



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

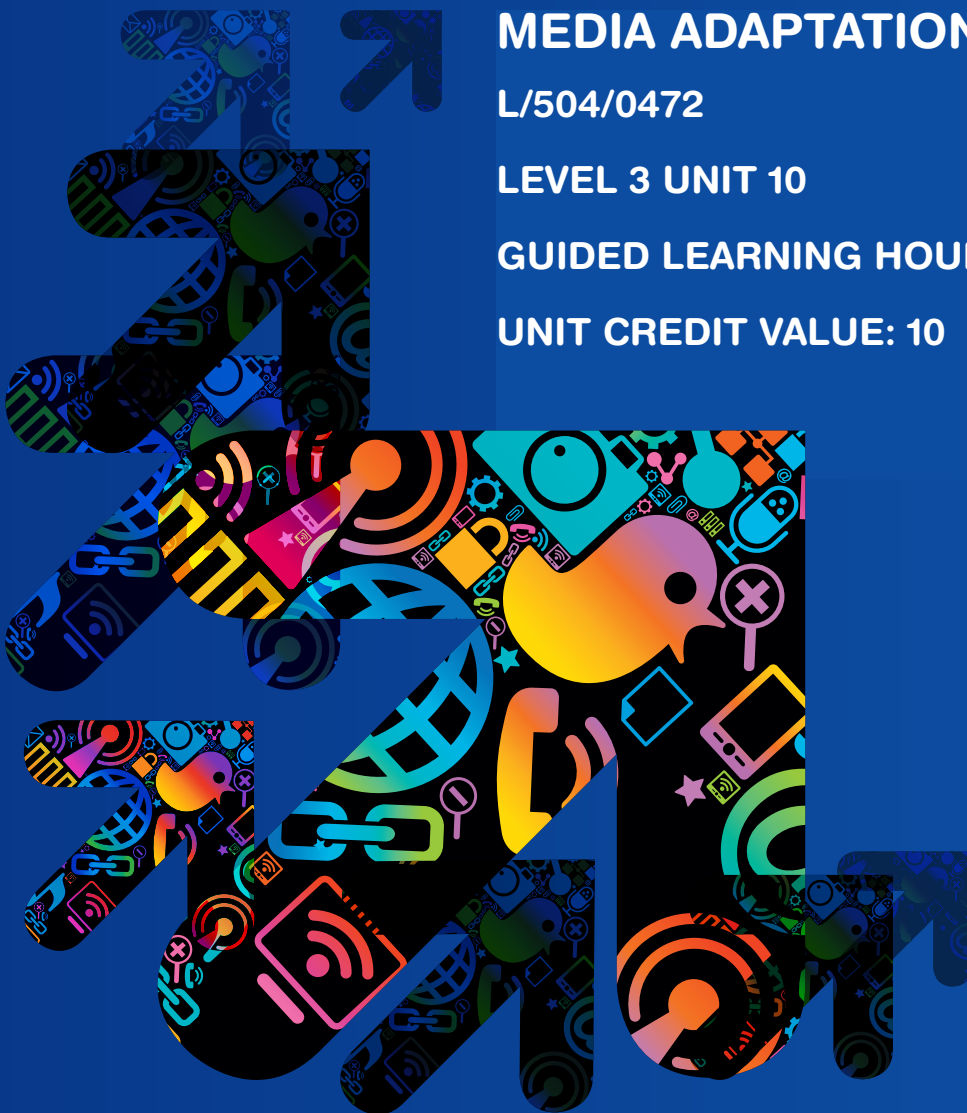
MEDIA ADAPTATIONS

L/504/0472

LEVEL 3 UNIT 10

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



MEDIA ADAPTATIONS

L/504/0472

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand adaptations of media products. Learners will develop one idea for an adaptation into a treatment or proposal, and then produce a storyboard for it. They will also pitch a developed idea to a potential investor, and gain their feedback about the feasibility of the idea pitched.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand pre-existing products are adapted for use in different media formats	P1 Learners investigate a range of media industry adaptations of pre-existing products, including: a) original product compared to its adaptation b) success of adaptation c) legal/ethical issues		
	P2 Learners explore possible adaptation ideas for an existing creative product, including: a) suitability for new medium b) possible constraints and/or opportunities c) target audience		
2 Be able to develop a treatment or proposal, and storyboard for an adaptation idea	P3 Learners develop one adaptation idea into a treatment or proposal	M1 The idea chosen for development by learners is fit for purpose and is suitable to the needs of the target audience and the proposed new medium. Consideration is given to any possible constraints or opportunities that a new medium may create	
	P4 Learners produce a competent storyboard, with a minimum of 24-panels, that contains relevant production details for their adaptation idea	M2 Learners demonstrate proficient pre-production skills to produce a well-structured storyboard	D1 Learners produce panels that are generally of a high technical standard and quality. Their finished panels illustrate the intentions of the adaptation effectively
3 Be able to pitch a developed adaptation idea for feedback	P5 Learners pitch their developed adaptation idea to a potential investor for feedback, including: a) information about the creative product the adaptation is based on b) the treatment or proposal they developed for their idea c) the storyboard they produced for their idea d) information on feasibility of possible adaptation		
4 Be able to use their review of feedback gained to refine a planned adaptation idea	P6 Learners review feedback gained from the potential investor	M3 Learners make purposeful and relevant changes to their treatment or proposal based on the potential investor's feedback	D2 Learners make purposeful and relevant changes to their storyboard based on the potential investor's feedback

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

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 to their work though these do not need to be the same ones specified in the unit content.

Understand pre-existing products are adapted for use in different media formats

For example:

- original products that have been adapted into new media products (e.g. a computer game that has been adapted for film, a book that has been adapted for television), changes in style, genre, form
- adaptation versus original product, popularity with audience, reviews, financial success
- author's/owner's permission for adaptation, creative control, accurate portrayals, copyright, royalties, intellectual property rights.

Take a creative product that you have made in another unit of this qualification or a pre-existing creative product, and explore possible ideas for adaptations of it, for example:

- what is the most suitable medium to adapt your idea, consider feasibility of adaptation (e.g. budget, locations, number of characters etc.)
- **technological limitations** (e.g. for creating imaginary worlds), main facts of historical events/true life events (e.g. specific locations, timeline, main protagonists), budget
- **new opportunities** use of new technology/effects, new possible interpretations of creative product or part of it, new characters/characterisation, additional storylines etc.
- by age, gender, interests, spending power, lifestyle.

Creative products could include media products such as films, games, animations, magazines, comics, graphic novels etc. but may also include other creative works such as books, poems, plays, song lyrics, visual arts etc.

Be able to develop a treatment or proposal, and storyboard for an adaptation idea

Consider synergy and intertextuality when developing the idea for your adaptation. The treatment or proposal should be relevant to the media product that the idea is being developed for. For example if the idea is for a film, the treatment may contain medium, running time, synopsis, key scenes etc.

Constraints may involve issues of copyright, resources, time, budget, location, materials etc.

For example:

series of panels that outline the sequence of the scenes, including sound, sound effects, visual/special effects etc.

Be able to pitch a developed adaptation idea for feedback

Investor could be tutor acting in role.

Pitch could take the form of a PowerPoint presentation, report etc.

Feedback should take the form of a written report, written or verbal response, recorded in an audio/audio-visual format (supported with a witness statement.)

Be able to use their review of feedback gained to refine a planned adaptation idea

Investor could be tutor acting in role.

For example, for your review consider:

- have needs/expectations been met for investor/target audience
- investor likes/dislikes
- is the content of the planned product correct (based on form and style)
- is the planned adaptation feasible.

For example, revisions might include:

- revisions to character outlines
- addition of soundtrack to storyboard.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit, for instance units 11, 16, 17, 32, 40, 41, 42, 43, 60, 61, 64, 65.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with the other practical production units.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1: Adaptations for media products usually come from various sources so learners should be encouraged to look at a range of ideas across genres and media before they embark on their own personal studies. It might be useful for learners to include ideas that have been developed or produced across a range of media, for instance *Lord of the Rings*, which has been adapted from a book into a graphic novel, a film, computer game, animated film and a radio dramatisation. It would be useful to organise guest speakers to visit the centre, and to arrange for learners to visit the cinema, look at the original text, visit the theatre, galleries and/or exhibitions, view DVDs or listen to audio products when exploring a range of professional products as an integral part of a case studies approach to teaching the unit. Suggested evidence could include a log, written records, blog or audiovisual commentary.

Learners should approach these investigations with a view to understanding how they would approach their own

adaptation. Learners may wish to use some of this evidence in their pitch.

P2: Learners can use any product they have made in either the optional or mandatory units, however learners should endeavour to use a different medium to the one in which they produced the original product, i.e. if they have produced a graphic novel in unit 22, they should now look to adapting this into a film for example. Alternatively learners could use a variety of existing stimulus produced by other creative practitioners, such as books, films, artwork, poems, music, lyrics etc. If learners select a stimulus which has already been adapted they will need to consider how their adaptation will differ from the existing adaptation/s of the original stimulus. It is suggested that learners could be encouraged where possible to discuss their ideas in a teacher led class discussion and that learners should record their ideas as evidence of their work. At this stage learners should try to generate a range of ideas and not restrict the possibilities based on their investigations of existing media products in P1. Suggested evidence could be produced as mood boards, spider diagrams, sketches or a written synopsis of their ideas.

P3/M1: It is important, wherever possible, that learners should use industry standard formats, so it may be helpful for learners to look at professional proposals or treatments, through visits to relevant organisations or alternatively for guest speakers to visit the centre to provide advice and guidance.

Learners aiming for the higher grades should demonstrate a clear understanding of the purpose of the adaptation and how it will meet the needs of the target audience, for instance Shakespearean texts have been adapted into films, which have resonance for their target audience within that generation i.e. *West Side Story*, Baz Luhrmann's *Romeo + Juliet*, so camera techniques, editing and mise en scene etc. are selected to appeal to the target audience. Learners should also consider the platform medium in which the adaptation is to be produced. When learners are considering restraints copyright and ownership could potentially be an issue when generating ideas for an original stimulus, issues regarding copyright are the responsibility of the centre particularly if learners propose to produce this in another practical unit. Learners need to consider the availability of resources if considering developing this idea to realisation in a practical unit.

P4/M2/D1: Learners should be encouraged to produce an industry standard storyboard, the emphasis should not be on the quality of drawings, but on learners demonstrating their understanding of the technical requirements of constructing a storyboard. The storyboard should clearly demonstrate how the learner has approached the adaptation and demonstrate their intentions for the adaptation i.e. their selection of mise en scene, imagery, characterisation and the form and style of the adaptation. It may be possible to start with an audiovisual product and to adapt that into a print product such as a graphic novel.

P5: When presenting their idea and planning material e.g., treatment, proposal and storyboard and any other supporting material to the potential investor or teacher in the role of the potential investor learners should provide a verbal introduction to the presentation of their final idea, which could be a formal or informal presentation. Learners should consider the layout of the room, appropriate use of equipment, which should be tested to ensure that it is functioning properly in advance of the presentation. If working as a group it is important that learners can demonstrate their contribution to this process, which could take the form of a witness statement from the investor or teacher in role. The presentation could take the form of a slide show, portfolio of evidence in conjunction with a verbal presentation. It is suggested some form of visual (i.e. photographs) or audio/visual recording of the presentation are produced by the learner or the centre. Learners should endeavour to pose probing questions about their product when seeking feedback. Evidence of feedback could take the form of written or verbal feedback, it is suggested that if the feedback is in verbal form the learner makes some form of audio or audio/visual recording of the feedback. Some suggested ways of recording feedback include a completed questionnaire, an audio/visual or audio recording of the feedback. Learners' work should be supported by a witness statement from the investor or the teacher in role as the investor.

P6/M4/D2: Learners should review their adaptation based on the feedback gained. They should consider the potential success of the product, the products strengths and weaknesses, consider any constraints they have thought of themselves or gained through feedback and whether their idea will appeal to their target audience. Learners could produce a written report, slideshow presentation, audio/ audio-visual recording, blog containing relevant information i.e. evaluative graphs and comments. Learners should make

relevant and purposeful changes to the proposal, treatment, storyboard which is based on the feedback gained which may include changes or additions to dialogue, action, narrative etc.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Seger, L (1992)	<i>The Art of Adaptation: Turning Fact and Fiction into Film</i> Henry Holt & Company
Hutcheon, L (2006)	<i>A Theory of Adaptation</i> Routledge (1st edition)
Geraghty, C (2007)	<i>Now a Major Motion Picture: Film Adaptations of Literature and Drama</i> Rowman & Littlefield Publishers
Leitch, T (2009)	<i>Film Adaptation and its Discontents: From "Gone with the Wind" to "The Passion of the Christ"</i> The John Hopkins University Press

Websites

www.redstorm.com

www.clancyfaq.com

www.screenonline.org.uk/tv/id/1052941/index.html

www.bfi.org.uk

www.channel4.com/learning/main/netnotes/seriesid255.htm

LINKS TO NOS

Skillset - Production Film and TV (2005)

- P1** Contribute ideas for productions
- P3** Prepare a budget for the production

Skillset - Production Design (2003)

- PD5** Communicate the visualisation of the production
- PD7** Design and produce presentations using information technology



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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