

Cambridge TECHNICALS LEVEL 3

DIGITAL MEDIA

Cambridge
TECHNICALS
2016

Unit 5

TV and short film production

Y/507/6391

Guided learning hours: 60

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Essential resources required for this unit: HD Promsumer/DSLR camera, lighting equipment (e.g. on camera, studio), microphones and rig (e.g. shotgun/lapel/boom/deadcat), post-production software (e.g. Adobe Premiere, Final Cut Pro, Adobe After Effects, Avid)

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

TV and Film are two of the biggest media industries in the world. To work in these industries you will need to understand all aspects of the production process.

By completing this unit you will apply your knowledge of pre-production to generate materials for a short film or TV programme. This will not only allow you to build on skills of producing a proposal, storyboarding and scripting but will also give you the opportunity to work as part of a team and specialise in a particular production role. You will edit footage in post-production and have the opportunity to apply special and visual effects in order to create a short film or TV programme for a specific purpose and audience. You will then go through the process of presenting your work as a screen test to a focus group or specific audience. You will evaluate your production through analysis of feedback which will give you the opportunity to reflect on your work and identify areas for your development and improvement.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

Anything which follows an i.e. details what must be taught as part of that area of content Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
<p>1. Be able to create pre-production materials for an extract for an original TV programme or short film</p>	<p>1.1 creation of a written proposal/treatment, i.e.</p> <ul style="list-style-type: none"> • outline of purpose or concept/plot • target audience and scheduling/distribution • genre and theme • setting and locations (e.g. where you are filming) studio based, indoor/outdoor • personnel and job roles (e.g. actors, production team) • equipment (e.g. camera, sound and lighting requirements) • budget (e.g. funding, resource expenses, professional rates) • legal and ethical (e.g. British Board of Film Classification (BBFC), Ofcom guidelines, use of intellectual property) <p>1.2 creation of a screenplay/script, i.e.</p> <ul style="list-style-type: none"> • use of industry formats (e.g. capitalisation, indentation, stage directions, sound effects, intonation, voice over, editing) <p>1.3 creation of a storyboard/animatic, i.e.</p> <ul style="list-style-type: none"> • scene content (e.g. drawn and written direction) • shot type annotations • camera movement annotations • key props/locations • key sound (e.g. diegetic sound effects, non-diegetic music) <p>1.4 creation of pre-production documentation, i.e.</p> <ul style="list-style-type: none"> • work plans/production schedules (e.g. that shows weekly/daily activities and milestones, timings and contingency plans) • call sheets for production team (e.g. that outline equipment needed for all locations) • recce/risk assessment of locations and use of equipment (e.g. potential health and safety hazards)

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
<p>2. Be able to record production materials for an extract for an original TV programme or short film</p>	<p>2.1 use production equipment, i.e.</p> <ul style="list-style-type: none"> • use the pre-production material including script, production schedule and storyboards • set up and operate camera and lighting equipment for given purpose (e.g. television studio set up is different to on location filming, use of tripods, dollies, sliders, jibs) • film takes of the production according to genre conventions and regulatory guidelines (e.g. for a television studio setting coverage includes a range of close ups, wide shots, medium shots, watershed/certification considerations followed) • set up and operate sound equipment for given purpose (e.g. headphones, on camera microphones, booms and deadcats, lapel mics, record foley and wild track) <p>2.2 health and safety, i.e.</p> <ul style="list-style-type: none"> • recce/risk assessment of locations and use of equipment (e.g. potential health and safety hazards) using industry standard documentation <p>2.3 logging rushes, i.e.</p> <ul style="list-style-type: none"> • log time coded rushes from coverage/takes from each camera • evaluate suitability of coverage during playback • make relevant post-production notes (e.g. SFX, continuity and non-continuity techniques)
<p>3. Be able to edit materials in post-production to create an extract for an original TV programme or short film</p>	<p>3.1 how to import footage, i.e.</p> <ul style="list-style-type: none"> • set up project in post-production software with properties that will create an export of suitable quality for television and film distribution (e.g. 1080p (50i) 25 fps preset in Adobe Premiere or Final Cut) • import footage checking settings are suitable and compatible for project properties (e.g. change sequence settings of footage), setting up an appropriate project folder in a suitable location • rename footage and create a series of rushes <p>3.2 how to create an offline edit, i.e.</p> <ul style="list-style-type: none"> • create a basic edit decision list • use post-production software tools to create an offline edit (e.g. all footage in order, without SFX or sound) • create a full edit log to share with production team (e.g. either by XML export in software or paper based logging) • rename footage and create a series of rushes <p>3.3 how to add visual effects, i.e.</p> <ul style="list-style-type: none"> • use post-production software to apply titles and graphics and special effects to the offline edit (e.g. use of Adobe After Effects, lighting effects, colour control, brightness and contrast, transitions, titles and credits, logos)

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
	<p>3.4 how to apply sound editing techniques, i.e.</p> <ul style="list-style-type: none"> • apply necessary sound effects to the edit tracks • use appropriate software to control audio levels (e.g. Adobe Audition may be necessary to manipulate background levels) • apply soundtrack or incidental music to the online edit (e.g. use of music to enhance intended purpose and meaning) <p>3.5 how to export the final edit, i.e.</p> <ul style="list-style-type: none"> • export the final edit in an appropriate format (e.g. choose the correct size and format for distribution (e.g. H.264 and MP4 for high quality online distribution))
<p>4. Be able to present the extract to gather and evaluate audience feedback</p>	<p>4.1 how to present the final extract, i.e.</p> <ul style="list-style-type: none"> • via a group presentation to client or small focus groups • conduct a short screen test to gain feedback to assess fitness for purpose and quality <p>4.2 how to evaluate audience feedback, i.e.</p> <ul style="list-style-type: none"> • assess strengths and weaknesses of the production (e.g. quality, meeting audience needs, following generic conventions of in terms of technical production codes)

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Be able to create pre-production materials for an extract for an original TV programme or short film	<p>P1*: Create pre-production materials for an original TV programme or short film, in a chosen genre</p> <p>(*Synoptic assessment from Unit 2 Pre-production and planning)</p>		
2. Be able to record production materials for an extract for an original TV programme or short film	<p>P2*: Setup equipment and record production materials for use in an original TV programme or short film</p> <p>(*Synoptic assessment from Unit 3 Create a media product)</p>	<p>M1: Apply the codes and conventions for the chosen genre in the materials recorded</p>	<p>D1: Explain how meaning was created within the materials created</p>
3. Be able to edit materials in post-production to create an extract for an original TV programme or short film	<p>P3: Create the extract for an original TV programme or short film by applying post-production and editing techniques</p>	<p>M2: Apply video effects and titles and graphics to the materials</p>	<p>D2: Demonstrate control of the audio tracks in the editing of the materials</p>
4. Be able to present the extract to gather and evaluate audience feedback	<p>P4: Present the exported extract to an audience, obtaining feedback</p>	<p>M3*: Evaluate feedback from the audience, identifying strengths and weaknesses</p> <p>(*Synoptic assessment from Unit 1 Media products and audiences)</p>	

*SYNOPTIC ASSESSMENT

When learners are taking an assessment task, or series of tasks, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We've identified those opportunities in the grading criteria (shown with an asterisk). Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply where we have placed an asterisk.

ASSESSMENT GUIDANCE

LO1 Be able to create pre-production materials for an extract for an original TV programme or short film

P1: Learners are required to produce full preproduction materials for their product and include a pitch document that includes a working title, an identified target audience with evidence, research into genre and the conventions of that genre, budget, and the BBFC rating/justification for scheduling. This can be in the form of a treatment or proposal using industry standard documentation. The screenplay/draft scripts should be correctly formatted. This should also include industry standard storyboards and can use photographs or hand drawings but they must outline the shot name, sound and editing technique between each shot. Evidence could be produced in the form of a formal word-processed document, presentation or hand-drafted documentation with supporting notes/documentation. Learners are also required to produce a production schedule, which should include pictures of filming locations that outline camera positions, recce information, risk assessment including identified hazards and appropriate solutions, type of lighting and cameras to be used, day-to-day call sheets with timings, contingency plans, details of which crew and actors are required on set/location at what times and an indication of scene to be filmed. Evidence could be produced in the form of a formal word-processed document, schedule, presentation or hand-drafted documentation with supporting notes/documentation.

LO2 Be able to record production materials for an extract for an original TV programme or short film

- P2:** Learners should operate the camera under direction to produce the film footage, operate sound equipment and check sound using headphones during production. Learners should make notes with reference to the storyboard, suggesting changes using the preproduction material as reference to the production process and work within the scope of the risk assessment and health and safety guidelines. Evidence should include the directing of cast and crew and come in the form of the rushes/teacher witness statements.
- M1:** Learners should use their rushes to demonstrate how generic conventions have been met. Learners will complete a short evaluation/analysis of their rushes to demonstrate their understanding, and use of research undertaken, of real media products in the genre in which they have been working (e.g. if they are working on a social realist text does it conform to Warp or BBC productions?). Evidence could be in the form of digital content; the evaluation could be a formal written report, or slide show.
- D1:** Learners should complete a short textual analysis of their work to discuss how they have created meaning. Their analysis will draw on skills acquired in Unit 1 whereby understanding of production techniques, codes and conventions will allow them to fully demonstrate their understanding of how their product is fit for purpose and creates meaning for an audience. The final analysis should include semiotic terminology (denotes/connotes) and production terminology (e.g. mise-en-scène, editing terms). The evidence could be a written report, slide presentation, information sheets, audio-visual material or a fact file with illustrations and potential digital files.

LO3 Be able to edit materials in post-production to create an extract for an original TV programme or short film

- P3:** Learners should produce an off-line edit by placing a selection of shots into the sequence, in order, without applying effects; make notes with reference to the storyboard and suggest changes. This will be the evidence that demonstrates basic understanding of sequential editing and non-continuity/continuity techniques.
- M2:** Learners should apply visual effects (e.g. filters, colour correction, chromakey manipulation, pre-set explosions). This will also include applying basic transitions, (e.g. wipes, cross dissolves, fades, titles, credits, spinning graphics, rolling credits). Evidence should include edits with screen grabs that clearly record and identify time code and description of all shots, show selection of appropriate footage from the log; edit decision list can be paper-based or a formal word-processed document or presentation with supporting notes/documentation. The evidence will be the final edit demonstrating learners' ability to use post-production special effects.
- D2:** Learners will demonstrate their ability to control the audio tracks of the final edit. The quality of the audio will have been checked and manipulated to ensure the output is fully fit for purpose. Audio-editing techniques will include audio dubbing, checking audio levels, applying wild tracks and making corrections where necessary, applying audio/sound effects (e.g. reverbs, thunder, gun shots) and applying a soundtrack to visuals. Understanding of diegetic and non-diegetic techniques and controlling these to create meaning will be fully evident. The editing of the audio can be completed in the visual-editing software or enhanced in an audio editor such as Adobe Audition.

LO4 Be able to present the extract to gather and evaluate audience feedback

- P4:** Learners should present their recorded section of the planned TV programme or short film and obtain audience feedback. This screen test could be done as a presentation to a focus group or to an industry professional/s. Learners will devise a series of questions that will enable them to gain feedback on the quality of their final production. Evidence for this will be a video of the screen test session to an audience/teacher witness statement.
- M3:** Learners will complete a written/audio report on the feedback they have received and they will suggest areas for improvement to the piece/their own learning. Key strengths and weaknesses will be outlined. The report will also discuss any development the learner needs to complete to address weaknesses/improvements. Evidence could be in the form of a formal report or presentation.

Feedback to learners: you can discuss work-in-progress towards summative assessment with learners to make sure it's being done in a planned and timely manner. It also provides an opportunity for you to check the authenticity of the work. You must intervene if you feel there's a health and safety risk.

Learners should use their own words when producing evidence of their knowledge and understanding. When learners use their own words it reduces the possibility of learners' work being identified as plagiarised. If a learner does use someone else's words and ideas in their work, they must acknowledge it, and this is done through referencing. Just quoting and referencing someone else's work will not show that the learner knows or understands it. It has to be clear in the work how the learner is using the material they have referenced **to inform their** thoughts, ideas or conclusions.

For more information about internal assessment, including feedback, authentication and plagiarism, see the centre handbook. Information about how to reference is in the *OCR Guide to Referencing* available on our website: <http://www.ocr.org.uk/i-want-to/skills-guides/>.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma, Diploma and Extended Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one or more of the elements of the mandatory content. This unit is mandatory in the Moving Image and Audio Production and Digital Media Practitioner for Product Development specialist pathway.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification.	Centres could contact a local TV station or film production company in their area for work-experience or work-placements, for learners to be able to experience or observe live shoots. (This may require up to six months' notice by the centre.)
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	Learners could be set a brief by practitioners from creative media or TV producer (e.g. The Rural Media Company, Gabrielle Media Services) in order to utilise and practise required skills.
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	A local community TV Station could assist learners in understanding how TV programmes are produced. A local film production company or film director could also assist learners in understanding how to prepare and produce short films. Centres could invite guest speakers through the BFI or a local film production company to lecture on the required learning.
4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	A local TV or film producer could assess a storyboard or production produced by the candidate.

To find out more

ocr.org.uk/digitalmedia

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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