of a profession. You have demonstrated an excellent use of language and media terminology.

(d) AO4	Demonstrates limited understanding of how media texts can be understood and interpreted.	0-6	Demonstrates, with examples, good understanding of how media texts can be understood and interpreted.	7-9	Demonstrates, through analysis of well-chosen examples, a sophisticated understanding of how media texts can be understood and interpreted.	10-12	11

Comments/evidence locations/justification for mark awarded:

You have included a range of examples to demonstrate your sophisticated understanding of how media texts are understood and interpreted. You have provided some valuable insight into the topic with your discussion on the photographic image and the graphics. You have demonstrated use of appropriate language and terminology.

Assessor's signature: *Ome Gah* **Date of unit assessment:** *6/12/05*

Total marks available for this unit 60

Total mark for student for this unit (transcribe this mark on to OPTEMS) 40

Support and training

There is a full range of support material designed for each GCE. The range includes:

- sample materials for assessing the internal units
- examiner reports
- the Edexcel website — www.edexcel.org.uk.

Edexcel delivers a full professional development and training programme to support these GCEs. This includes generic and subject-specific conferences, seminars, workshops and customised events for individual centres.

Further information on professional development and training programmes can be obtained from Customer Services on 0870 240 9800 (calls may be recorded for training purposes).

Information concerning support material can be obtained from:

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Appendices

Appendix A: Teaching Unit 2 technical skills

Appendix B: Observation records

Appendix C: Unit assessment records

Appendix D: Assessment tracking sheets

Appendix E: A guide to report writing

Appendix F: Induction session

Appendix A: Teaching Unit 2 technical skills

Appendix A provides six exemplar programmes for teaching relevant technical skills in specific industrial contexts. Each of these programmes is designed to cover the Unit 2 technical skills requirement for the specified medium and industrial context to a level acceptable for the Advanced Supplementary GCE.

Sound for Radio Broadcasting

Sound for Music Production

Video Production

Photography for Photojournalism

Website Design

Print

Technology and skills 1 — Sound for Radio Broadcasting

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those specialising in radio broadcasting. The aim is to give students a broad understanding of the principles of broadcast production technology and to enable them to develop the expertise required to produce a radio programme. They will learn how to:

- analyse the acoustic environment
- choose suitable microphones
- record programme material
- process it through a broadcast console.

They will also learn about the technical conventions of radio broadcasting and will gain an insight into the role of the broadcast sound engineer and producer.

The basic concepts of sound wave theory and acoustics have been included to give the student a broad understanding of the nature of sound, some of the terminology associated with it and how sound interacts in different environments. This will help them understand the terminology used in the production process. It is not intended that students study the mathematics and physics of sound in this module.

By gaining a grasp of the basic vocabulary of sound and developing the associated listening skills, learners will be able to expand their technical and aesthetic understanding of sound and radio production, which in turn will help them to critically evaluate their own and other learners' work and compare it to past and current practice. This Unit 2 work will therefore link strongly with the work they do in *Unit 1: Industries, Texts and Audiences*.

Emphasis on listening skills, communication skills and the basic principles of sound engineering are in line with industry expectations of learners.

Specific skills

Underlying theory of sound

Sound wave theory, harmonic structures, timbre, the sound spectrum, the dynamics of sound.

Indoor acoustics (eg, studio-based, live room, dead room, in-situ recording, surface types and their properties, reverberation, sound proofing).

Outdoor acoustics (eg, reverberation, echo, actuality, background atmosphere, unwanted noise, wind noise, traffic noise).

Critical listening

Listening from the perspective of the listeners (clients, artists, advertisers, audiences).

Listening for balance, stereo perspective, depth, fade-ins and fade-outs.

Listening for distortion, crackle, pop, hiss, hum, system overload distortion, other unwanted noise.

Microphone technology, choice and use

Microphone types and characteristics (eg, dynamic, capacitor, electric condenser, ribbon, carbon, crystal, hand-held, stand, tie-clip, rifle).

Polar patterns and diagrams (eg, cardioid, hyper-cardioid, omni, figure of 8).

Microphone techniques, microphone placement, close microphone, distance microphone, pop and windshields, sight lines with presenter and other personnel, booms, shadows, etc.

Cables, connectors, cabling conventions, health and safety.

Broadcast console

Signal flow, integrity of the sound signal, gain structures, inputs, outputs, routing, panning, stereo, mono, unity gain, distortion, equalisation, compression and gating, effect sends and returns, insert points.

Inputs and outputs, connectors, telco inputs, hold switching, input sensitivity and gain, auxiliary sends and monitoring, solos and PFL, pan and routing equalisers, filters, limiters.

Communications and monitoring controls, auxiliary sends, pre- and post-fade sends. Cue lights, cough switches, machine remotes, guest/presenter headphones, their controls and source selection, talkback, control room and studio monitoring systems, studio and outdoor headphones.

Mixing audio for radio (sound recording, production, live, pre-recorded, studio), using analogue and digital broadcast consoles and computer-based software.

Production, post-production and technical conventions

Input and output levels, metering conventions, effects, sequences, studio layout and operation.

Recording and playback media and formats, DAT, MiniDisc, cassette, reel-to-reel, solid state, ISDN, telephone CDs, DisCart, DVD, hard disk, linear, non-linear, analogue, digital.

As-live recordings, live recordings, concerts, interview material, commentary.

Editing systems, analogue and digital, software editing systems.

Programme and pre-recorded sources

IRN, IMD, SMS, Reuters, Metro, AA, TrafficLink, ISDN, satellite, fixed line, telephones, etc.

Schedule

The following schedule should take approximately 30 hours of contact time. That allows class time for learners to play back and discuss recordings taken in exercises done in out-of-hours time.

Each exercise in the schedule (emboldened in the 'Activity' column) will be introduced with a classroom session. The exercises are designed for either group or individual work (though learners will get the greatest benefit from working and talking about their work together). The exercises should follow class instruction on the concepts needed for the exercise.

Instructions will be to the whole class, followed by individual support as required.

Topic	**Activity**
Theory of sound: Sound wave theory, harmonic structures, timbre, the sound spectrum, the dynamics of sound.	Class instruction and handout. **Exercise 1**
Acoustics: Indoor acoustics (eg, studio-based, live room, dead room, in-situ recording, surface types and their properties, reverberation, sound proofing). Outdoor acoustics (eg, reverberation, echo, actuality, background atmosphere, unwanted noise, wind noise, traffic noise).	Class instruction and handout. **Exercise 2**

Topic	Activity
Listening: Listening for balance, stereo perspective, depth, fade-ins and fade-outs, distortion, crackle, pop, hiss, hum, system overload distortion, other unwanted noise. Listening from the perspective of the listeners (clients, artists, advertisers, audiences). Listening in the control room and through studio monitoring systems.	Class instruction, and handout, followed by test. **Exercise 3**
Microphones: Microphone types and characteristics (eg, dynamic, capacitor, electric condenser, ribbon, carbon, crystal, hand-held, stand, tie-clip, rifle). Polar patterns and diagrams (eg, cardioid, hyper-cardioid, omni, figure of 8). Microphone techniques and placement: close microphone, distance microphone, pop and wind shields, sight lines with presenter and other personnel, booms, their uses and associated problems, shadows. Cables, connectors, cabling conventions, health and safety.	Class instruction and handout. **Exercise 4**
Recording and playback media: Recording and playback media and formats, DAT, MiniDisc, cassette, reel-to-reel, analogue tape, noise reduction, solid state, ISDN, telephone, CDs, DisCart, DVD, hard disk, linear, non-linear, analogue, digital.	Class instruction and handout.
Understanding broadcast consoles: Signal flow, integrity of the sound signal, gain structures, input sensitivity and gain, inputs and outputs, routing, panning, stereo, mono, unity gain, distortion, equalisation, filters, compression and gating, effect sends and returns, insert points. Connectors, telco inputs, hold switching, auxiliary sends and monitoring, solos and PFL, limiters.	Class instruction and handout. **Exercise 5**
Operating broadcast consoles: Communications and monitoring controls, auxiliary sends, pre- and post-fade sends, cue lights, cough switches, machine remotes. Guest/presenter headphones, their controls and source selection. Talkback, control room and studio monitoring systems, studio and outdoor headphones.	Class instruction and handout. **Exercise 6**
Editing: Computer-based software, analogue broadcast consoles, digital broadcast consoles. Editing systems, analogue and digital, software editing systems.	Class instruction and handout. **Exercise 7**

Topic	Activity
Sound mixing and balancing: Mixing audio for radio (sound recording, production, live, pre-recorded, studio) using analogue and digital techniques, fades, cross-fades, broadcast conventions. Input and output levels, metering conventions, effects, sequences, studio layout and operation.	Class instruction and handout. **Exercise 8**
Programme sources: Programme and pre-recorded sources — IRN, IMD, SMS, Reuters, Metro, AA, TrafficLink, ISDN, satellite, fixed line, telephones. As-live recordings, live recordings, concerts, interview material, commentary.	Class instruction and handout.

Skills Development for Radio Broadcasting

Exercise 1: Sound, acoustics and critical listening

Aims

To learn basic acoustic and listening principles.

Procedure

Work in pairs.

Read the questions below before you go out to do this exercise. Ask for further help if you do not understand them.

You must explore the world of sound in a number of environments both inside and outside the school. Do not listen just to sounds in nature but also to the sounds of the street — machines, truck engines, the general noise of traffic and the 'noise of the crowd'.

Look for other examples of sound to analyse, such as squeaking doors and window frames — what sounds are there when you open and shut a door, drawer, cupboard or window? Describe the sounds of opening a parcel, cooking and preparing food. Bang pipes, boxes, walls. Scrape different surfaces to make sound. Blow into things. What sound do they make? What sound is added by the environment that they are in?

Observe the sounds that your own body and clothing make as you are moving.

Ask yourself how the sounds change in relationship to you. What happens when you move your head, walk towards or away from the sound? How much do your movements 'mask' the sound as you are moving?

Discuss all these sounds and experiences with your partner.

When you have noted and discussed the sounds and their relationships to each other, answer these questions about each one of them in your sound log*. Help each other and be as thorough as possible.

1 What are the main frequency characteristics of the sounds and where do they lie in the frequency spectrum?

2 Describe the position of the sounds in terms of distance, front, rear and side, and in the stereo panorama. What is the relative volume of the sounds?

3 What is the difference between the indoor and outdoor sounds?

4 What is the effect of 'cupping' your hands and placing them *over* your ears?

5 What is the effect of 'cupping' your hands and placing them *behind* your ears?

6 Focus on a particular sound and keep your focus on it. Listen for sounds within the sound. Describe the sounds in relation to one another. Do they lie in different parts of the sound spectrum?

7 Do these components have a particular rhythm of their own? Can you note the rhythms in any way?

8 What would be the result of one of these sounds changing in volume?

* A 'diary' of your experiences of sound in which you note, amongst other things, details about your daily observations of sound, doing so subjectively and as much as possible in technical terms — reverb time, decay, high-frequency damping etc. Try to observe how other people may be reacting to the sound in their environment — eg, to inaudible announcements on station platforms, music in shops, sound and music from cars, noise pollution, too much reverberation in cafés and restaurants, etc.

Skills Development for Radio Broadcasting

Exercise 2: Reverberation, echo and the sound of environments

Aims

To learn how to recognise different reverberation patterns and the reverberated sound of environments.

Procedure

Create a sound source in a room (classroom or hall or corridor.) It does not have to be very loud. It could be a drum machine into a small amplifier, or something looped and recorded onto cassette or CD. You could play a variety of sounds from the amplifier. You could record speech from the radio and play that. It is better to use single consistent sounds. Make sure that you are satisfied with the quality of the original sound. Describe the sound itself.

Explore the college and grounds looking for different sonic environments — toilets, tunnels, open spaces.

Listen to the way the environment shapes the sound. Change the environment with screens, blankets, up-ended tables (watch for safety), put the sound source inside things — cupboards, buckets, etc. Change the sound in volume and timbre on the amplifier.

Do not think that anything is too silly to try — experiment, play, have fun.

Make notes of how these environments affect the sound. Describe all this in your sound log for future reference.

Think about the following:

- the frequency spectrum of the reverberation
- how long it takes for the sound to die away
- how long it takes for the sound to die away in different parts of the frequency spectrum
- what materials the environment is made up of — concrete walls, tiled walls, windows soft furnishings, drapes and curtains
- involve other people and get their observations, technical and non-technical.

Discuss the differences in the language which people use to describe the sounds (we are never sure what other people hear). Record their observations in their own terms in your sound log.

When you have finished, review the material in your sound log. Put the information into a structured form ready for reporting, discussion or written work. In your imagination, remember the environments and their sounds and make any other notes.

Skills Development for Radio Broadcasting

Exercise 3: Critical listening

Aims

To further develop learners' understanding of the principles of listening and improve their listening skills.

Procedure

Choose a favourite track from a CD. For this exercise, this should preferably be a track that is not too 'busy' or 'up-tempo' but which has several instruments and voices in the production.

Listen to the 'balance' of the instruments and voices and form an overall impression.

Listen to the relationship between different parts, for example bass and bass drum, lead vocal and snare, strings and woodwind, percussion with the overall track.

Choose many different parts to listen to in this way. Ask yourself the following questions and record the answers in your sound log.

- Where do they lie in the sound spectrum in relationship to each other?
- Are they occurring at the same time?
- What are their relative volumes?

Listen to the reverberation and echo on the track and see if you can imagine what the engineer has done to it. You may never know, but by listening and analysing you will create a bank of ideas for your own productions.

Do all this for several tracks of different types of music. Note your results and share the experience with fellow learners.

Skills Development for Radio Broadcasting

Exercise 4: Microphone positions

Aims

To enable the learner to experience through experiment different microphone positions and pick-up patterns.

Procedure

Create a number of looped (3–10 minutes) mono single-sound sources with no reverberation, dry.

You can try a slow 4/4 snare drum, bass drum, voices, claps, strings with slow long chords, pizzicato strings, staccato brass lines, spoken conversations. Of course these could be 'live', but the consistency of the sound source is important.

Do not make the sounds complicated or busy. Your job is to listen to the result of using different microphone positions.

It is best if your listening environment is acoustically separate from the generated sound, eg a studio control room or a separate room using headphones.

It is also good to work in pairs or groups so that some can listen and some can move the microphones on instruction from the listeners. You will need to set up a communication system for this and it is best for the listeners to have direct sight of the microphone positions, so that they can readily make visual and auditory comparisons.

Try different microphone types and positions:

- move the microphones away from and towards the sound source, measuring and noting the distance from the sound source
- try pointing the microphones away from the source
- try pairs of microphones and discuss the difference between mono and stereo
- if you have the facility, reverse the phase of one microphone channel
- try summing the two microphones in mono.

Do the same exercises as in the previous exercise on reverberation but in different acoustic environments.

As always, record everything in your sound log for inclusion in future written material.

Skills Development for Radio Broadcasting

Exercise 5: Broadcast consoles — specifications and facilities

Aims

To orientate the learner to the layout, controls and facilities on a small broadcast console.

Procedure

Working in pairs or small groups, collect the brochures of different manufacturers of broadcast consoles. These can be downloaded from the internet. (There is a lot of information on the manufacturers' websites and often whole manuals can be downloaded as well as brochures.)

Compare the specifications and research the terminology.

Pay particular attention to the number and types of inputs and outputs and their uses. Look for facilities such as gain control, equalisation, auxiliary sends and returns, communications facilities.

If you do not understand some of the terminology, list it in your sound log and research the meaning.

Compare the facilities on these consoles with any equipment that you have available for your course.

Share these tasks with each other and discuss the results.

Continue until you have a good understanding of the specifications.

Skills Development for Radio Broadcasting

Exercise 6: Broadcast consoles — signal routing and gain controls

Aims

To set up input gains and route signals through a broadcast console.

Procedure

Select an electrical signal (try both mic and line levels) and plug it into the input of the broadcast console.

Make sure that the input signal is clean and distortion free. Being careful to reduce speaker monitoring levels, turn up and reduce the gain controls to see the effect on the metering. Listen for distortion and background noise as you make the adjustments (too much gain will result in overload and distortion, too little gain may result in increased systems noise).

Examine the signal flow through the console.

Use the solos and PFLs to check the sound integrity and level. Be careful of speaker monitoring levels when doing this.

In your sound log, draw the signal flow through the mixer from input through the routing, along the busses, to any groups, to the outputs and to the monitoring.

Route the signal to different outputs. Adjust gains at each stage and see the effect on the signal at the output. Try this with headphone monitoring systems, taking care with output levels and safety procedures — take care of your ears.

Use equalisation (EQ) and see how that equalisation affects the gain of the signal through the mixer.

Monitor the outputs of the mixers by interfacing some outboard equipment with input metering. If you have the facility to do so, measure the output of the meter.

Make reference notes of your results in your sound log.

Skills Development for Radio Broadcasting

Exercise 7: Editing

Aims

To learn the basics of audio editing.

Procedure

Record a single voice reciting a nursery rhyme or some other easily recognisable material. Make the performance of the first recording as 'perfect' as possible and then record it a second time, introducing errors in speech, volume and even distortion.

Now edit the second version by taking those parts of the first version needed to make a suitable production.

Variations

The exercise can be done again introducing different reverberation patterns onto each version and seeing how difficult it can be to edit across the reverberation.

Another variation is to record two pieces of spoken material and to edit words from one to the other to make a humorous or nonsense production.

Spoken material can also be recorded in different acoustic environments.

If the equipment is available, it is good practice to first do these exercises onto analogue tape and physically edit the tape, experimenting with different angles of cut. These techniques are then easily transferable to the digital domain, editing on the screen and experimenting with cross-fades.

Music recordings can be similarly treated, one again introducing imperfections and editing them out. It is useful for students to learn about and experiment with the places in a music production where it is possible to edit the material in relation to ambience, performance and other characteristics.

It is important that editing techniques are learnt concurrently with other recording techniques and are not left until the end of the learning process. By introducing editing early in the learning process, students can get a clear idea of what edits are possible when they are recording for productions.

Final exercises can be created by editing together speech, sound effects and music to make a continuous production.

Skills Development for Radio Broadcasting

Exercise 8: Use of reverberation

Aims

To practise the use of reverberation techniques.

Procedure

Create a number of looped (3–10 minutes) mono single-sound sources with no reverb, dry: slow 4/4 snare drum, a bass drum (listen to the low frequency reverb if any), voices, claps, strings with slow long chords, pizzicato strings, staccato brass lines.

Do not make the sounds complicated or busy. Make sure that your source sound is of a good quality. Your job is to listen to and recreate the environment that we are going to play them in, so we don't want to be confused about what we are hearing.

Play the sounds back in a variety of environments and record them in mono and stereo with the sound of that environment. Try halls, corridors, toilets, rooms, tunnels, etc.

Make notes on the physical characteristics of the environment. Note how hard the walls are, what soft furnishings there are, what the floor is made of, etc. Measure the dimensions if possible. Note the position of the sound source — was it near the walls or in the middle of the room?

Note and draw all these things in your sound log.

Take the sounds back to the studio and play both the clean and 'natural effect' sounds through separate channels of a mixer. Compare them, note the frequency content of the reverb, the decay time, the high-frequency damping, the pre-delay. Try to draw the reverberation characteristics in your own way.

Interface an auxiliary send and return on your mixer with a reverberation unit. Recreate the natural reverberation of the recorded signal using the clean sound as a source. Try using the equalisation controls on the mixer to affect the reverberated sound. Make notes of the results.

Do this exercise as often as possible with different sound sources and acoustic environments.

Get into the habit of listening to the reverb characteristics of instruments and voices on your favourite recordings or radio plays and analysing their characteristics. Try to 'reverse engineer' what the sound engineer has done and recreate them in the studio.

Note everything in your sound log, even the things that go wrong, because that may be the sound that you will need one day.

Technology and skills 2 — Sound for Music Production

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those specialising in music production. The aim is to give learners a broad understanding of the principles of sound recording and music production, and enable them to develop the expertise required to produce sound and music for a media production. They will learn how to:

- analyse the acoustic environment
- choose suitable microphones
- record and select programme material
- process it through a mixing console.

The basic concepts of sound wave theory and acoustics have been included to give the learner a broad understanding of the nature of sound, the terminology associated with it, and how sound interacts in different environments. This will help them to understand the terminology used in the production process. It is **not** intended that learners study the mathematics and physics of sound in this module.

By gaining a grasp of the basic vocabulary of sound and developing the associated listening skills, learners will be able to expand their technical and aesthetic understanding of sound and music production, which in turn will help them to critically evaluate their own and other learners' work and compare it to past and current practice. This Unit 2 work will therefore link strongly with the work they do in *Unit 1: Industries, Texts and Audiences*.

Emphasis on listening skills, communication skills and the basic principles of sound engineering are in line with industry expectations of learners.

Specific skills

Underlying theory of sound

Sound wave theory, harmonic structures, timbre, the audible sound spectrum, the dynamics of sound.

The structure of the human ear, masking and filtering, protecting the hearing.

The acoustic properties of musical instruments and voices, how their sound reacts with the acoustic environment.

Reverberation, echo, unwanted noise, reflection and absorption.

Studio-based acoustics, live room, dead room, surface types and their properties, reverberation, the need for sound proofing, screens, isolation booths, modifying spaces, acoustic treatment and insulation, materials.

Critical listening

Listening from the perspective of the listeners (clients, artists, advertisers, audiences).

Listening for balance, stereo perspective, depth, fade-ins and fade-outs.

Listening for distortion, crackle, pop, hiss, hum, system overload distortion, other unwanted noise.

Microphone technology, choice and use

Microphone types and characteristics (eg, dynamic, capacitor, electric condenser, ribbon, carbon, crystal, hand-held, stand, tie-clip, rifle).

Polar patterns and diagrams (eg, cardioid, hyper-cardioid, omni, figure of 8).

Microphone techniques, microphone placement, close microphone, distance microphone, pop and windshields, sight lines with performers, making sure that microphone placement does not impede performance.

Cables, connectors, cabling conventions, health and safety.

Recording and playback media and formats

Multi-track formats (eg, reel-to-reel, solid state, hard disc).

Stereo two-track and mastering (eg, DAT, MiniDisc, cassette, reel-to-reel, CD, DisCart). Surround sound (eg, 5.1, 7.1, DVDa).

Editing systems.

Mixing consoles

Signal flow, integrity of the sound signal, gain structures, inputs, outputs, routing, panning, stereo, mono, unity gain, distortion, effect sends and returns, insert points.

Inputs and outputs, connectors, input sensitivity and gain, auxiliary sends, returns and monitoring, solos and PFL, pan and routing.

Equalisation and filters, compressors and noise gates.

Communications and monitoring controls, auxiliary sends, pre- and post-fade sends, studio fold-back and talk-back, control room and studio monitoring systems, studio and outdoor headphones.

Mixing audio for music production, using analogue and digital consoles and computer-based software.

Sound engineering, mixing and editing

Input gain, recording levels both digital and analogue, unity gain, using equalisation and compression, stereo, mono, surround, balance, position, depth, masking, intelligibility, fade-ins and fade-outs, noise elimination.

Effects and processors, reverberation, delay, additive and subtractive equalisation, compression, limiting, noise gates, noise reduction systems, normalisation.

Mastering.

Schedule

The following schedule should take approximately 30 hours of contact time. That allows class time for learners to play back and discuss recordings taken in exercises done in out-of-hours time.

Each exercise in the schedule (emboldened in the 'Activity' column) will be introduced with a classroom session. The exercises are designed for either group or individual work (though learners will get the greatest benefit from working and talking about their work together). The exercises should follow class instruction on the concepts needed for the exercise.

Instructions will be to the whole class, followed by individual support as required.

Topic	Activity
Theory of sound: Sound wave theory, harmonic structures, timbre, the sound spectrum, the dynamics of sound. The structure of the human ear, masking and filtering. Protecting the hearing.	Class instruction and handout. **Exercise 1**

Topic	Activity
Musical sound: The acoustics of musical instruments and voices, the harmonic series and non-harmonic partials, fundamentals.	Class instruction and handout.
Acoustics: How the environment in which they are played effects the sound of instruments, reverberation, echo, unwanted noise, reflection and absorption. Studio-based acoustics, live room, dead room, surface types and their properties, reverberation, sound proofing, screens, isolation booths, modifying spaces, acoustic treatment and insulation, materials.	Class instruction and handout. **Exercise 2**
Listening: Listening for balance, stereo perspective, depth, fade-ins and fade-outs, distortion, crackle, pop, hiss, hum, system overload distortion, other unwanted noise. Listening from the perspective of the listeners (clients, artists, advertisers, audiences). Listening in the control room and through studio monitoring systems.	Class instruction, comparing recorded materials and handout. **Exercise 3**
Microphones: Microphone types and characteristics (eg, dynamic, capacitor, electric condenser, ribbon, carbon, crystal, hand-held, stand, tie-clip, rifle), polar patterns and diagrams (eg, cardioid, hyper-cardioid, omni, figure of 8). Microphone techniques and placement: close microphone, distance microphone, pop and wind shields, sight lines with musicians, ambient microphones, their uses and associated problems. Cables, connectors, cabling conventions, health and safety.	Class instruction and handout. **Exercise 4**
Recording and playback media: Multi-track formats (eg, reel-to-reel, solid state, hard disc). Stereo two-track and mastering (eg, DAT, MiniDisc, cassette, reel-to-reel, CD, DisCart). Surround sound (eg, 5.1, 7.1, DVDa). MP3, MIDI files, web downloads. Editing systems.	Class instruction and handout.

Topic	Activity
Understanding mixing consoles: Signal flow, integrity of the sound signal, gain structures, inputs outputs, routing, panning, stereo, mono, unity gain, distortion, effect sends and returns, insert points. Inputs and outputs, connectors, input sensitivity and gain, auxiliary sends, returns and monitoring, solos and PFL, pan and routing. Equalisation and filters, compressors and noise gates.	Class instruction and handout. **Exercise 5**
Operating mixing consoles: Communications and monitoring controls, auxiliary sends, pre- and post-fade sends, talkback to studio and fold-back. Control room and studio monitoring systems, headphone systems, safety, care and maintenance. Mixing audio for music production, analogue and computer-based software.	Class instruction and handout. **Exercise 6**
Sound mixing: Input gain, recording levels both digital and analogue, unity gain, using equalisation and compression, stereo, mono, surround. Mixing techniques, balance, position, depth, masking, intelligibility, fade-ins and fade-outs, noise elimination. Effects and processors, reverberation, delay, additive and subtractive equalisation, compression and limiting, noise gates and noise reduction systems.	Class instruction and handout. **Exercise 7**
Editing and mastering: Editing audio for music production, analogue and computer-based editing techniques, mastering.	Class instruction and handout. **Exercise 8**

Skills Development for Music Production

Exercise 1: Sound, acoustics and critical listening

Aims

To learn basic acoustic and listening principles.

Procedure

Work in pairs.

Read the questions below before you go out to do this exercise. Ask for further help if you do not understand them.

You must explore the world of sound in a number of environments both inside and outside the school. Do not listen just to sounds in nature but also to the sounds of the street — machines, truck engines, the general noise of traffic and the 'noise of the crowd'.

Look for other examples of sound to analyse, such as squeaking doors and window frames — what sounds are there when you open and shut a door, drawer, cupboard or window? Describe the sounds of opening a parcel, cooking and preparing food. Bang pipes, boxes, walls. Scrape different surfaces to make sound. Blow into things. What sound do they make? What sound is added by the environment that they are in?

Observe the sounds that your own body and clothing make as you are moving.

Ask yourself how the sounds change in relationship to you. What happens when you move your head, walk towards or away from the sound? How much do your movements 'mask' the sound as you are moving?

Discuss all these sounds and experiences with your partner.

When you have noted and discussed the sounds and their relationships to each other, answer these questions about each one of them in your sound log*. Help each other and be as thorough as possible.

1 What are the main frequency characteristics of the sounds and where do they lie in the frequency spectrum?

2 Describe the position of the sounds in terms of distance, front, rear and side, and in the stereo panorama. What is the relative volume of the sounds?

3 What is the difference between the indoor and outdoor sounds?

4 What is the effect of 'cupping' your hands and placing them *over* your ears?

5 What is the effect of 'cupping' your hands and placing them *behind* your ears?

6 Focus on a particular sound and keep your focus on it. Listen for sounds within the sound. Describe the sounds in relation to one another. Do they lie in different parts of the sound spectrum?

7 Do these components have a particular rhythm of their own? Can you note the rhythms in any way?

8 What would be the result of one of these sounds changing in volume?

* A 'diary' of your experiences of sound in which you note, amongst other things, details about your daily observations of sound, doing so subjectively and as much as possible in technical terms — reverb time, decay, high-frequency damping etc. Try to observe how other people may be reacting to the sound in their environment — eg, to inaudible announcements on station platforms, music in shops, sound and music from cars, noise pollution, too much reverberation in cafés and restaurants, etc.

Skills Development for Music Production

Exercise 2: Reverberation, echo and the sound of environments

Aims

To learn how to recognise different reverberation patterns and the reverberated sound of environments.

Procedure

Create a sound source in a room (classroom or hall or corridor.) It does not have to be very loud. It could be a drum machine into a small amplifier, or something looped and recorded onto cassette or CD. You could play a variety of sounds from the amplifier. You could record speech from the radio and play that. It is better to use single consistent sounds. Make sure that you are satisfied with the quality of the original sound. Describe the sound itself.

Explore the college and grounds looking for different sonic environments — toilets, tunnels, open spaces.

Listen to the way the environment shapes the sound. Change the environment with screens, blankets, up-ended tables (watch for safety), put the sound source inside things — cupboards, buckets, etc. Change the sound in volume and timbre on the amplifier.

Do not think that anything is too silly to try — experiment, play, have fun.

Make notes of how these environments affect the sound. Describe all this in your sound log for future reference.

Think about the following:

- the frequency spectrum of the reverberation
- how long it takes for the sound to die away
- how long it takes for the sound to die away in different parts of the frequency spectrum
- what materials the environment is made up of — concrete walls, tiled walls, windows soft furnishings, drapes and curtains
- involve other people and get their observations, technical and non-technical.

Discuss the differences in the language which people use to describe the sounds (we are never sure what other people hear). Record their observations in their own terms in your sound log.

When have finished, review the material in your sound log. Put the information into a structured form ready for reporting, discussion or written work. In your imagination, remember the environments and their sounds and make any other notes.

Skills Development for Music Production

Exercise 3: Critical listening

Aims

To further develop learners' understanding of the principles of listening and improve their listening skills.

Procedure

Choose a favourite track from a CD. For this exercise, this should preferably be a track that is not too 'busy' or 'up-tempo' but which has several instruments and voices in the production.

Listen to the 'balance' of the instruments and voices and form an overall impression.

Listen to the relationship between different parts, for example bass and bass drum, lead vocal and snare, strings and woodwind, percussion with the overall track.

Choose many different parts to listen to in this way. Ask yourself the following questions and record the answers in your sound log.

- Where do they lie in the sound spectrum in relationship to each other?
- Are they occurring at the same time?
- What are their relative volumes?

Listen to the reverberation and echo on the track and see if you can imagine what the engineer has done to it. You may never know, but by listening and analysing you will create a bank of ideas for your own productions.

Do all this for several tracks of different types of music. Note your results and share the experience with fellow learners.

Skills Development for Music Production

Exercise 4: Microphone positions

Aims

To enable the learner to experience through experiment different microphone positions and pick-up patterns.

Procedure

Create a number of looped (3–10 minutes) mono single-sound sources with no reverberation, dry.

You can try a slow 4/4 snare drum, bass drum, voices, claps, strings with slow long chords, pizzicato strings, staccato brass lines, spoken conversations. Of course these could be 'live', but the consistency of the sound source is important.

Do not make the sounds complicated or busy. Your job is to listen to the result of using different microphone positions.

It is best if your listening environment is acoustically separate from the generated sound, eg a studio control room or a separate room using headphones.

It is also good to work in pairs or groups so that some can listen and some can move the microphones on instruction from the listeners. You will need to set up a communication system for this and it is best for the listeners to have direct sight of the microphone positions, so that they can readily make visual and auditory comparisons.

Try different microphone types and positions:

- move the microphones away from and towards the sound source, measuring and noting the distance from the sound source
- try pointing the microphones away from the source
- try pairs of microphones and discuss the difference between mono and stereo
- if you have the facility, reverse the phase of one microphone channel
- try summing the two microphones in mono.

Do the same exercises as in the previous exercise on reverberation but in different acoustic environments.

As always, record everything in your sound log for inclusion in future written material.

Skills Development for Music Production

Exercise 5: Consoles — specifications and facilities

Aims

To orientate the learner to the layout, controls and facilities on a small recording mixing console.

Procedure

Working in pairs or small groups, collect the brochures of different manufacturers of recording and live sound consoles. These can be downloaded from the internet. (There is a lot of information on the manufacturers' websites and often whole manuals can be downloaded as well as brochures.)

Compare the specifications and research the terminology.

Pay particular attention to the number and types of inputs and outputs and their uses. Look for facilities such as gain control, equalisation, auxiliary sends and returns, communications facilities.

If you do not understand some of the terminology, list it in your sound log and research the meaning.

Compare the facilities on these consoles with any equipment that you have available for your course.

Share these tasks with each other and discuss the results.

Continue until you have a good understanding of the specifications.

Skills Development for Music Production

Exercise 6: Consoles — signal routing and gain controls

Aims

To set up input gains and route signals through recording and mixing consoles.

Procedure

Select an electrical signal (try both mic and line levels) and plug it into the input of the mixing console.

Make sure that the input signal is clean and distortion free. Being careful to reduce speaker monitoring levels, turn up and reduce the gain controls to see the effect on the metering. Listen for distortion and background noise as you make the adjustments.

Too much gain will result in overload and distortion, too little gain may result in increased systems noise.

Examine the signal flow through the console.

Use the solos and PFLs to check the sound integrity and level. Be careful of speaker monitoring levels when doing this.

In your sound log, draw the signal flow through the mixer from input through the routing, along the busses, to any groups, to the outputs and to the monitoring.

Route the signal to different outputs. Adjust gains at each stage and see the effect on the signal at the output. Try this with headphone monitoring systems, taking care with output levels and safety procedures — take care of your ears.

Use equalisation (EQ) and see how that equalisation affects the gain of the signal through the mixer.

Monitor the outputs of the mixers by interfacing some outboard equipment with input metering. If you have the facility to do so, measure the output of the meter.

Make reference notes of your results in your sound log.

Skills Development for Music Production

Exercise 7: Use of reverberation

Aims

To practise the use of reverberation techniques.

Procedure

Create a number of looped (3–10 minutes) mono single-sound sources with no reverb, dry: slow 4/4 snare drum, a bass drum (listen to the low frequency reverb if any), voices, claps, strings with slow long chords, pizzicato strings, staccato brass lines.

Do not make the sounds complicated or busy. Make sure that your source sound is of a good quality. Your job is to listen to and recreate the environment that we are going to play them in, so we don't want to be confused about what we are hearing.

Play the sounds back in a variety of environments and record them in mono and stereo with the sound of that environment. Try halls, corridors, toilets, rooms, tunnels, etc.

Make notes on the physical characteristics of the environment. Note how hard the walls are, what soft furnishings there are, what the floor is made of, etc. Measure the dimensions if possible. Note the position of the sound source — was it near the walls or in the middle of the room?

Note and draw all these things in your sound log.

Take the sounds back to the studio and play both the clean and 'natural effect' sounds through separate channels of a mixer. Compare them, note the frequency content of the reverb, the decay time, the high-frequency damping, the pre-delay. Try to draw the reverberation characteristics in your own way.

Interface an auxiliary send and return on your mixer with a reverberation unit. Recreate the natural reverberation of the recorded signal using the clean sound as a source. Try using the equalisation controls on the mixer to affect the reverberated sound. Make notes of the results.

Do this exercise as often as possible with different sound sources and acoustic environments.

Get into the habit of listening to the reverb characteristics of instruments and voices on your favourite recordings or radio plays and analysing their characteristics. Try to 'reverse engineer' what the sound engineer has done and recreate them in the studio.

Note everything in your sound log, even the things that go wrong, because that may be the sound that you will need one day.

Skills Development for Music Production

Exercise 8: Editing

Aims

To learn the basics of audio editing.

Procedure

Record a single voice reciting a nursery rhyme or some other easily recognisable material. Make the performance of the first recording as 'perfect' as possible and then record it a second time, introducing errors in speech, volume and even distortion.

Now edit the second version by taking those parts of the first version needed to make a suitable production.

Variations

The exercise can be done again introducing different reverberation patterns onto each version and seeing how difficult it can be to edit across the reverberation.

Another variation is to record two pieces of spoken material and to edit words from one to the other to make a humorous or nonsense production.

Spoken material can also be recorded in different acoustic environments.

If the equipment is available, it is good practice to first do these exercises onto analogue tape and physically edit the tape, experimenting with different angles of cut. These techniques are then easily transferable to the digital domain, editing on the screen and experimenting with cross-fades.

Music recordings can be similarly treated, one again introducing imperfections and editing them out. It is useful for students to learn about and experiment with the places in a music production where it is possible to edit the material in relation to ambience, performance and other characteristics.

It is important that editing techniques are learnt concurrently with other recording techniques and are not left until the end of the learning process. By introducing editing early in the learning process, students can get a clear idea of what edits are possible when they are recording for productions.

Final exercises can be created by editing together speech, sound effects and music to make a continuous production.

Technology and skills 3 — Video Production

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those specialising in video production. The aim is to give learners expertise in the technical aspects of video production.

They will learn how to use:

- a video camera
- sound recording equipment
- lighting equipment
- digital editing systems.

They will also, through critically evaluating their own work and comparing it to past and current practitioners, develop their technical and aesthetic understanding of video production.

Specific skills:

Camera

Manual focus: learners are encouraged to understand and operate manual focus rather than the 'domestic' auto-focus.

White balance: the correct camera settings for daylight, tungsten and manual setting.

Composition: long-shot, medium-shot, close-up, etc.

Movement: pan, tilt, zoom and tracking shot.

Sound

Microphones: sound recording on location, interior and for interviews.

Foley: creating and recreating sound effects.

Voice-over: recording commentary and narrative.

Music.

Editing

Technical vocabulary.

Systems.

Styles.

Capturing footage.

Timeline.

Logging.

Paper edit/edit decision list.

Picture cut.

Sound edit.

Combined picture and sound edit.

Off-line.

Online.

Whilst developing these skills learners should also gain knowledge and understanding of the technical formats of moving image production and the industrial contexts in which the skills could be used.

Formats

Film: 35mm, 16mm, Super-8.

Video: HD TV, Digi-Beta, DV Cam, Mini DV, SVHS, VHS.

Types of video production

Single-camera drama.

Multi camera drama.

Documentary.

Music promo.

Advertising.

Corporate video.

Idents/stings.

Trailers.

Schedule

The following schedule should take approximately 30 hours of contact time. That allows class time for the teacher to introduce assignment briefs, and for the learners to discuss ideas and to experience practical use of video equipment.

The term 'session' here means a class lasting two hours. This would be the ideal class length for a vocational course involving constant use of complex equipment which takes time to set up and dismantle. However, it is recognised that different institutions will have widely differing timetable structures, and that this will not necessarily be the time they would have for each session.

Each exercise in the schedule (emboldened in the 'Activity' column) will be introduced to the whole class. An indication of what such an introduction might cover is given in the 'Note for teachers' section of the exercises which follow.

Learners should keep a diary/journal of technical information and ideas that must be submitted at the end of the unit.

Topic	Activity
Introduction to video production	**Film and video formats**
The video camera — basic operations and shot composition	**Introduction to video camera — 1**
The video camera — focus and white balance	**Introduction to video camera — 2**
The video camera — tripod, pan, tilt, zoom and tracking	**Introduction to video camera — 3**
Lighting a scene	**Lighting workshop — 1**
Sound recording — recording in situ	**Sound recording — 1**

Topic	Activity
Lighting an interview	**Lighting workshop — 2**
Sound recording — foley recording	**Sound recording — 2**
Editing — edit systems and styles	**Editing — 1**
Editing — preparation, capturing footage and basic editing	**Editing — 2**
Editing — sound editing for visuals	**Editing — 3**
Editing — off-line and online, audio mix, and mastering	**Editing — 4**

This sequence of exercises could be concluded with a mini-production which would ensure that all the skills learnt so far are used. Learners would script, storyboard, shoot and edit a brief drama to a set title, and would be required to work to a tightly controlled schedule. Besides reinforcing the skills learnt, this would also prepare them for *Unit 3: Media Production Brief*.

Skills Development for Video Production

Film and video formats

Aims

To help learners understand and identify the different film and video formats and to be aware of their uses in the media.

Note for teachers

Pass around strips of film and opened video cassettes.

View and discuss a range of examples from adverts, pop promos and short films.

Procedure

Examine carefully the pieces of film and the video cassettes that are passed around. We will then discuss them.

Watch and take notes on the examples of different types of 'visual texts' that you are shown. We will then discuss them.

Answer the following questions when told to do so.

What are the differences between film and video?

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What are the different types of film and video format, and what are their advantages and disadvantages?

1 Film format

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2 Video format

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Why would film be chosen for certain productions and video for others?

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List the video clips that you have viewed in class and describe their visual style and look.

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Continue on separate sheet if necessary.

Skills Development for Video Production

Introduction to video camera — 1

Aims

To enable learners to use the basic functions on the camera, and to understand shot composition.

Note for teachers

One two-hour session will be needed for this exercise.

This exercise will be preceded by a demonstration of how to load the battery and tape into the camera, how to turn on the camera, how to use recording and playback facility, and basic hand-held and carrying techniques.

Learners will then be given a shot composition sheet that gives a visual image of each shot and describes it. The descriptions will be reinforced by demonstrating them on one of the learners.

Procedure

Working in groups of four, take a tripod, camera and tape out on to the playing field and recreate the shots on the list.

Make sure that each person in the group individually produces a set of the shots.

You will return to class to view the rushes and make notes on your success and, if necessary, on improvements needed to match the original shot description.

Skills Development for Video Production

Introduction to video camera — 2

Aims

To enable learners to understand how to operate manual focus and white balance.

Note for teachers

Two two-hour sessions will be needed for this exercise.

This exercise will be preceded by a visual demonstration of manual focus (as opposed to auto) and white balance setting, using a monitor and video camera. This will show the correct camera settings for daylight and tungsten filming.

For this exercise a physical demonstration of the 180-degree rule will also be required.

Procedure

You will work in groups for this exercise.

Each group will be given a tape containing a 30-second video clip from a popular TV drama or soap.

Playing the clip in either slow motion or freeze frame, you must produce a storyboard of this sequence.

Alongside each shot, make notes on both the shot composition and the focus. You must also produce a plan showing positions and movements of actors and cameras for each shot.

Working in groups, you will then be required to reproduce the shots from the clip using both manual focus and the correct white balance setting.

Results will be shown to the whole class and discussed in the next lesson.

NB: All tapes must be properly labelled and stored for possible use in the editing exercises that you will do later.

Skills Development for Video Production

Introduction to video camera — 3

Aims

To develop understanding of and skills in movement of the video camera.

Note for teachers

Two two-hour sessions will be needed for this exercise.

This exercise will be preceded by a demonstration of how to set up the camera on a tripod, and the various ways in which a camera can move. Video clips will then be shown exemplifying each movement, with discussion of why the movement has been used in each clip and its effect for the viewer.

Some simple scenarios will also be described which learners can use for setting up the shots in the activity which follows.

It could be pointed out to the group that, although the tripod is a basic piece of equipment, learners are initially wary of using it due to the time involved in setting up the shot, the bulkiness of the kit and the popularity of hand-held shooting. However, after the initial exercises they will realise that the tripod is a tool to improve their techniques.

It must be emphasised, however, that camera movement must occur only when it is needed to enhance the narrative or to move from one scene to another. A fixed camera with good focus, composition and lighting should be used in preference to a moving shot at this level of study.

Procedure

Working in pairs and following the guidance given, you must set up and produce examples of the following shots.

(a) On a tripod-mounted camera with the camera mounted at the correct height and level:

- a slow pan
- a whip pan
- an upward tilt
- a downward tilt
- a slow zoom
- a crash zoom.

(b) A tracking shot using a dolly or makeshift dolly.

All movements must end smoothly with the shot well framed.

Skills Development for Video Production

Lighting workshop — 1

Aims

This session will demonstrate how to light an internal space for use as a set. Learners will work as a multi-camera crew to light a scene.

Note for teachers

Two two-hour sessions will be needed for this exercise.

A demonstration of how to set up the lights and use attachments such as barn doors, diffusers and gels will be given before this activity.

Full health and safety instructions must be given, and their importance continually reinforced, with spot tests on individual learners at various points in the demonstration. Instructions in carrying out a risk assessment should also be given.

Learners will be shown how to light a set in the Film Noir style, using a fill light, back light and key light set-up.

Procedure

You will be organised into groups consisting of a three-person camera crew (camera operator, focus puller and camera assistant), a six-person lighting crew (two people per redhead), a cable basher and cast (two actors). At this stage no sound recording other than the on-camera microphone is required. During the exercise you will rotate these roles so that everybody has the chance to do the lighting.

Using the storyboard which you produced for *Introduction to Video Camera — 2*, you must set up, light and shoot that sequence in the Film Noir style of lighting.

The location has been arranged for you but, before shooting, each group must arrange to gather and bring in for the day of the shoot any costume, props or set-dressing material that will be required.

As usual, all results will be shown to the rest of the group and discussed.

NB: All tapes must be properly labelled and stored for possible use in the editing exercises that you will do later.

Skills Development for Video Production

Sound recording — 1

Aims

To introduce learners to audio recording and the use of different microphones.

Note for teachers

Two two-hour sessions will be needed for this exercise.

Learners will be shown different types of microphones. Their characteristics and typical uses will be described.

A demonstration will be given of how to set up camera and microphone, using boom, windshield (or baffle) and headphones. Learners will be shown how to monitor sound.

Clips will be shown to demonstrate different types of sound context — for example, a shot-reverse-shot conversation in a domestic interior will have clear sound whereas the same in a club scene or in a battle scene will be less clear. The process of post-production sound layering will be explained. Clips to demonstrate experimental sound, such as the 'Bang Bang' club sequence in Lynch's *Twin Peaks: Fire Walk with Me*, will also be shown.

Procedure

Each crew must shoot and record the 12 shots described in the table below, rotating the role of sound engineer so that each member of the group gets a chance to operate in that role.

Before going out, you will be given locations and the order in which each crew uses those locations. You must adhere strictly to that order.

Use the clapper to indicate who is sound engineer for each shot.

All rushes will be watched and discussed in the next lesson.

Before going out to shoot, each crew will be required to demonstrate in the classroom that they have understood how to set up the camera and microphones correctly. Once they have done this they can go to their location to begin filming.

Shot	Location	Visual	Audio
1	exterior	one person talking to camera in medium shot	hand-held omni-directional microphone
2	exterior	one person talking to camera in medium shot	hand-held uni-directional microphone
3	exterior	two people talking to one another in medium shot	baffled rifle microphone on boom
4	exterior	two people talking to one another in medium long shot	baffled rifle microphone on boom
5	interior with no background noise	one person talking to camera in medium shot	hand-held omni-directional microphone
6	interior with no background noise	one person talking to camera in medium shot	hand-held uni-directional microphone
7	interior with no background noise	two people talking to one another in medium shot	baffled rifle microphone on boom
8	interior with no background noise	two people talking to one another in medium long shot	baffled rifle microphone on boom
9	interior with background noise	one person talking to camera in medium shot	hand-held omni-directional microphone
10	interior with background noise	one person talking to camera in medium shot	hand-held uni-directional microphone
11	interior with background noise	two people talking to one another in medium shot	baffled rifle microphone on boom
12	interior with background noise	two people talking to one another in medium long shot	baffled rifle microphone on boom

Skills Development for Video Production

Lighting workshop — 2

Aims

To show learners how to light an interview, and to introduce combination of lighting and sound recording.

Note for teachers

Two two-hour sessions will be needed for this exercise.

Learners will be taken through the procedure of setting up the equipment, and will be given some pointers as to where each group will work, so that they do not waste time in looking for locations. They will also be taken through the interview questions before they start shooting. It should be impressed upon them that the focus of their efforts must be on the technical side of things, not the quality of the interviewing or of the answers to the questions — they are just a prop for the exercise.

Alternatively, this exercise could be linked with the development of research skills, by requiring learners to research a topic for the interview themselves, perhaps choosing their topic from a list provided by the teacher.

Procedure

You will work in groups of five — camera, lighting, sound, interviewer and interviewee. These roles will be rotated so that each member of the group performs each role.

You will be given the interview topic and questions, but each crew will need to organise and dress as necessary an appropriate documentary set.

For each shoot:

- the camera operator will set up the camera and tripod for each take (interviewee first, then interviewer asking questions — both over-the-shoulder medium-shot — then some close-up noddies for cutaways)
- the lighting person will set up lights for each take
- the sound recordist will monitor and record sound for each take
- interviewee and interviewer will take it in turns to do the slate board.

NB: All tapes must be properly labelled and stored for possible use in the editing exercises that you will do later.

Skills Development for Video Production

Sound recording — 2

Aims

To introduce learners to the concept and practice of Foley sound.

Note for teachers

Two two-hour sessions will be needed for this exercise.

Learners will be shown video clip examples from film and television that use foley post-production as part of their sound design. These examples will demonstrate the use of foley for footsteps, gunshots, animal noises, horses walking, trotting and galloping, and numerous other sounds included in a production.

It needs to be pointed out that:

- not all sounds on a sound track have a visible source
- a sound track is a vital part of the creation of 'realism' in film, and building one requires both a knowledge of the aural world in which we live and imagination.

One or two simple foley sounds will be demonstrated — coconut shells on sand for horse hooves, a finger or hand in a tangle of unspooled audio tape for something rustling in straw etc. Learners will be asked to first watch and then listen with their eyes closed as these sounds are produced.

Procedure

You will work in pairs for this exercise. It is divided into two sessions.

First session:

Watch the film clip (from which all sound has been removed) and

- produce a storyboard for the clip
- decide what sound you would like to put on it and where, and note this on your storyboard
- work out how you might create this sound using foley techniques
- note down what materials you will need to produce these sounds.

Second session:

Bring in the materials you decided you would need in the first session and use them to record the sounds onto an audio minidisk.

Sounds will be played back to the rest of the group at the end of the second session.

NB: All minidisks must be properly labelled and stored for possible use in the sound editing exercise that you will do later.

Skills Development for Video Production

Editing — 1

Aims

To develop learners' understanding of:

- the structure of the editing process in post-production
- different types of editing technologies
- different styles of editing.

Note for teachers

1 A handout will be provided on the editing procedure, and this will be gone through briefly giving explanations of each part of the process and why it is important to adhere to it:

- editing process
- copying the master tapes
- logging the rushes
- paper edit
- capturing the footage
- off-line picture edit with guide sound
- audio-dub and edit
- online edit
- mastering.

This list can be used as a guide and adapted but a clear structure and set of rules will be essential when the learners begin editing their projects.

2 Though learners may well never edit celluloid, they will be made aware of the difference between editing film and editing video, with visual demonstration of the former on a simple domestic film-editing machine.

They will be introduced to the differences between analogue and digital editing, and again will be given visual demonstrations of each.

(Alternatively, an overhead projector demonstration of the edit system with a clear step-by-step guide will focus the learners, and reduce the need for small group instructions on the basic operations of the equipment.)

They will be given information on the differences between editing on domestic iMovie, Premier, Final Cut Pro and Avid (this will be in the form of a handout).

3 The conventions of continuity, motivated or seamless editing will be explained (covering establishing shots, points of view, use of close-ups, reaction shots, cutaways, the 180^{o} rule etc) and contrasted with montage editing.

Learners will then watch three clips from Oliver Stone's *Platoon* (the booby trap in the abandoned village, the death of Elias as seen by Taylor from the helicopter, and the platoon setting up camp during the first patrol — in that order) and answer the questions on the Activity Sheet.

Procedure

Work in pairs.

After you have watched the clip, answer the questions below.

Clip 1

What style of editing has been employed? .....

How does this style help to 'tell the story' at this point in the narrative?

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Clip 2

What style of editing has been employed? .....

In what way is the normal structure of this style of editing disrupted?

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What effect does this disruption create for the viewer?

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Clip 3

What style of editing has been employed? .....

How does this style help to 'tell the story' at this point in the narrative?

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Skills Development for Video Production

Editing — 2

Aims

To introduce learners to basic editing procedures and enable them to develop fundamental editing skills.

Note for teachers

Following on from the previous session learners will have an overview and instruction guide on the basic operations of the edit suite.

They now need to be shown how to:

- log footage
- write an edit decision list
- save footage to disc
- drag the images onto the timeline.

Learners should have three projects that require editing: the 30-second re-creation done for *Introduction to video camera — 2*, the Noir lighting version done for *Lighting workshop — 1*, and the interview shot for *Lighting workshop — 2.* If the second of these is chosen they could be shown how to render the image into monochrome, so that the effect of the lighting can be seen more clearly.

Procedure

Working in groups of three, choose one of the projects you have filmed. Then:

- log the footage
- decide which material you will use and decide how you will edit it (order of shots, length of shots etc)
- write an edit decision list
- capture only the footage needed for editing and save it in a clearly labelled file
- edit the sequence
- ensure it is saved and clearly labelled.

Make sure that each of you has some practice in performing each of the technical functions.

Skills Development for Video Production

Editing — 3

Aims

To introduce learners to basic sound-editing procedures and enable them to develop fundamental sound-for-visuals editing skills.

Note for teachers

Learners will be given a demonstration of sound editing. A handout will be provided showing the basic procedures.

Procedure

Using the edit produced in the last session, and working in the same groups, you must now develop the sound track.

First, the guide track will need to be balanced.

Second, you must add the following sound elements to your sequence, using this additional sound — or elements of it — to create a comic counterpoint to the visuals:

- introductory music over a fade-in from black
- closing music over a fade-out to black
- a continuous background noise
- two different foley effects.

None of this additional sound should obscure the existing dialogue.

Skills Development for Video Production

Editing — 4

Aims

To introduce learners to the process of online editing.

Note for teachers

This activity is not essential at this level of video production. However, it will allow the learners to understand how the industry operates.

The process and the reasons for it will be explained.

Procedure

Working in the same groups as you did for the last exercise and using your off-line edit for that project, you must produce an edit decision list that gives the length of edits and camera tape information.

The master tapes must be recaptured at the highest resolution possible.

You must then rebuild the project to match the off-line edit and transfer the existing audio track to the new project.

Technology and skills 4 — Photography for Photojournalism

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those specialising in Photography. The aim is to give students the expertise required to produce correctly exposed, visually effective photographs in a vocational context. They will learn how to:

- use an SLR camera
- process black-and-white film
- enlarge negatives in the darkroom to produce prints
- use Photoshop to manipulate photographic images.

They will also, through critically evaluating their own work and comparing it to past and current practitioners, develop their technical and aesthetic understanding of photography.

Specific skills

Camera

Pinhole camera: basic optics, negative/positive process.

SLR camera: advantages and disadvantages, focus, shutter speed, aperture and exposure, depth of field and selective focus.

Lenses: types, qualities and purposes of different length lenses.

Film

ISO rating and film choices.

Film processing.

Care of negatives.

Darkroom

Developing process.

Contact sheets.

Multigrade filters.

Test strips.

Test prints.

Cropping.

Dodging.

Burning in.

Borders.

Technical vocabulary.

Photoshop

Layers.

Selection tools.

Cutting.

Copying.

Pasting.

Colour tools.

Visual qualities

Composition, line, shape, tone, texture, pattern, contrast.

Types of photography

Photojournalism, documentary, portraiture, social commentary, creative.

Examples of past and current practitioners as relevant.

Aesthetic analytical vocabulary.

(All this links to Unit 1.)

Schedule

The following schedule should take approximately 30 guided learning hours. This includes class time for students to develop and print the films taken in exercises done in out-of-hours time.

Each exercise in the schedule (emboldened in the 'Activity' column) will be introduced with a classroom session.

Demonstrations will be to the whole class, followed by individual support as required.

Topic	Activity
Basic developing process	Class demonstration and handout.
Pinhole camera: basic optics, negative/positive process	**Pinhole camera**
SLR cameras: introduction	Class demonstration and handout, followed by test.
ISO rating and film choices	Class demonstration and handout.
SLR camera: focus	**Camera controls 1**
Film processing and care of negatives	Class demonstration and handout.
Printing: contact sheets, multigrade filters, test strips, test prints	Class demonstration and handout.
SLR camera: exposure	**Camera controls 2**
SLR camera: shutter speed	**Camera controls 3**
Printing: cropping and borders	Class demonstration and handout.
SLR camera: depth of field and selective focus	**Camera controls 4**
Printing: dodging and burning in	Class demonstration and handout.
Digital image manipulation	**Photoshop**
Applications: documentary	**Documentary**
Applications: photojournalism	**News story**

Skills Development — Photography for Photojournalism

Pinhole cameras

Aims

To learn basic photographic and optical principles and to practise the developing process.

Procedure

Working in pairs, you will be given one camera and three pieces of photographic paper. Each pair must produce one well-exposed image of the main school entrance.

When you have produced your image answer the following questions.

1 What are the main characteristics of the type of image produced by a pinhole camera?

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2 Apart from the poor quality of the image, in what way are these characteristics disadvantages for the pinhole camera compared with conventional modern cameras and photographic techniques?

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3 What would be the effect of increasing the size of the pinhole aperture?

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4 What would be the effect of decreasing the size of the pinhole aperture?

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5 What two advantages would follow from replacing the pinhole with a convex lens?

a .....

b .....

6 If you were to use a lens to replace the pinhole in the pinhole camera you have been using, what is the most likely problem you would encounter?

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7 How would you solve this problem?

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Skills Development — Photography for Photojournalism

Camera controls 1 — focus and composition

Aims

To learn how to use the focus control on your camera and to explore use of the viewfinder when composing images.

Procedure

Set your camera to automatic if possible.

Load the 24-shot cassette which you will be given.

Set to 400 ISO.

Explore the college and grounds looking for shapes which appear like letters of the alphabet. Look for the letters that will make your first name and surname.

Photograph these 'letters' in such a way as to ensure that:

- the images are in sharp focus
- the image you want to capture fills the frame.

Take some letters more than once if you find alternatives, or finish the film with any other letters you find.

Think about the following:

- using close-up and more distant views to create your 'letters'
- using parts of the building like window frames and doors
- looking for surface pattern like tiles and bricks
- looking for shapes in plants and trees or even cracks in the concrete floor
- using people and shadows to make up letter shapes
- as a last resort, photographing actual letters from graffiti or signs.

When you rewind the completed film, try not to wind the end of the film back into the cassette.

You will process the film during your next lesson.

During your independent study time, look for photographs that you think are successfully composed — they might be from books on photography and photographers, newspapers or magazines, and they might be illustrative, journalistic or advertising images. Cut out or copy any that you particularly like and put them in your sketchbook, with a comment on why you think they are successful.

Skills Development — Photography for Photojournalism

Camera controls 2 — taking exposure readings

Aims

A correct exposure is a combination of shutter speed and aperture that records the shades of dark and light as accurately as possible. This exercise will give you the opportunity to practise working out and setting the correct exposure for a photograph.

Procedure

You will be given a cassette with enough film to take ten exposures.

Load film and set film speed on your camera to 400 ISO.

Select a location around the college which has dull lighting.

Use the exposure meter or the automatic mode in your camera to take an exposure reading of the scene.

Note it down in the grey boxes in this table:

Shutter speed					
Aperture/f stop					

Now fill in the stops on the aperture scale on either side of the centre box, the two below and the two above. Eg:

Shutter speed			1/125		
Aperture/f stop	f4	f5.6	f8	fll	f8

If your original exposure is too close to the top or bottom of your aperture range to give you two stops either side, adjust the shutter speed accordingly and work out the new range of exposures.

So, if your first reading is, say, 1/250 @ f2, you will probably not be able to go any further down the aperture scale on your camera. You should therefore set the shutter speed to 1/60, giving you a new correct reading of 1/60 @ f4, and hence the ability to use the two stops below that — f2.8 and f2.

There are some extra tables on the other side of this sheet if you need to do this.

When you have your sequence of exposures sorted out, set your camera to manual and take five shots of the same scene starting at the lowest aperture number and working your way up.

Now follow the same procedure in a well-lit location.

Record your exposures here:

Shutter speed					
Aperture/f stop					

Extra tables:

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Shutter speed					
Aperture/f stop					

Skills Development — Photography for Photojournalism

Camera controls 3 — shutter speed

Aims

To produce a set of prints that represent various shutter speeds, and experiment with movement effects.

You must take two rolls of film — one that experiments with varying shutter speeds combined with a static camera, and another that experiments with varying shutter speeds combined with a moving camera.

Procedure

Select a sports event that you can get to over this weekend. The sport must involve fast-moving players (so no snooker …). If in doubt consult your teacher.

For the first film, set yourself up where you can cover an area where you know there will be some action (such as the goal mouth for a football or hockey match). Your aim is to achieve correctly exposed images in which the players range from sharp to blurred and the background is always sharp.

For the second film, select a player who moves about a lot (you should have been able to identify one whilst taking the first roll). Set yourself up where you can follow her/his movement around the field as clearly as possible. Take pictures as you pan the camera to follow the player's movements. Your aim is to achieve correctly exposed images in which the subject is:

- sharp against a blurred background and
- blurred against a blurred background.

For both films remember to:

- use a 400 ISO film
- set camera to manual
- shoot at shutter speeds from 1sec to 1/500 of a second, selecting an appropriate aperture each time to make the correct exposure (remember that your subject will not appear static at shutter speeds below 1/60)
- think about composition as much as you can
- write down the exposure that you used for each shot.

During independent study time look up the work of Edward Muybridge, E. J. Marey and William Edgerton. Look up Eamonn McCabe on the internet and see what you can find out about him. Also look at sports photographs in newspapers and magazines.

Photocopy/print out images that you find particularly striking for your sketchbook, and paste them in with comments on why you have selected them.

Skills Development — Photography for Photojournalism

Camera controls 4 — depth of field

Aims

To use exposure settings to control the depth of field in images and to investigate the 'one third in' rule.

Procedure

Find a row of things which extends for a good distance (that is, at least 15–20 metres) which is well lit by natural light and is not likely to move for some time. It could be anything — a row of posts in a fence, a row of support posts on a breakwater at low tide, a row of people in a stadium (a theatre will not do as it will not be well enough lit), a row of trees by the side of the road or in a park, the verticals in window frames that stretch along a building, pillars rung down the nave of a cathedral, etc.

Place yourself at the end of the row and do not change your position throughout the exercise.

Before loading your film, check that you are able to take a correctly exposed picture on your widest aperture and at your fastest shutter speed. Choose your film/ISO speed accordingly. Load film and set camera to manual (you should not need to be told that by now) and set up camera on a tripod.

Starting at the widest aperture of your lens and moving up one stop at a time to your smallest, take two series of pictures with the focus set:

- at the shortest distance the lens will allow
- at infinity.

Finally, choose a specific section of your row (for example, the tenth post to the fifteenth, the fifth tree or pillar to the seventh etc) and, using the 'one third in' rule, take one picture at the exposure which puts that section only (ie, nothing in front of or beyond it) in focus. (You might need to take several pictures to achieve one which gets this right.)

Note down all your exposures.

If you have a long lens or a zoom, repeat the exercise at the longest focal length you have.

If your camera is fitted as standard with a short zoom, do the exercise first at a focal length of 45–50mm and then repeat it on the maximum focal length of your lens.

During independent study time, look for examples of pictures which make use of both differential and deep focus. Journalistic and advertising photography are likely sources. Cut out or copy ones that you think are particularly good and paste them in your sketchbook, with appropriate commentary.

Skills Development — Photography for Photojournalism

Digital manipulation of images

Aims

To practise the digital manipulation techniques which have been demonstrated to you and to familiarise you with the basic Photoshop tools.

Procedure

Scan a small selection of photographs. Use the following tools to create new photographs from this selection which tell a different story. Avoid creating images which might open you to an action for libel.

You can consider using the various tools to:

- move layers
- change the order of the layers
- delete sections of the image
- cut, copy and paste parts of one image into another
- add colour, tone or a filter effect to the image.

Put copies of the resulting new photographs in your sketchbook with notes on how you changed the originals and what the new story is that you have created.

During your independent study time, do research on news photographs that have been manipulated and think about the types of image that are subject to manipulation. Copy examples and put them in your sketchbook with appropriate notes on how they have been manipulated (or how you suspect them to have been manipulated) and how you feel about this.

Skills Development — Photography for Photojournalism

Applications of photography — documentary

Aims

To initiate, plan and carry out a documentary assignment.

Procedure

Spend the lesson in groups thinking about an aspect of the coming weekend you would like to document through photographs.

You should think about the following:

- what would make a suitable (and legal) topic?
- what would be interesting to other people and who would they be?
- what physical restrictions (such as space and light) might affect your shooting?
- how much and what sort of film will you need?
- will you need other equipment (tripod, flash etc.)?

Before the end of the lesson you must write:

- a statement explaining why you think your chosen project is worth doing and who might be interested by it (ie, what is your market/audience?)
- a summary of the technical considerations you need to be aware of
- a rough plan/order for completing the project.

As you are actually working, remember to:

- think about composing interesting images through the viewfinder
- look for images which have appeal through the shapes and textures contained in them as well as through their subject matter
- make sure the focus is as intended
- think about the use of aperture settings to get the depth of field you want
- control movement and camera shake with shutter speeds
- take the same shots with different light readings to discover the difference and give yourself a choice of images.

You will develop your exposed films on Monday.

Skills Development — Photography for Photojournalism

Applications of photography — news photography

Aims

To develop technical and logistic skills associated with news photography through a specific brief.

Brief

To provide a selection of pictures for the local newspaper to accompany a report on tomorrow's opening of the new sports facility at the school. The report is likely to be on page 2 of the paper, and the editor expects to use two pictures to illustrate it.

Procedure

You have the rest of today to do your research and planning for this.

You need to find out the timetable for the afternoon, who is going to be there and what they will be doing. You need to know what access you will be given to the event (or what access you can get).

You need to think about how you want to cover the event — how you are going to create visually interesting images of it. What does the editor want, and what will his readers want to see?

You need to decide in advance who and what you want to get pictures of, and from where you will take those pictures. You need to be sure that the timetable of events will allow you time to be at all the places you will need to be at the times you need to be there.

You need to think about what equipment you will need. What film and how much of it will you need? Have you got enough batteries for your flash?

Whilst you cannot plan for every eventuality, you should consider the obvious possible problems. You should, for example, check the weather forecast and be prepared accordingly, but also have a plan for what you might do in case it is different.

NB: Arrangements have been made for you to be released from all your afternoon lessons tomorrow. You have no need to see the teachers concerned, but you must catch up on any work missed and check whether any work has been set during those lessons.

Technology and skills 5 — Website Design

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those specialising in website design. The aim is to give learners the expertise required to produce web pages in a vocational context. They will:

- learn how to use a web browser confidently and effectively
- create a simple website by writing HTML using a text editor and a browser
- create a website using WYSIWYG web design software
- learn how to use Photoshop to resize and optimise images for use on web pages
- examine and critically analyse website design issues
- examine the underlying technology of the internet.

They will also, through critically evaluating their own work and comparing it to current practitioners, develop their technical and aesthetic understanding of website design.

Specific skills

The internet

Using a web browser.

Web terminology and concepts.

The history of internet.

Search engines and directories.

Website evaluation.

How the internet works.

Locating a domain name and an internet service provider.

Writing HTML in a text editor

Creating headings and paragraphs.

Formatting text.

Choosing colours, fonts and alignment.

Creating lists.

Creating a simple table.

Assigning table properties.

Using tables for page layout.

Using and creating frames.

Targeting frames.

Creating hypertext links.

Linking files.

Including images.

Using image attributes.

Using an image as a hyperlink.

Changing page properties.

Creating a basic, hand-coded web page from criteria set out in a written brief.

Dreamweaver

Understanding web standards.

Validating HTML.

Website planning and design processes.

Understanding the workspace.

Setting up a new website using the site-management features in Dreamweaver.

Creating a page layout using tables.

Understanding when you would use JPEG, GIF or PNG.

Using Photoshop to change the size and resolution of an image.

Using Photoshop to optimise artwork for use on a website.

Understanding how to use the Save for Web command and change its settings.

Using Dreamweaver to insert images and rollover images into a webpage.

Using Dreamweaver to set an image to act as a hyperlink.

Creating a link to a web page within your website.

Creating a link to another website.

Creating a link to another part of the same page.

Creating a web page that uses frames.

Setting targets and links in frames.

Providing NoFrames content.

Creating a website from criteria set out in a written brief using WYSIWYG web design software such as Dreamweaver.

Hardware

The hardware used by learners should be capable of running a web-authoring application in conjunction with a web browser or running a digital image-manipulation application in conjunction with a web-authoring application in order that the learner can preview pages in development.

Software

Learners should have access to suitable web-authoring software to give them the opportunity to generate evidence. This should be in addition to a text-based HTML editor.

The software used by learners should reflect current software. At the time of writing this includes:

- Microsoft Internet Explorer 6.0.2, Netscape 7.2, Mozilla Firefox 1.0
- Microsoft FrontPage 2003, Microsoft Word 2003
- Macromedia Dreamweaver MX 2004, Macromedia Flash MX 2004, Macromedia Fireworks MX 2004
- Adobe Photoshop CS, Adobe GoLive CS
- HotDog Professional 7.03
- NetObjects Fusion 8
- Claris Homepage
- GoLive Cyberstudio 3.

They will also need access to a range of 'Visual Quick' start guides specific to the software available.

Schedule

The following schedule should take approximately 30 guided learning hours.

Each exercise in the schedule (emboldened in the 'Activity' column) will be introduced with a classroom session.

Lectures and demonstrations will be to the whole class, followed by individual support as required.

Topic	Activity
Terminology and concepts. Exploration of tools. Using web browsers. History of the internet. Search engines and directories.	Lecture and demonstration. **Using the internet**
Introduction to website design — issues of functionality and purpose, content and ease of understanding, typography, navigation, layout, colours, buttons and interactive elements, download speed and accessibility.	**Website questionnaire** and **Case study**
Introduction to HTML: text.	Lecture and demonstration, with handouts. **Handcoding HTML 1**
Introduction to HTML: tables.	Lecture and demonstration, with handouts. **Handcoding HTML 2**
Introduction to HTML: frames.	Lecture and demonstration, with handouts. **Handcoding HTML 3**
Introduction to HTML: links and images.	Lecture and demonstration, with handouts. **Handcoding HTML 4**
How the internet works.	**How the internet works**
Finding a suitable, available domain name for a website, and finding an internet service provider (ISP).	**Domain names and service providers**
Introduction to Dreamweaver or other industry standard web design software.	**Dreamweaver quiz**

Topic	Activity
Setting up Dreamweaver.	Lecture and demonstration. Practical work. **Dreamweaver 1**
Setting up a website. Working with tables. Standard tables and layout tables.	Lecture and demonstration. Practical work. **Dreamweaver 2**
Introduction to Photoshop or other industry standard digital imaging software. Image size, resolution, colour space, optimization. GIFs, JPEGs, and PNGs. Handling images in Dreamweaver, inserting images and rollover images, using images as links, linking to images.	Lecture and demonstration. Practical work. **Photoshop quiz** **Images for the web**
Working with Links — email links, external links, absolute and relative paths, anchors.	Lecture and demonstration. Practical work. **Dreamweaver 3**
Working with frames — frames and no-frames.	Lecture and demonstration. Practical work. **Dreamweaver 4**

This sequence of exercises could be concluded with a mini-assignment which would ensure that all the skills learnt so far are used. Learners would write a basic web page in HTML to a specified brief, and would be required to work to a tightly controlled schedule. Besides reinforcing the skills learnt, this would also prepare them for *Unit 3: Media Production Brief*.

Skills Development for Website Design

Using the internet

Aims

To gain a deeper understanding of the internet, its history and the terminology used, to use a web browser efficiently and effectively, and to use the internet as an information resource.

Note for teachers

The session will begin with a demonstration of a web browser describing the fundamental functions and features of the browser interface including the main menu, tool bar and address bar, how to change settings, and internet browser options.

Then split the learners into groups of three or four.

Tell them to open a web browser such as Internet Explorer and to work together on answering the set questions.

For Question 5 divide the terms and concepts equally between the learner groups.

Procedure

Working in groups of four, make notes on the following topics. You will do your research as a group activity but must write up your answers individually.

1 Identify, name, and describe the purpose or function of the menus, toolbars and tools on the browser interface.

2 Describe how to alter the appearance of web pages using the various Internet and View options in your web browser.

3 What is the difference between a search engine and a directory?

4 Write a brief history of the internet (one side of A4 maximum).

5 Research and describe the terms and concepts you were allotted from the list overleaf:

Terms and concepts

1	ActiveX	21	History	41	Perl
2	ADSL	22	Homepage	42	Pixel
3	Alt Tag	23	Host	43	Plug-in
4	GIF/Animated GIF	24	HTML	44	Portal
5	Applet	25	HTTP	45	Protocol
6	Bandwidth	26	Hyperlink	46	Proxy Server
7	bps	27	Hypertext	47	Quicktime
8	Broadband	28	Image map	48	Router
9	Browser	29	IP address	49	Server
10	Byte/Gigabyte	30	ISDN	50	Shockwave
11	Cache	31	ISP	51	SMTP
12	CGI	32	Java	52	Streaming
13	Compression	33	JavaScript	53	Tags
14	Cookie	34	JPEG/JPG	54	URL
15	DNS	35	Link	55	Vector Graphics
16	Domain name	36	Megabytes	56	WAP
17	Firewall	37	Metadata	57	Web Editor
18	Flash	38	Mirror	58	Web server
19	Frames	39	Modem	59	Web Space
20	FTP	40	PDF	60	XML

Skills Development for Website Design

Website questionnaire

Aims

To gain a broad understanding of what makes a good or bad website.

Procedure

You will work in pairs for this exercise.

Each pair will be given six website addresses.

You must visit each of these websites in turn and rate the website on the issues detailed in the tables provided.

You must also make a note of your reasons for each rating.

The questionnaire and notes will form the basis for a class discussion focusing on issues of functionality and purpose, content and ease of understanding, typography, navigation, layout, colours, buttons and interactive elements, download speed and accessibility.

When you have completed the questionnaire, find a suitable website to form the basis for a class discussion on the following features:

- online databases
- portals
- server-side scripting languages such as PHP or ASP.

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

URL:				
	very poor	poor	good	very good
Content — ease of understanding	☐	☐	☐	☐
Typography	☐	☐	☐	☐
Ease of navigation	☐	☐	☐	☐
Layout	☐	☐	☐	☐
Colours	☐	☐	☐	☐
Buttons and interactive elements	☐	☐	☐	☐
Download speed	☐	☐	☐	☐
Accessibility	☐	☐	☐	☐

Skills Development for Website Design

Handcoding HTML 1 — text

Aims

The aim of this session is to learn how to write HTML in a text editor for viewing in a web browser using text.

After completing this session learners should be able to:

- locate a browser and a text editor
- create a simple HTML document
- create headings and paragraphs
- format text
- choose colours, fonts and alignment
- create lists.

Note for teachers

After the brief research exercise on vocabulary, learners will work through a handout which will enable them to create two web pages, one with contents formatted using text formatting tags and attributes, and the other with contents arranged in lists. The handout will take them step by step through the following procedures.

- Locating a suitable web browser.
- Locating a suitable text editor — a text editor is a program or software package that will save a plain text file (file extension .txt). Suitable programs include Notepad or Wordpad.
- Creating a simple HTML document — this will introduce the following tags and concepts: HTML (<HTML>), head (<HEAD>), title (<TITLE>), body (<BODY>) and paragraph (<P>). Learners will create a simple HTML document using a text editor and then view the document using a web browser.
- Creating headings and paragraphs. This task will add text to the simple web page they have created already and structure the document using heading, paragraph and line break tags for display in a browser.
- Formatting text. Simple formatting can enhance the appearance of a web page in the browser. Learners will use horizontal rule, bold and italic tags to format their document.
- Choosing colours, fonts and alignment. Learners will use font tags to colour and format their text. They will also use align tags to position the content on the page. Special attention will need to be paid to the use of hexadecimal code to describe colours. In order to help find the hex number for a given colour they should consider using Photoshop or a colour look up-facility such as www.bagism.com/colormaker.
- Creating lists. Learners will add bulleted, numbered and definition lists to their web page as a useful way of structuring the page content.

Procedure

Work with a friend to research and answer the questions below. When you have finished, hand in your sheet.

You will then be given a handout which you will work through individually.

1 What is HTML and what does HTML stand for?

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2 How would you describe the fundamental division of an HTML document into HTML, head, title and body?

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3 How would you describe the concept of tags, and opening and closing tags?

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Skills Development for Website Design

Handcoding HTML 2 — tables

Aims

The aim of this session is to learn how to write HTML in a text editor for viewing in a web browser using a table.

After completing this session learners should be able to:

- create a simple table
- assign table properties
- use tables for page layout.

Note for teachers

After the brief research exercise on tables, learners will work through a handout designed to take them step by step through the following procedures.

- Creating a simple table. Learners will create a simple table using the <TABLE> tag. They will format this table using tags describing table rows <TR>, table headers <TH> (enclosing a column or row header inside a row) and table cells <TD>. They will also further format this table using ALIGN, COLSPAN AND ROWSPAN attributes.
- Assigning table properties. An HTML table will be displayed to fit the data it holds into the available space in the browser window. However, it is possible to control the appearance of a table using table attributes such as WIDTH, BORDER, CELLSPACING and CELLPADDING.
- Creating a simple HTML document. This will introduce the following tags and concepts: HTML, Head, Title, Body and Paragraph. Learners will create a simple HTML document using a text editor and then view the document using a web browser.
- Using tables for page layout. Learners will use a table to enclose all the contents of their web page. This is a simple and effective way to present information on a web page.

Procedure

Work with a friend to research and answer the questions below. When you have finished, hand in your sheet.

You will then be given a handout which you will work through individually.

By the end of the session you will have created a single web page whose contents have been entirely structured using a table.

1 What is a table?

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2 What can you do with a table?

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3 How would you use tables to lay out a page?

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Skills Development for Website Design

Handcoding HTML 3 — frames

Aims

The aim of this session is to learn how to write HTML in a text editor for viewing in a web browser using frames.

After completing this session learners should be able to:

- use and create frames
- target frames.

Note for teachers

After the brief research exercise on frames, learners will work through a handout designed to take them step by step through the following procedures.

- Creating frames. Learners will create a web page using two frames. They will therefore need to create three HTML files. Two will be for the content pages to be displayed in the frames and one will be the frameset document which describes how the frames are arranged. They will use the <FRAMESET> tag in conjunction with frame attributes such as COLS and SRC.
- Targeting frames. Learners will investigate how to specify which document is loaded into which frame. By targeting a frame for a document to load into they can create an effective navigation system. They will use the NAME and TARGET attributes as well as the default names _blank, _self, _parent and _top.

Procedure

Work with a friend to research and answer the questions below. When you have finished, hand in your sheet.

You will then be given a handout which you will work through individually.

By the end of the session you will have created a web page consisting of two frames. One will be a navigation frame and the other a content frame.

1 What are frames?

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2 Examine a website that uses frames. You will see how HTML frames split the browser window into a series of panes with a separate web page in each one.

What are the implications of frames and the need to create a NoFrames option?

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Skills Development for Website Design

Handcoding HTML 4 — links and images

Aims

The aim of this session is to learn how to write HTML in a text editor for viewing in a web browser.

After completing this session learners should be able to:

- create hypertext links
- link files
- include images
- use image attributes
- use an image as a hyperlink
- change page properties.

Note for teachers

After the brief research exercise on frames, learners will work through a handout designed to take them step by step through the following procedures.

- Creating hypertext links. Learners will create a hyperlink from their web page to another online web page, using the <A> tag in conjunction with HREF to turn some text in their document into a hypertext link.
- Linking files. Learners will use the <A> tag again to create a hyperlink to one of their own web pages. This will emphasise the concept that they can link not only to other websites but to other web pages within their own website or to specific documents of images.
- Including images. Learners will explore how to include an image in their web page using the <IMG> tag, using the ALT attribute to specify alternative text for the image.
- Using image attributes. To add more detail to the way their embedded images are displayed learners will add the ALT, HEIGHT and WIDTH attributes to the <IMG> tag.
- Using an image as a hyperlink. Learners will combine the <A> and <IMG> tags to turn an image into a hyperlink. This link can be to a local file or web page or to another, online website.
- Changing page properties. Learners will examine how to alter the overall properties of their web page. They will use the attributes associated with the <BODY> tag to set properties for the whole page. These include specifying global properties for TEXT colour, LINK colour and activated (VLINK) colour. They will also specify either a BACKGROUND colour for the whole page or use a background image instead. This will involve choosing hex numbers for the colours they wish to use (see earlier task, *Handcoding HTML 1 — Text*).

Procedure

Work with a friend to research and answer the questions below. When you have finished, hand in your sheet.

You will then be given a handout which you will work through individually.

By the end of the session you will have created a web page that contains text and two images. There will be three links on this page. Two links will use the two images and one link will use a portion of the text. At least one link will be to a local file and at least one link will be to a remote file such as another website.

1 What is a hypertext link?

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2 What does HREF mean?

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3 What is the ALT attribute and why is it so important for web page accessibility?

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Skills Development for Website Design

How the internet works

Aims

To learn more about the technical infrastructure behind a website.

Procedure

Write a short, illustrated essay on how the internet works. This essay must focus on the technical infrastructure of the internet and include three of the following subjects:

- DNS
- Domain name
- Host
- IP address
- ISP
- Mirror
- Modem
- Portal
- Protocol
- Proxy Server
- Router
- Server
- URL.

Skills Development for Website Design

Domain names and service providers

Aims

To learn how to locate a domain name and an internet service provider.

Procedure

Find a suitable, available domain name for your website and five similar alternatives.

Provide proof that these domain names were available at the time of your enquiry with details of the services which you used to search, and verify the availability of these domain names.

Find three different internet service providers and review the options they offer. Use the following questions as prompts for your review.

- What internet protocols are offered with the service?
- How do they connect to the internet backbone?
- Do they offer a dial-up, ISDN or broadband connection?
- How many mailboxes can you have with your account?
- What email utility do they offer?
- Can you send files through your email account?
- If you can set up a web page, how much space is provided?
- Do they offer spam filters to help cut down on junk mail?
- Is there an initial set-up charge?
- What is the monthly charge?
- Is there a choice of monthly charges depending on the amount of use?
- What is the charge to set up a web page?
- What kind of set-up help is offered?
- Can you access your account status online?
- How much web space do you get to host your own web pages?
- Do they offer domain-name registration?

Skills Development for Website Design

Dreamweaver quiz

Aims

To investigate and discuss the implications of WYSIWYG website design software.

Procedure

Working in groups of three or four answer the following questions. You may use the internet as a research tool.

1 What does 'WYSIWYG' mean? How does this acronym apply to software such as Dreamweaver?

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2 What are the pros and cons of using WYSIWYG web design software?

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3 What does 'valid HTML' mean?

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4 What are Web Standards?

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5 Does Dreamweaver produce valid HTML and code that complies with Web Standards?

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6 What are the implications of using Dreamweaver on the website planning and design process?

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Skills Development for Website Design

Dreamweaver 1 — introduction to Dreamweaver

Aims

To introduce learners to Dreamweaver.

Procedure

Dreamweaver, like any software, can seem a little overwhelming at first. You will need to spend some time familiarising yourself with the layout of the workspace, the basic functions and the terminology.

Open Dreamweaver and open a pre-prepared web page, then follow these instructions.

- The menu bar and document window.

  The menu bar runs across the top of the screen. Identify the main menu and familiarise yourself with the available menus and their contents. Identify the document window. Go to the View menu (menu bar) and select Code to examine the HTML file that sets up this web page.

- The docking panels.

  Docking panels provide easy access to the program features. Experiment with floating and docking panels and grouping them with other panels. Examine each panel in turn to familiarise yourself with its contents.

- The insert panel.

  The insert panel contains buttons or tabs that can be used to create HTML elements, insert images and other objects such as tables and frames. Examine the insert panel. Experiment with changing the appearance and familiarise yourself with the various options.

- The property inspector.

  The property inspector lies at the bottom of the page. The property inspector displays the properties of a selected element on your page. Identify the property inspector. Try selecting elements on the web page to see their properties in the property inspector.

Skills Development for Website Design

Dreamweaver 2 — setting up a website

Aims

Before you start creating a new website or editing an existing one you will need to set up your site using the site-management features in Dreamweaver.

By the end of this session you will have:

- set up a new website using the site-management features in Dreamweaver
- created a page layout using tables.

Procedure

1 Set up a new website.

- Create a new folder on your hard drive.

This folder will contain all the pages, images and other elements of your site. You will be required to identify this folder during the site setup process.

- Define a site.

Use the site definition dialogue box to define your site. This is accessed at the start when opening Dreamweaver and takes you through the process of defining a new website step by step. The priority at this stage is to define the site name, identify the correct folder on your hard disk where the site and its contents will be held, select Refresh Local File List Automatically and enable Cache option.

2 Create a page layout using tables.

Following the demonstration of the layout mode, layout tables and layout cells, create a page layout.

- From the insert panel select the layout tab or subpanel.
- Select Layout mode and create a page layout using layout table and layout cell.
- Fill the table and cell backgrounds with appropriate colours using the Properties Inspector — you will need to use Photoshop to identify the correct colours and to derive the hex code for each colour.
- Save this web page as you will need it for the next session — this page will be your **home page**.

Skills Development for Website Design

Photoshop quiz

Aims

To learn about terminology of Photoshop and its capabilities.

Procedure

Split into groups of three or four and answer the following questions. You may use the internet as a research tool.

1 What does JPEG mean?

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2 How does JPEG compress images and how many colours does it support?

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3 What type of image is more suitable to be optimised as a JPEG?

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4 What does GIF mean?

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5 How does GIF compress images and how many colours does it support?

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6 What type of image is more suitable to be optimised as a GIF?

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7 What does PNG mean?

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8 How does PNG compress images and how many colours does it support?

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9 Are PNG files widely supported by web browsers?

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Skills Development for Website Design

Images for the web — Photoshop and Dreamweaver

Aims

The aim of this session is to use Photoshop to create and optimise artwork for use on a website

By the end of the session you will be able to:

- understand when you would use JPEG, GIF or PNG
- use Photoshop to change the size and resolution of an image
- use Photoshop to optimise artwork for use on a website
- understand how to use the Save for Web command and change its settings
- use Dreamweaver to insert images and rollover images into a web page
- use Dreamweaver to set an image to act as a hyperlink.

Procedure

Following the demonstration, open Photoshop.

Load two pre-prepared images into Photoshop. One image will be naturalistic (ie a photograph, painting or a still from a film or video game). The other image will be a graphic or logo that will have been created in a vector package such as Illustrator.

Using these two images, do the following.

- Resize the images, making them smaller. This ability to change image size is important not only because it is the first step in preparing your images for a website but it also gives you the ability to make an image the same size as a Layout Cell in Dreamweaver and vice versa.
- Change the resolution of the image to 72 pixels per inch and then investigate the effect this has on the image size in pixels.
- Use the Save for Web feature to save the images as either a JPEG or GIF. You will need to choose the file format appropriate to the type or style of the image. Your aim is to find the compromise between file size and image quality.
- Try saving the image files in the wrong formats to see what effect this has on file size and image quality.
- For the next part of this assignment you will return to the theme of the web page you created for the last assignment. Using the internet, locate two images. One image will be used for as a rollover button and the other as an illustrative image.
- Using the web page you created for the previous assignment, choose a layout cell and make note of its pixel dimensions. Return to Photoshop and crop and resize the image you chose to be suitable for an illustration. Use Save for Web to save the image file. Return to Dreamweaver and insert the image into the chosen layout cell. **Remember the Alt text**.
- Next you will create a rollover button. In Dreamweaver, choose a cell in which you will insert a rollover button. Make a note of its size in pixels. Return to Photoshop and choose the image you selected for the rollover button. Change the brightness and contrast or hue and saturation of the image. Use Save for Web to save it under a different file name. Return to Dreamweaver and load the original image and the altered image as the two states for your rollover button. **Remember the Alt text**.
- Save this web page as you will need it for the next session — this page is your **home page**.

Skills Development for Website Design

Dreamweaver 3 — working with links

Aims

To learn how to create internal (relative) and external (absolute) links and named anchor links.

By the end of this session, using either text or images as hyperlinks, you will be able to:

- create a link to a web page within your website
- create a link to another website
- create a link to another part of the same page.

Procedure

You will base this exercise on the theme for the previous Dreamweaver sessions.

You will need to create an additional web page with a large body of text that will not all fit within the browser window.

- Locate a large body of text.
- When you have found the text, copy and paste it into Word or another suitable text editor and save it for use later.

Following the demonstration, open Dreamweaver and load the home page you were working on in the last session.

- Create a link to another website. Find a website that appeals to you. Make a copy of the URL. Select the rollover image you created in the last session. Set this image to link to the URL you found above.
- Create another Web page using a simple Layout Table and Layout Cell to hold the text you found (above). Select the text, copy and paste it into the Layout Cell. Save this page.
- Return to your home page. Choose an empty cell and enter some text. Select this text and change it to a hyperlink to your text page.
- Return to the text page. You will create three named anchors within this text representing the top, middle and bottom of the page. You will then create three links to these anchors, call them top, middle and bottom and place the three of them at the top, middle and bottom of the page. These will allow a user to move quickly up and down the text without having to scroll.
- Save both pages as you will need them for the next session.

Skills Development for Website Design

Dreamweaver 4 — working with frames

Aims

To learn how to create frames in Dreamweaver.

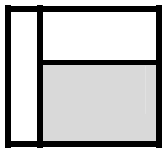
By the end of this session you will be able to:

- create a web page that uses frames by converting your previous web pages into framed pages with two panes
- set targets and links in frames
- provide NoFrames content.

Procedure

Following the demonstration, locate the original text for the web page you created in the last session.

- Open Dreamweaver and create a new blank page. Create a frameset. Choose the Left and Nested Top Frames layout which looks like this:



- The top right frame will be the Title frame, the bottom right frame will be the Main frame and the left-hand frame will be the Navigation frame.
- Your top right frame, the Title frame, will need to contain a suitable title which could be either text or an image.
- The bottom right frame, the Main frame, will contain the main content of the web page such as the home page or text page you have created already.
- The left-hand frame, the Navigation frame, will need to contain links to your home page and your text page. You will need to create the links and target the frames successfully.
- Use the home page and text pages you created in the previous sessions as NoFrames content.
- Save the frames web page in a manner so that all of the pages including the frameset file are saved and named appropriately.

Technology and skills 6 — Print

Introduction

This material is designed to cover the requirements of the second half of *Unit 2: Skills for Media Production* for those students wishing to specialise in print production. The aim is to give learners opportunities to acquire print skills using a range of techniques in order that they can produce printed material in a vocational context.

They will learn about:

- ideas generation and design origination
- hand, mechanical and digital print processes
- pre-press preparation
- on-press considerations
- print finishing.

Learners will develop their technical and aesthetic understanding of print production through critically evaluating their own work at appropriate stages of their skills development. Emphasis is also given to the need for experimentation using the full available range of print techniques. Students will be comparing their productions with past and current practitioners. Evidence of their skills development will consist of a range of test pieces, using different technology and techniques rather than completed products. Unit 2 is the preparation for production work to be undertaken in Unit 3. Learners are also encouraged to make links with *Unit 1: Industries, Texts and Audiences* in developing their understanding of the vocational context of their work.

Specific skills:

Ideas generation and design origination

Thumbnails, ideas sheets, concept drawing.

Type indication, use of text, typography.

Illustration, awareness of hand, photography.

Mechanical and digital means, briefings from specialists.

Use of line, tone, colour in flat.

Half-tone and colour-separated forms.

Pre-press page assembly, film processing for half tones, proofing, digital pre-press

On-press characteristics of print process, paper, ink.

Print finishing — folding, binding, laminating, embossing.

Print processes

Hand: intaglio and relief including etching and engraving, lithography, linocut, collotype, screen print.

Mechanical: gravure, screen process, offset lithography, web, flexography, letterpress.

Digital: photocopying, laser printing, desktop publishing.

Use of technology

Digital: origination of text, image, photographic material for digital pre-press, proof and print, one-off or multiple form.

Non-digital: for design, poster, flyer, leaflet, use of plates, stencils, paper stock, ink.

Judgement on

Uses: print runs, suitability, magazine or newspaper production, publicity material, books, fine print.

Preparation: selection of paper, ink and colour/s, setting up press, mixing inks, registration of colours.

Types of print production

Newspaper.

Magazine.

Poster.

Publicity material.

Leaflet.

Flyer.

Design for packaging, books, fine print.

Schedule

The following schedule should take approximately 30 guided learning hours. The term 'session' here means a class lasting two hours, although timetabling will vary in different institutions. Some sessions will be led by the teacher, with opportunities for learners to brainstorm and generate ideas independently and within groups, as well as interim sessions for evaluation and critique of their own and practitioners' work. A few sessions will be primarily demonstrations, whilst others will provide opportunities for students to experience print techniques and generate test pieces.

Due to the nature of this production work it is likely that printing facilities and technology will need to be made available to learners outside of the designated timetabled sessions in order for them to have adequate practical experience. This will vary from institution to institution and will depend on factors such as technician support, the range and availability of studios and equipment as well as the need to maintain standards of health and safety when learners have access to printing equipment.

The 'Activity' column below indicates the work which will be introduced to the whole class. The 'Note for teachers' in the materials which follow provides further information about the exercise where appropriate. The 'procedure' sections are written for students and can be copied and given directly to them. These activities build in a range of learning styles, with exercises and tasks for independent and group learning.

Learners should keep a log or diary of their skills development with notes on their knowledge and appreciation of past and present practitioners, the origination of ideas and designs, and their experimentation with printing techniques. This will enable them to evaluate their work at the end of the unit and plan their approach to *Unit 3: Media Production Brief*.

Topic	**Activity**
Introduction to print production: industry, products and printing techniques.	Handout. **Exercise 1**
Ideas generation and print considerations.	Handout with glossary. **Exercise 2**
Design origination — hand printing techniques 1.	Demonstration and handout with glossary. **Exercise 3**

Topic	Activity
Hand-printing techniques 2.	Workshop. **Exercise 4**
Print processes and preparation — mechanical techniques 1.	Demonstration and workshop. **Exercise 5**
Mechanical techniques 2.	**Exercise 6**
Non-digital techniques and design brief.	Demonstration. **Exercise 7**
Digital techniques 1 — images.	**Exercise 8**
Digital techniques 2 — images and text.	**Exercise 9**
Digital techniques 3 — working to a brief.	**Exercise 10**
Evaluation.	**Exercise 11**

Skills Development for Print

Exercise 1 — Introduction to the print industry, products and printing techniques

Aims

To create awareness in learners of the wide range of print products produced by the print industries and to link products to the techniques and processes available.

Note for teachers

Suggested products to be used for this activity:

- book cover
- leaflet
- flyer
- design for packaging — DVD, book
- poster (eg film)
- tabloid (front page)
- magazine.

Learners should be introduced to the following terminology (this can be given to them in a handout with definitions provided or with spaces for them to put in the definitions themselves):

- print run
- ideas generation
- design origination
- print finishing.

Procedure

Working in groups you will be asked to sample a range of print products.

You must consider the points on the answer sheet and write down your responses, using a different sheet for each product.

Be ready to share your group's thoughts with the whole class after your discussion.

Answer sheet

1 Identify your product and the industry which produces it.

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2 What use/s does this print product have?

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3 Is the product one of many? What kind of 'print run' is there? How does this link to the product's use/s?

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4 Write down your observations of how the print product was produced by responding to the following:

a With reference to image selection, what ideas have been generated for the product?

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b What designs have been originated?

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c How has the text been generated? Comment on style, lettering, font.

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d What colour and ink have been used?

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e What material or paper has been used?

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5 Make notes on how you believe your product was produced.

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6 How is the product finished or presented?

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7 Write down whether you think the design and idea behind the print product are effective for their use.

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Skills Development for Print

Exercise 2 — Ideas generation and print considerations

Aims

To generate ideas for a flyer, using a range of methods which will be presented in the learners' sketchbooks.

Note for teachers

Learners should be introduced to the following terminology (this can be given to them in a handout with definitions provided or with spaces for them to put in the definitions themselves):

- thumbnails
- ideas sheets
- concept drawing
- hand processes: intaglio etching, engraving, relief woodcut and wood engraving
- mechanical processes: screen, lithography, letterpress
- digital processes: photocopying, laser printing, DTP.

Procedure

Working in pairs you must generate **three** ideas each for the following scenario using ideas sheets and concept drawing.

You must identify in each of your ideas the use of text, photography, tones, colours and lines as well as typography.

Use your partner to sound out ideas and consider their possibilities.

When you have generated a series of three ideas each, consider the questions on the answer sheet **together** and then answer them **individually**.

Scenario

You have been commissioned by your local health authority to propose up to three ideas which it can use in a flyer as part of its campaign to promote a healthier diet and lifestyle for young people aged 10–14.

Answer sheet

1 Identify the range of ideas generated.

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2 Which idea have you a preference for and why?

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3 Discuss the suitability of your preferred idea with reference to any (proposed) use of line, colour, ink and tone.

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4 How does the text/typography fit in with the concept?

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5 Begin to identify and make judgments on the following considerations:

a Selection of paper, material, ink and colour/s.

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b The use of technology to originate text, image, and photographic material.

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c The print process itself. The options are: hand, mechanical and digital.

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6 Write brief notes to record the generation and selection of ideas today. How do your ideas and considerations compare with those generated by your partner?

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7 Account for differences in considerations for your chosen product idea.

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Skills Development for Print

Exercise 3 — Design origination and hand-printing techniques 1

Aims

To develop understanding of design origination and hand techniques as printing options.

Note for teachers

Learners will need opportunities for skills development in both printing processes outside of designated sessions to repeat this activity.

The brief may be set at the end of the previous session and linked more holistically with ideas generation.

Learners should be introduced to the following terminology (this can be given to them in a handout with definitions provided or with spaces for them to put in the definitions themselves):

- intaglio processes
- etching
- steel engraving
- relief processes
- woodcut
- wood engraving.

Learners may wish to refer to the following.

Hartman J — *History of the Illustrated Book* (Thames and Hudson, 1997)

Newland A and Unlenkeck C (editors) — *Ukiyo-e to Shin Hanga: The Art of Japanese Woodblock Prints* (Manga Books, 1990)

Shesgreen S (editor) — *Engravings by Hogarth: 101 Prints* (Dover Publications, 1973)

Procedure

During this session you will observe and have the opportunity to experiment with two hand-printing techniques: intaglio and relief.

Using the answer sheet provided, you will then consider and make judgments about the suitability of these techniques for the design you originate for the following scenario.

Scenario

You have been commissioned by a publishing house to design the front cover of a new fictional paperback.

Answer sheet

1 Write brief notes below on your choice of concept, colour, line, tone, any photographic material, typography and text.

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2 Now discuss your idea with your teacher before you begin to experiment with either one intaglio or one relief printing process and answer the following questions.

a What intaglio or relief printing process have you used?

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b Which materials and equipment are you using?

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3 After experimenting with your chosen hand technique, comment on the possibilities for your design in utilising this hand process.

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4 What in your experience are the limitations of this chosen hand technique?

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5 Which other intaglio or relief process might you experiment with and why?

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6 Now compare your results with a partner. Write down brief comments about the materials and processes you used in developing your print production skills.

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Skills Development for Print

Exercise 4 — Hand-printing techniques 2

Aims

To experiment with another hand-printing technique in order to develop learners' printing skills and to enable them to start making both technical and aesthetic judgments.

Procedure

Working independently in the workshop you will be developing the book cover you designed in the previous exercise, using an alternative hand-printing technique. If you have approached your design origination with a relief process, use this session to originate your design with an intaglio technique.

At the end of the practical session, make notes by responding to the following answer sheet.

In your independent study time, update your skills production log in the light of your recent skills development.

Answer sheet

1 List the equipment you worked with to originate your design.

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2 Make brief notes on the effect produced.

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3 What are the advantages and also disadvantages of producing your design with this different hand technique? (Make reference to your production skills developed in the previous session.)

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4 Identify both the possibilities and limitations of this hand-printing technique for the project you are working on.

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5 If you were to work towards completion of the paperback fiction design cover, which hand process would you opt for?

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6 What reasons would you give for this decision with reference to aesthetic and technical considerations?

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7 If you have been working with wood engraving, consider why metal stereotypes rather than original block are used.

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8 When etching, what materials are used to etch out the design?

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9 Describe what is meant by 'biting'. What effect does this have on the tone of the plate?

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10 How would you describe the main difference between 'etching' and 'engraving'?

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Skills Development for Print

Exercise 5 — Mechanical techniques 1 (print processes and preparation)

Aims

To enable learners to identify and begin to use mechanical printing techniques to generate experimental pieces for their portfolio.

Note for teachers

In order for learners to have uninterrupted practical skills development, Mechanical techniques 1 should be given two sessions on the schedule.

Procedure

Working in pairs for this session you will be allocated materials to develop one of the following mechanical techniques: lithography, letter press, gravure or screen printing.

By the end of the two sessions on mechanical printing techniques you will have produced several test pieces which you will be evaluating with reference to past practitioners.

Step one

In your pair, generate three ideas to develop into original designs and make notes as follows.

1 Identify below the methods used to generate your ideas and originate corresponding designs.

1 .....

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2 .....

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3 .....

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2 What considerations must you make?

1 .....

2 .....

3 .....

3 Are these pre-press or on-press?

1 .....

2 .....

3 .....

4 What possible uses have you identified for your print productions?

1 .....

2 .....

3 .....

Step two

1 Make an inventory of the equipment you will be using for your skills development.

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2 What preparations must you consider?

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3 Describe the processes you and your partner used to originate your design.

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4 What advantages are there in using your chosen mechanical technique?

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5 What disadvantages are there in using your chosen mechanical technique?

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Skills Development for Print

Exercise 6 — Mechanical techniques 2 (evaluation)

Aims

To evaluate the development of the learner's mechanical printing techniques through an awareness of the work of practitioners in order to improve their own skills and to develop an aesthetic awareness of the medium.

Note for teachers

Learners may wish to refer to the following.

Hartham J — *History of the Illustrated Book* (Thames and Hudson, 1997) (particularly the Introduction which looks at the birth of lithography, and Chapter 7 — The Private Press Movement)

Procedure

Working with the same partner as in the previous practical, session watch the slide show and then make notes in response to the following questions.

Write your comments independently and then discuss them with your partner.

Questions 5 to 8 below refer to the work you did for Exercise 5 in the last two lessons.

1 Identify the practitioners whose work you have just seen in the slide show and note when they were printing.

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2 Which mechanical techniques were available to them or which did they choose to use?

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3 Choose **one** practitioner and comment on their ideas and design origination.

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4 Comment on the uses, considerations and preparations relevant to their technique and product.

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5 Discuss and brainstorm below how the ideas and design of **one** practitioner you have viewed might influence your own work in progress.

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6 Might you review your own idea and design development? If so, give details.

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7 Which mechanical printing skills and techniques do you intend to focus on in your next practical session?

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8 Do you have more possibilities for printing your design mechanically than the chosen practitioner?

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Skills Development for Print

Exercise 7 — Non-digital techniques (design for commercial packaging)

Aims

To enable learners to identify the possibilities and limitations of non-digital print techniques and to begin considering suitable ideas and designs for commercial purposes.

Note for teachers

A range of commercial packaging should be made available for students during this session in order to enable them to generate their own ideas and designs. It might be possible (although this depends on the size of the group) to start half of the class on the ideas generation and design origination work, whilst the other half are observing a demonstration and then engaging in practical work. The whole class can then be brought together for the slide show before they change over activity. The whole class may then focus on the design brief as a synoptic exercise.

It is also strongly advised that learners are informed of the design brief prior to this session so that they may begin to generate ideas and originate designs in their sketchbook which they will have available to them in the session.

Learners may wish to refer to the following.

Pipes A — *Production for Graphic Designers* (Laurence King, 1997)

Young P — *The Spy Guide to Design and Print* (Spy Design, 1998)

Procedure

During this session you will sample various commercial products which have different designs.

You will then see some slides which present the work of current practitioners for you to evaluate and compare with your own techniques.

Finally there will be a demonstration of printing techniques using non-conventional (ie, non-digital techniques) with an opportunity for you to practise some skills and experiment. You will also identify the possibilities and limitations of these techniques.

Activity 1 — product sampling

1 Identify the range of products made available.

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2 What use/s have these products?

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3 Comment on the use of line, tone and colour.

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4 Make comments and judgments on the following: print run, appropriateness of materials and design for commercial use, and the cost implications.

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5 Make aesthetic judgments on the products sampled with reference to their commercial use.

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Activity 2 — slide viewing

1 Identify the professional designers whose work you have viewed.

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2 Select **one** practitioner. Comment on the printing techniques and equipment utilised, and their effectiveness in realising the designs and conveying ideas.

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3 What are your aesthetic judgments on these designs with regard to their intended purpose?

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Activity 3 — demonstration and practical activities

Observe the demonstration using copper plates before attempting this technique yourself.

The burin is used to cut through and make the design — refer to a design originated in your sketchbook.

Thoroughly ink the plate so that the ink penetrates the incisions you have made in the plate with the burin.

1 What must you do after this before putting the plate into a roller press?

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2 Observe and make a note of what happened after the paper was squeezed.

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3 After you have had an opportunity to attempt this process, describe exactly which part of this technique allows for the design to emerge.

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After you have produced your design using the above plate method consider the following points and make notes.

4 Are you pleased with the final design/result?

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5 What are the possibilities of producing your design using this printing technique?

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Commercial packaging design brief

Scenario

You have been approached by a retail manufacturer to produce a design for its new tissue packaging, which it intends to sell to most leading high-street supermarkets. Amongst it they have identified Waitrose, Sainsbury's and Tesco.

Step one

Generate ideas for a design to be used in producing tissue packaging (you are encouraged to make use of ideas-generating methods developed earlier in Exercise 2).

Identify any briefing from specialists relevant to your ideas development.

Generate ideas with reference to the work of current practitioners.

Step two

Select ideas for design origination from your sketchbook and consider them in the light of the following questions.

- Do these designs consist of text or image?
- How have they been generated — photographic material, photocopies?
- How do they use illustration?
- How do they use line and colour?

1 What are your printing considerations with reference to: print runs, (commercial) use, cost implications, market/audience?

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2 What are the limitations of this technique for the assigned brief?

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3 On a separate, large sheet, brainstorm how your idea and design can be reproduced making use of digital printing technology. Compare your results and your plan with a partner.

Skills Development for Print

Exercise 8 — Digital techniques 1 (images)

Aims

To give learners opportunities to generate test pieces through a 'hands on' approach with a range of digital print production techniques.

Note for teachers

This session focuses on generating images using several processes. Learners will experiment with the possibilities of the techniques which will allow for the full range of considerations in a later session when planning and producing a group design. The following resources will be needed:

- photocopiers
- scanners
- internet access
- CD ROMs
- desktop publishing.

Software such as Microsoft Internet Explorer 6.0.2 and Adobe Photoshop CS will also be required.

Learners may wish to refer to the following.

Book

Timmers M (editor) — *The Power of the Poster* (V & A Publications Rep, 1998)

Video

Portrait of An Artist: Andy Warhol (RM Arts, 1987)

Websites

www.AllPosters.com

www.popart	Andy Warhol
www.warholstars.org	Andy Warhol on Art and Films

Procedure

Working in pairs you will select and download images from the internet and scan them ready for image manipulation using Photoshop.

Choose any film-related idea and download three images from the internet related to film.

Scan these images.

Using an appropriate digital image software package, manipulate the original images.

You will then evaluate your work through the answer sheet.

Answer sheet

1 Describe the alterations you have made in the new images compared with the originals — refer to size and resolution. What effect are you trying to achieve?

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2 List the possibilities of creating and designing images for print production using image scanners and a software package for image manipulation.

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3 Comment on advantages and disadvantages for practitioners in using the above digital processes, referring to the full range of considerations: uses, market/audience, preparation, costs, print runs, finish.

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4 In your logbook, evaluate your skills development for these two sessions, making specific reference to the equipment and software used.

Skills Development for Print

Exercise 9 — Digital techniques 2 (images and text)

Aims

To learn how to scan photographic and photocopied images and to generate appropriate text for these images using DTP.

Procedure

Working independently and comparing your progress with a partner you will spend this session building on your scanning skills and image-manipulation skills. You will also be considering the relationship in design and print between image and text. The film theme will allow you to produce images and text which are linked.

You are still working on the theme of films.

You must:

- use Photoshop to manipulate images
- generate relevant texts for your images.

Make notes in response to the prompts on the answer sheet.

Answer sheet

Images

1 After scanning your photocopied and photographic images, write notes comparing your finished results with the downloaded images scanned in the previous sessions. Your judgments must refer to technical and aesthetic considerations. Remember that these chosen images are related to the theme of film.

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2 Describe the results of manipulating these photographic and photocopied images by making both technical and aesthetic judgments.

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Text

1 Identify the software you are using.

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2 With reference to the film theme, generate text to be superimposed with a selection of your images. Justify the font usage, style and size, headings, colour and layout with reference back to your selected images.

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3 Comment briefly below on how the text you have generated relates to and complements the images.

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Evaluation

1 Compare your scanned and manipulated images and the text you have generated with your partner's. Discuss the choice of text size and font with the associated images.

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2 In order to prepare for 'working to a brief' next session, which is based around a design for a film poster, brainstorm ideas with your partner on how some of the images you have each manipulated might form the basis for a film poster. Identify also how the use of text might enhance the image in the film poster.

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Skills Development for Print

Exercise 10 — Digital techniques 3 (film poster brief)

Aims

To work in a vocational context within allocated groups to originate, plan and produce their design for a film poster. The activity is synoptic and intends to bring together skills, considerations and aesthetic judgments. Emphasis should be placed on the skills development and techniques required at this stage, rather than a finished product, although this will certainly vary with individual learners.

Procedure

You will be put into print production teams of four or five.

Study the following scenario.

Scenario

You have been commissioned by a leading film studio to design and produce a film poster promoting the release of its new blockbuster. This is a big-budget Hollywood movie packed with special effects, with leading acting talent and a recognisable sound track. The genre of the film is horror.

Step one — ideas generation

Generate ideas and originate design using:

- thumbnails
- ideas sheets
- photography
- briefings from specialists where possible
- text and concept drawing.

Identify use of line, tone and colour.

Step two — considerations

Think about the following:

- identify the use of digital technology, the origination of your text and images (ie, your material ready for pre-press)
- sources of scanned images — the internet, photographic sources, photocopies
- uses and preparations: print runs, colours/separation of colour, paper selection
- market, uses, audience, purpose.

Step three — resources

Identify resources:

- equipment required for digital process
- software.

Step four — production

Produce your poster.

Step five — skills review and evaluation

At the end of each completed stage of the project write up notes in your logbook which identify your production role and comment on your print production skills development throughout this project.

At the end of the project, all the finished film posters will be displayed around the class.

Discuss these with each other and then, in your logbook, write notes on your aesthetic judgment of the other students' film posters.

Skills Development for Print

Exercise 11 — Evaluation

Aims

To evaluate skills development over the whole course so far and to make judgments about the work that has been produced by other learners in the class.

Note for teachers

Work on print production produced by learners over the weeks should be displayed for this evaluation and critique session, enabling learners to gain a sense of skills development.

Procedure

Now that you have come to the end of the skills development module of this course, brainstorm on a large sheet of paper the full range of print-production skills you have acquired. Make specific reference to the range of software and equipment you have used and learnt about, your planning skills for print, and your ability to make aesthetic judgments on the finished product.

Then, using these notes, write up in your logbook a considered evaluation of:

- your skills development over the whole course so far and the range of printing techniques you have acquired
- your planning skills
- your ability to make aesthetic judgements
- those professional practitioners you have found most influential and interesting.

Finally, write an individual action plan for the production you will be completing for *Unit 3: Media Production Brief*.

Appendix B: Observation record

Observation record

Candidate's name:

Unit number and title:

Activity and context:

Assessment criterion or criteria:

Observations:

Assessment summary:

Supporting evidence:

Assessor:			
Signature:		**Date**:	

Verified by:		**Signature:**		**Date:**	
Verifier's comments:					

An example of a completed observation record

Candidate's name: *Lou Siffer*

Unit number and title: *Unit 2: Skills for Media Production*

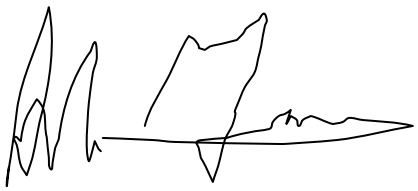
Activity and context: *Lighting workshop 1.* *Working in a team students were required to set up lights for a specified sequence, showing proper regard for health and safety.*

Assessment criterion or criteria: *Understanding of and ability to operate the technology of production.*

Observations: *Lou took the role of supervisor for this exercise.* *He had clearly grasped the fundamentals of lighting from the instruction lesson. He showed a sound understanding of how to use diffuser, gel, and barn doors and was able to both set up the lights himself and instruct the other members of the team in order to get the effect required.* *He worked carefully, handling the equipment with care and making sure that he and others laid cables correctly and that they were taped with hazard tape to the floor. He followed correct procedures with regard to connecting lights to the mains and turning them on and off. Lou packed away the equipment properly and checked it was all in order before returning it.* *The rushes showed that, in terms of getting the desired effect, Lou has a considerable — one might almost say instinctive — affinity with light.*

Assessment summary: *Technical grasp and skills rate very high so clearly in the top band for this — 'thorough understanding of production equipment … able to operate it with confidence and proficiency … with increasing independence'.*

Supporting evidence: *Video tape of sequence.*

Assessor:	*Al Farr*		
Signature:		**Date**:	*6th April, 2006*

Verified by:	*Ome Gah*	**Signature:**		**Date:**	*6/4/06*

Verifier's comments:

I observed half of the students doing this exercise and agree with Al Farr's observations and assessments.

Appendix C: Assessment records

Two forms are provided here, one for assignment assessment and the other for unit assessment.

The assignment assessment sheet should be used for each individual assignment. It can be used to give students advice on how they might improve the work if they wish to do so. Since the mark given for an assignment will most likely be only a part of the final mark for the whole unit, and since students may well take the opportunity to revisit and improve their assignment work, any mark recorded on the assignment sheet should be regarded as formative.

When all work for a unit has been completed, the individual assignments should be gathered together into a unit portfolio so that they can be looked at as a whole and also reviewed for evidence of improvements (should the student have taken the opportunity to do further work on any of the assignments). Comments from the assignment assessment sheets can then be transferred to the unit assessment sheet, with additions as appropriate, and a summative mark for the unit as a whole arrived at.

The unit assessment sheet provides an easily readable summary of the final assessment of the unit for the external verifier, and acts as a cover sheet for the unit portfolio.

GCE in Media: Communication and Production

Assignment Assessment

Unit number		**Unit title**	
Assignment exercise			
Student			

Assessment

Criterion	Comment	Formative mark

Action

This work must be completed by:	
Assessed by:	**Date**:
Signed (student):	**Date**:

Internal standardisation

Internal standardiser's comments:	
Standardised by:	**Date:**

Unit assessment sheets

The following pages contain unit assessment records for all the units in the AS and Advanced GCE in Media.

When copied as described below, each unit assessment record will make up a four-page A4 booklet. This document will enable internal standardisers and external moderators to locate evidence claimed to substantiate the assessment for the unit.

The booklet will also act as a unit portfolio cover sheet and index.

Instructions for use.

1 Enlarge both pages to A3 size and copy back-to-back.

2 Fold in half, with the first page on the outside and the assessment criteria and evidence page on the inside.

Centres are recommended to number their assignments so that they can use the number when referring to the assignment in their comments on the 'assessment criteria and evidence' page.

Additional evidence, such as teachers' observation records, can be kept inside the unit assessment record.

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel AS GCE in Media: Communication and Production (Single Award) (8771)

Unit assessment record

Unit 1: Industries, Texts and Audiences

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) AO1	Demonstrates limited knowledge and understanding of the macro-organisation of an area of the media industry and makes some attempt to show how this affects the industry's products.	0-10	Demonstrates good knowledge and understanding of the macro-organisation of an area of the media industry and shows with examples how this affects the industry's products.	11-15	Demonstrates a thorough knowledge and understanding of the macro-organisation of an area of the media industry and demonstrates through analysis of well-chosen examples how this affects the industry's products.	16-20	
Comments/evidence locations/justification for mark awarded:							
(b) AO1	Demonstrates limited knowledge of a media company, with brief descriptions of what kind of work is done, the job roles, conditions of employment, and possible career pathways within that company.	0-8	Demonstrates good knowledge of a media company, describing clearly what kind of work is done, job roles and responsibilities, conditions of employment, and possible career pathways within that company.	9-12	Demonstrates a thorough knowledge of a media company, defining roles and responsibilities and describing their inter-relationship. Shows a thorough understanding of conditions of employment, and of possible career pathways within that company.	13-16	
Comments/evidence locations/justification for mark awarded:							
(c) AO4	Demonstrates limited knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates some understanding of how they represent their audience, other social groups, or social issues.	0-6	Demonstrates, with examples, good knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, with examples, how they represent their audience, other social groups, or social issues.	7-9	Demonstrates, through analysis of well-chosen examples, a thorough knowledge and a sophisticated understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, through analysis of well-chosen examples, how they represent their audience, other social groups, or social issues.	10-12	
Comments/evidence locations/justification for mark awarded:							
(d) AO4	Demonstrates limited understanding of how media texts can be understood and interpreted.	0-6	Demonstrates, with examples, good understanding of how media texts can be understood and interpreted.	7-9	Demonstrates, through analysis of well-chosen examples, a sophisticated understanding of how media texts can be understood and interpreted.	10-12	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**	**Total marks available for this unit** 60
	Total mark for student for this unit (transcribe this mark on to OPTEMS)

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel AS GCE in Media: Communication and Production (Single Award) (8771)

Unit assessment record

Unit 2: Skills for Media Production

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) **AO2**	Can identify different types of research methods. Has employed a limited range of techniques and procedures.	**0-6**	Has a clear understanding of the different types of research techniques including an understanding of the differing purposes of these methods. Has employed a range of techniques and procedures.	**7-9**	Has a thorough understanding of the different types of research techniques including an understanding of the different purposes, strengths and limitations of each. Has employed a wide range of techniques and procedures.	**10-12**	
Comments/evidence locations/justification for mark awarded:							
(b) **AO2**	Employs limited research skills to gather some information for the content of a proposed media production. Produces a limited investigation into a media product. Is likely to require support and guidance at all stages.	**0-8**	Employs competent research skills to gather a considerable amount of relevant information for the content of a proposed media production. Produces an effective investigation into a media product. Is likely to require only limited support and guidance.	**9-13**	Employs sophisticated research skills to gather a substantial amount of highly focused information for the content of a proposed media production. Produces a thorough and well- presented investigation into a media product. Is likely to work with increasing independence.	**14-18**	
Comments/evidence locations/justification for mark awarded:							
(c) **AO2**	Shows some understanding in limited areas of production equipment and technology. Is generally able to operate it within the limits of that understanding. Is likely to require support and guidance at all stages.	**0-6**	Shows a competent understanding of production equipment and technology, including a knowledge of different versions of that equipment and technology. Is able to operate it competently. Is likely to require only limited support and guidance.	**7-9**	Shows a thorough understanding of production equipment and technology, including an understanding of advantages and disadvantages of different versions of that equipment and technology. Is able to operate it with confidence and proficiency. Is likely to work with increasing independence.	**10-12**	
Comments/evidence locations/justification for mark awarded:							
(d) **AO2**	Has, throughout the period of the course, made limited progress in improving skills levels. Has developed skills in a limited range of techniques.	**0-8**	Has, throughout the period of the course, made recognisable progress in improving skills levels. Has developed skills in a range of techniques.	**9-13**	Has, throughout the period of the course, made extensive progress in improving skills levels. Has developed skills in a substantial range of techniques, using them with confidence and creativity.	**14-18**	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**

Total marks available for this unit **60**

Total mark for student for this unit (transcribe this mark on to OPTEMS)

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel AS GCE in Media: Communication and Production (Single Award) (8771)

Unit assessment record

Unit 3: Media Production Brief

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) AO2	Shows a limited understanding of pre-production, production and post-production techniques through documentation which is lacking in detail.	**0-8**	Shows a clear understanding of pre-production, production and post-production techniques through documentation which is produced with care and covers the necessary categories.	**9-12**	Shows an excellent understanding of pre-production, production and post-production techniques through documentation which is very well organised and fully covers all aspects of the process.	**13-16**	
Comments/evidence locations/justification for mark awarded:							
(b) AO3	Demonstrates a limited range of production and technical skills which are applied to a media product which partially achieves its intentions.	**0-10**	Demonstrates a good range of production and technical skills which are applied to a media product which mainly achieves its intentions.	**11-15**	Demonstrates an extensive range of production and technical skills which are applied to a media product which successfully achieves its intentions.	**16-20**	
Comments/evidence locations/justification for mark awarded:							
(c) AO3	Produces a media product which partially addresses the brief and the intended audience.	**0-8**	Produces a media product which demonstrates some imagination, addresses the brief in most aspects and addresses the intended audience appropriately.	**9-12**	Produces a media product which demonstrates creativity, fully addresses the brief and successfully engages the intended audience.	**13-16**	
Comments/evidence locations/justification for mark awarded:							
(d) AO4	Provides a basic evaluation of own work and of the product's fitness for purpose.	**0-4**	Provides, with appropriate illustration, a clear evaluation of own work and of the product's fitness for purpose.	**5-6**	Provides, with analysis of well-chosen illustrations, a critical evaluation of own work and of the product's fitness for purpose.	**7-8**	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**

Total marks available for this unit **60**

Total mark for student for this unit (transcribe this mark on to OPTEMS)

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel Advanced GCE in Media: Communication and Production (Single Award) (9771)

Unit assessment record

Unit 4: Research and Development for Media Production

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) AO2	Has produced conventional ideas of possible practicability, which have been the subject of limited research.	**0-6**	Has produced ideas which are imaginative and practicable, and which have been researched with some care.	**7-9**	Has produced ideas which are highly imaginative and practicable, and which have been evaluated on the basis of thorough research.	**10-12**	
Comments/evidence locations/justification for mark awarded:							
(b) AO2	Has produced limited research into the commercial viability of the proposed production and its audience, which lacks clear definition.	**0-8**	Has produced careful research into the commercial viability of the proposed production and its audience, which has been defined in some detail.	**9-12**	Has produced thorough research into the commercial viability of the proposed production and its audience, which has been fully defined.	**13-16**	
Comments/evidence locations/justification for mark awarded:							
(c) AO2	Has done some research of variable quality and relevance for the content of the product and has produced limited exploratory material, only some of which has advanced development of the chosen idea.	**0-8**	Has done careful, relevant research for the content of the product and has produced thoughtful exploratory material which has advanced development of the chosen idea.	**9-12**	Has done thorough, highly focused research for the content of the product and has produced highly imaginative exploratory material, which has clearly advanced development of the chosen idea.	**13-16**	
Comments/evidence locations/justification for mark awarded:							
(d) AO3	Has produced a pitch and treatment which provide an adequate indication of the proposed production, its purpose, audience and viability.	**0-8**	Has produced a confident pitch and detailed treatment which provide a clear account of the proposed production, its purpose, audience and viability.	**9-12**	Has produced a persuasive pitch and thorough treatment which provide a full description of the proposed production, its purpose, audience and viability.	**13-16**	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**

Total marks available for this unit **60**

Total mark for student for this unit (transcribe this mark on to OPTEMS)

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel Advanced GCE in Media: Communication and Production (Single Award) (9771)

Unit assessment record

Unit 5: Media Production Project

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) **AO3**	Demonstrate limited abilities in planning and project management, monitoring work occasionally and showing some abilities to keep to a schedule; utilise limited paperwork and show a limited ability to provide self-direction.	**0-10**	Demonstrate competence in planning and project management, monitoring production activity and keeping close to schedules; utilise well-prepared and organised paperwork and demonstrate ability to maintain clear self-direction.	**11-15**	Demonstrate thoroughness and efficiency in planning and project management, monitoring production activity with close reference to objectives and schedules, and meeting deadlines with consistent accuracy; utilise thorough paperwork and work with initiative and independence at all stages.	**16-20**	
Comments/evidence locations/justification for mark awarded:							
(b) **AO3**	Provide a finished media product that matches, to some extent, the intentions set out in the treatment and which has limited relevance to the proposed audience.	**0-10**	Provide a finished media product that achieves, for the most part, the intentions set out in the treatment and which is suitable for its proposed audience.	**11-15**	Provide a finished media product that achieves successfully the intentions set out in the treatment and which has a clear relevance and appeal to its proposed audience.	**16-20**	
Comments/evidence locations/justification for mark awarded:							
(c) **AO3**	Provide a finished media product that shows limited thought in its realisation, using some appropriate techniques and technology in production and post-production.	**0-10**	Provide a finished media product that shows thoughtfulness and some imagination in its realisation, with competent and thoughtful use of appropriate techniques and technology in production and post-production.	**11-15**	Provide a finished media product that shows creativity and flair in its realisation, with sophisticated and creative use of appropriate techniques and technology in production and post-production.	**16-20**	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**

Total marks available for this unit **60**

Total mark for student for this unit (transcribe this mark on to OPTEMS)

Additional comments:
Internal standardiser's summary comments:
Internal standardiser's signature: **Date:**

Edexcel Advanced GCE in Media: Communication and Production (Single Award) (9771)

Unit assessment record

Unit 6: Professional Practice in the Media Industries

Candidate name		Candidate number	
Centre name		Centre number	
Date of assessment			

Assignments contributing to this unit

No.	Title

Assessment criteria and evidence		Mark range		Mark range		Mark range	Mark given
(a) AO1	Demonstrates limited knowledge of constraints on professional practices in media production.	0-6	Demonstrates a good knowledge of constraints on professional practices in media production.	7-9	Demonstrates a thorough and well-developed knowledge of constraints on professional practices in media production.	10-12	
Comments/evidence locations/justification for mark awarded:							
(b) AO1	Makes limited or unclear comments on how constraints have affected own work.	0-4	Comments in detail, and with illustrative examples, on how constraints have affected own work.	5-6	Makes full and well-supported comments, with analysis of well-chosen illustrations, on how constraints have affected own work.	7-8	
Comments/evidence locations/justification for mark awarded:							
(c) AO4	Demonstrates limited understanding of how own work relates to past and current practice within the relevant medium and genre (or form) with reference to a limited range of examples.	0-8	Demonstrates a clear understanding of how own work relates to past and current practice within the relevant medium and genre (or form) through a good range of illustrative examples which have been chosen with care.	9-12	Demonstrates a sophisticated critical understanding of how own work relates to past and current practice within the relevant medium and genre (or form) through a fully-supported analysis of a wide range of fully relevant examples.	13-16	
Comments/evidence locations/justification for mark awarded:							
(d) AO1	Makes limited evaluative comments upon own practice and management of the production process.	0-6	Provides a detailed and illustrated evaluation of own practice and management of the production process.	7-9	Provides a fully-supported critical evaluation, with analysis of well-chosen illustration, of own practice and management of the production process.	10-12	
Comments/evidence locations/justification for mark awarded:							
(e) AO4	Makes relevant but limited judgements on own work using appropriate language and terminology, with limited reference to the opinions of others.	0-6	Makes evaluative judgements on own work in detail and with illustrative examples, using clear language and correct terminology, taking into account a range of opinions of others.	7-9	Critically evaluates own work with full and well-supported comments and analysis of well-chosen illustration, communicating fluently and confidently, using accurate terminology and making positive critical use of a wide range of opinions of others.	10-12	
Comments/evidence locations/justification for mark awarded:							

Assessor's signature: **Date of unit assessment:**

Total marks available for this unit 60

Total mark for student for this unit (transcribe this mark on to OPTEMS)

Appendix D: Assessment tracking sheets

AS GCE in Media: Communication and Production

Candidate number	Name	Unit 1 Mark and date achieved	Unit 2 Mark and date achieved	Unit 3 Mark and date achieved	Assessor's signature	Units sampled — internal standardiser's signature	Internal standardiser's comments

Signature of assessor: .....

Signature of internal standardiser: ..... Date: .....

A2 GCE in Media: Communication and Production

Candidate number	Name	Unit 4 Mark and date achieved	Unit 5 Mark and date achieved	Unit 6 Mark and date achieved	Assessor's signature	Units sampled — internal standardiser's signature	Internal standardiser's comments

Signature of assessor: .....

Signature of internal standardiser: ..... Date: .....

Appendix E: A guide to report writing

What is a report?

A report is a conventional method of presenting precise information. A report may be used to convey an assessment of any situation or the results from qualitative and quantitative data analysis. A report has clearly stated aims. It is tightly focused on the subject of the investigation. A really effective report will also be compelling and stimulating to read.

Producing a report

To help you to produce a report, four stages in the process have been identified for you to follow. This may help you to tackle key issues and understand the task set. These four stages are:

A Preparation

B Planning

C Writing

D Pre-submission editing.

A Preparation

The time spent at this stage of producing the report is vital. Careful preparation is an investment. It allows you to make the best use of time available. During this period you should decide **what** you are writing and **why**, before resolving **how** to write your report. You could also consider the title at this stage.

Establish the broad focus of your report first with reference to the brief (or specification) and assessment objectives. Undertake some individual background reading, using the suggested bibliography if one is given. Use the internet to look for more possibilities. This enables you to **define the subject and your aims more precisely**. If you are going to do some primary data collection it is best to make any appointments for people you need to see, and do an initial survey at this stage.

When you have completed your reading and feasibility study, review the key issues and research methods that will be used within your report. Make a note of them.

B Planning

Planning is essential. It saves time and promotes clarity in:

- collecting the information you require
- organising the material
- writing the report.

You will find it easier if you break the whole process down into a number of distinct tasks:

- data collection and analysis can be broken down either according to the source or the sub-section of the report
- similarly the writing process can be broken down — the writing of text into sub-sections, and the presentation into graphs and tables.

You will also be faced with a number of questions:

- what evidence is needed to meet the overall objective of the report?
- where is that evidence?
- how much evidence should be collected?
- how should the evidence be analysed?
- how should the evidence and the analysis be ordered for writing the report?

Attempting to deal with all these factors in a chaotic way leads to confusion and wasted effort. Therefore, after preparation you should begin to plan the data collection, analysis and writing process. **Good organisation is the key to success.**

Using the following sequence may help you to plan and to determine the method for writing your report:

- identify the sources of evidence (data/literature) and look for a range of views on the issue
- decide what is the most appropriate and relevant evidence to collect
- decide how you will present your findings, including the order in which they will be used to create a structure to the report — **the plan**
- identify likely figures — maps, tables, diagrams — and think how you can use them
- decide on the order of priority for each of the tasks
- draw up a realistic timetable for the completion of each task, including writing the draft of the report.

C Writing

There are three main factors to consider at this stage to give your report a sound framework, a clear style and an attractive appearance:

1 structure

2 language

3 presentation.

1 Structure

You need to give form and shape to your report. A basic structure helps the reader digest the report. It also helps you to write and organise your material logically. Your report should have the following:

- title page with abstract (or executive summary)
- contents page
- introduction and definition of the question or issue
- sources of research information used, methods of collection and analysis and their limitations
- your data
- analysis and interpretation
- evaluation and conclusion
- bibliography and appendices.

2 Language

First impressions count. It is unwise to put the reader off before they have even studied the report.

You are solely responsible for what you write and the words you choose to express your thoughts. Remember that although you might have an individual 'style' of expression, this does not excuse poor English. Your style will not necessarily be immediately apparent to the reader, but poorly expressed English will be. Your sentences must be grammatically correct, well punctuated and words must be spelt accurately.

Poor writing regularly indicates muddled ideas. You do not really know what you are saying until you put it into words that another person can easily understand. Remember you are writing to communicate, not to perplex or impress. Avoid jargon. Focus on the specific purpose of the report. Every part of the report should relate to it and this will help keep the report concise and coherent.

Accuracy is vital so always be precise. Ensure that you are using the correct words. Clarity is essential. Do not write phrases or sentences that may have more than one meaning. To avoid this you must know precisely what you want to say. Know the material you are trying to convey.

Keep sentences short and simple — long complex sentences slow the reader down and confuse and impede understanding. The same applies to paragraphs.

Bad punctuation will confuse the reader. Poor spelling automatically detracts from your work and will annoy the reader. Use a dictionary and you can also check the final document using a spell checker — but do not rely solely on that, as it will not, for example, correct 'witch' when you intended to write 'which', or 'their' when you intended 'there'. Remember also that your spell checker may use American spellings, and its dictionary may not include all the words you use in the report.

3 Presentation

Your report must look good in addition to reading well. Adequate headings and numbering make it easier for the reader to comprehend what you are saying. This stage of report writing requires the same level of care that went into composing the text. Do not be afraid to use bullet points to present arguments, but do not over-use them either.

The presentation of statistics is often more informative and eye-catching if they are shown visually by using, for example, tables or pie charts.

Layout is important. This is the relationship between print and space on the page. This applies whether it is handwritten or word processed. A crowded page with dense blocks of writing and little space looks unattractive and is off-putting.

Always ensure that there are:

- adequate margins
- either double or 1.5 spaced lines
- headings that stand out clearly from the page.

The following order for writing is suggested.

1 Analysis and interpretation

This is the section in which you present your findings. When you are writing this section all of your material should have been sorted, selected and arranged in note form. This section includes:

- the results of your analysis
- your interpretation of those results.

This section forms the basis for your conclusions. You should help the reader by ending each separate section with its own conclusion.

2 Methods

In this section you should discuss:

- the sources of evidence you have used and then possible bias
- how you have collected and analysed the evidence
- the limitations of the sources and methods of collection and analysis.

3 Conclusions

This section is a summary of all the major findings made at stages throughout the report. No new evidence should appear here. The conclusion considers the evidence presented in the main body, draws out the implications and brings it to one overall conclusion or an ordered series of final conclusions.

4 Introduction

It may seem odd to write the introduction after you have written the conclusion, but having written your findings and conclusions you should know more clearly what you want to introduce. The introduction is where you acquaint the reader with the purpose of the report and guide them through the structure of your report.

5 Appendices

This section is set aside for supplementary evidence not essential to the main findings, but which provides useful back-up support for your main arguments, eg a transcript of an interview or analysis of a complex set of statistics.

6 Bibliography

This section covers the books, internet sites and other sources which have been used in your research. It must include every reference mentioned in the text and be presented correctly.

7 Abstract or executive summary

This should be the last thing you write. You need to read through your report and develop a list of main points which outline the key issues of the report. This summary is then placed on the title page.

8 Contents and title pages

These are also placed at the beginning of the report but are created at the end of the writing process. On the contents page all the sections of the report should be listed in sequence with a page reference. The title page should include the title, which indicates the central theme of the report, the writer's name, the date of completion of the report, and the abstract (or executive summary).

D Pre-submission editing

Finally, it is important to read the draft through from start to finish before submission in order to edit and refine the report. It is easy when word processing — but take care when using cut-and-paste that you check the effect of moving a passage from one place to another, as it may affect what went before and what comes immediately after the passage you have moved.

As you read, mark the pages which will need attention later. Do not stop to deal with them now. You will need to get a feel of the overall structure and impact of the report first so your initial read through must be continuous. Put yourself in the reader's shoes and be highly critical of what you have written.

Proof reading is vital. Regardless of the time and effort put into writing the report, the required result will not be achieved without sufficient care devoted to proof reading. A poorly typed report, full of errors and inconsistencies in layout, has a damaging effect regardless of the quality of the content.

Check the following:

- grammar, punctuation and spelling
- whether you can express yourself in a better way — if so change the sentence or the paragraph
- that the structure is the most suitable one to present your material, ideas and arguments
- that each paragraph is structured well — make sure that every idea or piece of information has a separate paragraph
- that all the references in the text are included in the bibliography with full details
- that the report fulfils the stated aims and assessment objectives
- that your argument is watertight and easy to follow and that your conclusion follows from the analysis
- that your abstract (executive summary) conveys the key points of the report
- that the layout and general appearance of the document are clear and tidy.

Appendix F: Induction session

Introduction

The aim of this induction session is to introduce you to some of the words that you will commonly see within the GCE assessment grids and within the activities that you are given. It is also a team-building exercise, as you will work with other members of your course to discuss results and produce a final answer chart, which you as a team will discuss with your teacher.

Task

- Work in pairs.
- Look at the list of words given on the accompanying sheet and the definitions which follow the list.

  You must decide together which word goes with which definition.

  In the box beside a definition place the word that you believe matches up to that definition.

  The words are to be placed in a box only once and there is to be only one word chosen per box. The first definition has been completed for you and matched with the word 'explain'.

  A help sheet is attached to this activity for you to use. Dictionaries are also available if you require them.

  You will be given 15–20 minutes to complete this task.
- When you have completed this you will be placed into teams (teacher to decide) where you will compare your answers and produce an overall chart of results, as decided upon by your team.

  You will be given 15–20 minutes to complete this task.
- Finally the teams will discuss their results with the teacher and be given the correct answers.

  This will take 15–20 minutes to complete.

Activity sheet

Words

Identify	Describe	Evaluate	Discuss
Justify	Explain	Evaluate critically	Contrast
Analyse	Compare	Summarise	Interpret
Investigate/explore			

Definitions

Definition	Word
To give reasons for something done, such as why a particular method was chosen, or a particular procedure undertaken.	**Explain**
To examine minutely, breaking down into component parts and carrying out tasks which enable results to be interpreted, and findings presented.	
To examine a subject from all angles.	
To show the similarities and differences, or advantages and disadvantages, between two or more things. Additionally, this may be extended by bringing together the findings in a description.	
Determine the amount, value or significance of by careful appraisal and study and including precise and detailed information, looking at alternatives and the strengths and weaknesses of each if they were applied in the same situation.	
To select and list item(s) as appropriate from information given or collected by the student.	
To clarify why a particular course of action was taken because of key reasons that were considered right at the time.	
To put forward both sides of an argument through discussion or in writing.	
Show the differences between two or more things.	
To bring together all the main points of a subject.	
To paint a picture in words.	
To carry out a review of activities or results in order to judge whether they meet what was intended at the beginning and from this making proposals for improvements.	
To define the meaning of.	

Teacher's copy (including answers)

Definition	Word
To give reasons for something done, such as why a particular method was chosen, or a particular procedure undertaken.	**EXPLAIN**
To examine minutely, breaking down into component parts and carrying out tasks which enable results to be interpreted, and findings presented.	**ANALYSE**
To examine a subject from all angles.	**INVESTIGATE/EXPLORE**
To show the similarities and differences, or advantages and disadvantages, between two or more things. Additionally, this may be extended by bringing together the findings in a description.	**COMPARE**
Determine the amount, value or significance of by careful appraisal and study and including precise and detailed information, looking at alternatives and the strengths and weaknesses of each if they were applied in the same situation.	**EVALUATE CRITICALLY**
To select and list item(s) as appropriate from information given or collected by the student.	**IDENTIFY**
To clarify why a particular course of action was taken because of key reasons that were considered right at the time.	**JUSTIFY**
To put forward both sides of an argument through discussion or in writing.	**DISCUSS**
Show the differences between two or more things.	**CONTRAST**
To bring together all the main points of a subject.	**SUMMARISE**
To paint a picture in words.	**DESCRIBE**
To carry out a review of activities or results in order to judge whether they meet what was intended at the beginning and from this making proposals for improvements.	**EVALUATE**
To define the meaning of.	**INTERPRET**

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