

BTEC Tech Award in CREATIVE MEDIA PRODUCTION

Component 2

Developing Digital Media
Production Skills
(Publishing)

Blended Learning

Assignment Brief

Qualification	BTEC Level 1 / Level 2 Tech Award in Creative Media Production		
Component	COMPONENT 2: DEVELOPING MEDIA PRODUCTS		
Learning Aims	A- <i>Develop</i> media production skills and techniques	B- <i>Apply</i> media production skills and techniques	C- <i>Review</i> own progress and development of skills and practices
Assignment Title	'TeenScene' - Re-Imagining existing products for a new audience.		
Assessor	Miss Francis		
Dates	Issue Date:	Deadline Date:	

THE BRIEF

Are you the next new talented media producer?

TeenScene Media are running a competition to discover the next generation of talented teenage media producers.

You will need to prove you are able to experiment with a wide range of media skills and techniques, and to apply these to 're-imagine' an existing media magazine for a new teenage audience.

To show off your new skills you will select an existing media product and update it for a new teen audience. Could you reproduce a version of an existing fashion magazine or film magazine, but aimed at teenagers? It's up to you!

BTEC Level 1 / 2 Tech Award in Creative Media Production

Component 2 – Developing Media Production Skills.

GOB (Glimpse of Brilliance) Portfolio tasks:

Your portfolio should show the journey from your first ideas to your final product, with all the reflection and evaluation you have done and the subsequent changes you have made. It should read as an ongoing record of everything you have thought, tried and come up with from conception to realisation. This should include **all** the following tasks, but won't only include these tasks.

Deadline for Completed Portfolio (tasks 1-10):

Deadline for Final Product and Evaluation:

<u>Minimum requirement portfolio tasks</u>	<u>Complete? ✓ & date</u>	<u>Target</u>
<p>NB: all pages should be single-sided</p> <ol style="list-style-type: none"> 1. a. Detailed analyses of existing products, identifying representation, codes and conventions, target audience and institutions. 1x front cover, 1 x double page spread and 1 x contents page. b. Reflections on existing product analysis, identifying the implications for your product: how will you use these ideas in your own planning/product? <ol style="list-style-type: none"> 2. a. Model map or labelled mock-up of all the conventions of your text type, using terminology. 		

<p>b. Reflections on model map, identifying the implications for your product: which codes and cons will you follow? Which will you subvert?</p>		
<p>3a. Produce a detailed mood board exploring the features of the magazine you are going to re-design. This could include images, colour palettes, layout and fonts.</p> <p>b. Write a reflection identifying how your initial idea mood board will have an impact on your own product. What codes and conventions will you follow? Which will you subvert/challenge?</p>		
<p>4a. Target Audience mind map: Apply Young and Rubicam/VaLs/Mosaic/UGT audience profiling theories, deciding which specific group you are aiming for.</p> <p>b. Typical Audience member: create a profile of an individual person in your target audience.</p> <p>c. Identify the implications of your audience targeting for your product. What techniques will you use to reach him/her? How have your plans changed since deciding your audience?</p>		
<p>5. a. Design a questionnaire and sample 5-10 members of your target audience. Show an examples of a completed questionnaire by one of your target audience member: between 10-20 questions to identify the needs and desires of your target audience.</p> <p>b. Questionnaire analysis: A minimum of 10 pie charts, bar graphs etc., which reflect on your research & identify the implications for your product. How have your plans changed since surveying your audience?</p>		

<p>6. a Produce a document demonstrating excellent research and understanding of house styles (linking to your genre). Annotate your work exploring ideas that have inspired your own ideas.</p> <p>b. Provide example mock-ups of how you have been inspired? Could be colour palettes/ fonts/ image/ camera angles?</p>		
<p>7. a Initial planning development: Show evidence of extensive planning, ensuring you link all ideas to your target audience. This includes: (1 portfolio page per item).</p> <ul style="list-style-type: none"> - Article writing - Thumbnail creations - Colour Palette designs - Logo creations - Masthead and typography - Camera angles - Cover lines - Initial step-by-step image manipulations on Photoshop. - Photography/ location shoots - Model Contracts 		
<p>b. For every pre-production task write a reflection indicating (Which are the most effective choices? Explain in a reflective paragraph.)</p>		
<p>8. a Draft mock-ups: A minimum of one page per product you are designing. These are block mock ups, which give you a rough idea of what your cover, contents page and double page spread will look like.</p> <p>b. Why have you made these choices? Explain in a reflective paragraph, linking to audience.</p>		
<p>9a. Annotated visual log of pre-production, production and post-production processes.</p>		

b. Detailed notes on any major decisions you make.	
9. a Final planning: A neat design of your final magazine cover, final contents and final double page spread. These should be detailed and represent what your final product will look like. b. Why have you made these choices? Explain in a reflective paragraph, linking to audience.	
10.a Complete a annotated visual log of pre-production, production and post-production work processes. This could include: annotated screenshots, annotated drafts/prototypes. b. Write a detailed reflection linking to target audiences.	

Once your portfolio is complete, you will need to produce:

<p>The final piece</p> <p>Your realistic finished product, created to show your technical skill, scaled to and printed in colour on A4.</p>	
<p>The Evaluation</p> <p>Building on your annotated log, you must provide a report that assesses the finished work and the processes you used.</p> <p>This should include:</p> <ul style="list-style-type: none"> <input type="checkbox"/> your development of your skills and techniques <input type="checkbox"/> how you applied your skills and techniques through pre-production, production and postproduction processes and practices <input type="checkbox"/> how you made changes in response to audience/user feedback <input type="checkbox"/> the strengths and areas for development in the work and in your practices <input type="checkbox"/> Actions and targets for future development. <p>You should make comparisons between the way you worked and professional working practice.</p> <ul style="list-style-type: none"> <input type="checkbox"/> You must present your report to a high standard using media terminology accurately. 	

Assignment Breakdown

TASK 1

You must build a portfolio showing you development of media production skills and techniques in the publishing sector.

The portfolio must show how you have creatively experimented to develop effective skills in the following areas.

Pre-Production- producing detailed planning for the visual style, content and structure of a media product. This could include development of visual styles, layouts, treatments, etc.

Production- demonstrating a wide range of skills and techniques for creating content for media products. This could include shooting photographs in different conditions with consideration of the composition and lighting, writing content for magazine pages and creating graphics.

Post Production- demonstrating how you have skilfully and creatively experimented with production and post-production skills to combine and refine content. This could include editing, adding effects, combining content into finished published or interactive products, etc.

Throughout all stages of production you should reflect on the key elements for each sector:

- layout and design
- typography
- photographic techniques
- image editing techniques

Checklist of Evidence Required:

Evidence could include: (See checklist on page 3 to guide you).

- record of activities undertaken
- evidence of the skills and techniques, e.g. annotated screen shots, narrated screen recordings, annotated drafts/prototypes
- the practical work
- Teacher observation.

Criteria

Criteria reference	To achieve the criteria you must show that you are able to:
Level 2 Distinction (2/A.2D1)	Demonstrate comprehensive development of media production skills and techniques, through creative experimental practical work.
Level 2 Merit (2/A.2M1)	Demonstrate effective development of media production skills and techniques through focused experimental practical work.
Level 2 Pass (2/A.2P1)	Demonstrate appropriate development of media production skills and techniques through relevant experimental practical work

Assignment Breakdown

TASK 2

You must select a front cover, inside double page spread and contents page from a magazine to update and 're-imagine', recreating it so it is still recognisable but made more up-to-date for a new teen audience.

You must individually create visual pre-production documents to show how you are going to rework the product, e.g. a mood board, thumbnails, graphics, text drafts or draft layout. You should then discuss these ideas with others and refine them to create finished visual plans.

Using this planning you should work individually to create the content you need e.g. taking photographs, creating graphics, etc. You should save the content you produce in appropriate formats to be included in the final product.

You must then individually experiment with post-production skills and techniques to edit together your content and produce your final cover and inside page. The final product must be effective in terms of its design. When complete you must export your product appropriately.

Checklist of Evidence Required:

Evidence could include: (See checklist on page 3 to guide you).

- Annotated visual log of pre-production, production and post-production processes.
- The finished practical work.
- Teacher observation.

Criteria

Criteria reference	To achieve the criteria you must show that you are able to:
Level 2 Distinction (2/A.2D1)	Demonstrate imaginative application of pre-production, production and post-production skills and techniques when reworking aspects of an existing media product leading to creative outcomes.
Level 2 Merit (2/A.2M1)	Demonstrate effective application of preproduction, production and post-production skills and techniques when reworking aspects of an existing media product leading to effective outcomes.
Level 2 Pass (2/A.2P1)	Demonstrate relevant application of preproduction skills and techniques when reworking aspects of an existing media product leading to appropriate outcomes.

Assignment Breakdown

TASK 3

Building on your annotated log, you must provide a report that assesses the finished work and the processes you used.

This should include:

- your development of your skills and techniques
- how you applied your skills and techniques through pre-production, production and postproduction processes and practices
- how you made changes in response to audience/user feedback
- the strengths and areas for development in the work and in your practices
- Actions and targets for future development.

You should make comparisons between the way you worked and professional working practice.

- You must present your report to a high standard using media terminology accurately.

Checklist of Evidence Required:

Evidence could include a:

- log of practical skills developed, including annotated or narrated practical work
- skills audit to detail strengths and future improvements
- Evaluation in the form of a written report, blog or presentation with notes.

Criteria

Criteria reference	To achieve the criteria you must show that you are able to:
Level 2 Distinction (2/A.2D1)	Analyse own development and application of skills and techniques, using considered examples to identify strengths and set targets for improvement.
Level 2 Merit (2/A.2M1)	Explain own development and application of skills and techniques, using appropriate examples to identify strengths and areas for improvement.
Level 2 Pass (2/A.2P1)	Describe own development and application of skills and techniques, using adequate examples to identify strengths and areas for improvement.

Inspiration Page

BTEC Tech Creative Media Production Component 2

Lesson One: Introduction to BTEC Tech Creative Media Production

Connect:

What are you going to be doing?

Component 1

- You will develop your understanding of how media products are created for specific audiences and purposes.
- You will explore the relationship between genre, narrative and representation in media products, and develop your understanding of how they are interpreted by audiences.
- You will extend your knowledge and understanding by deconstructing existing products in one of the three sectors: audio/moving image, publishing and interactive media.
- You will learn how media production techniques are used to create different effects to communicate meaning to audiences.

Component 2

- In this component, you will develop practical media production skills and techniques.
- You will have the opportunity to specialise in one or more of the following media sectors: audio/moving image, publishing and/or interactive media. You will take part in workshops and classes where you will develop practical skills and techniques.
- You will apply these skills and techniques to relevant pre-production, production and post-production processes when reworking an existing media product/s. Throughout your development, you will review your progress and consider how you can make improvements to your techniques.

Component 3

- In this component, you will respond to a client brief and create a product in one of the following media sectors: audio/moving image, publishing or interactive.
- You will interpret the client's needs and engage in the process of ideas generation, selecting and refining your ideas until you are satisfied that you have an idea that meets the requirements of the brief.
- You will undertake pre-production planning to demonstrate to the client how your ideas will be implemented within a planned media product.
- Throughout the pre-production process, you will need to monitor and review the effectiveness of your planning and intended outcome to ensure that your planned media product is fit for audience and purpose. This should enable you to make the necessary amendments and improvements to your proposed product as you enter the production stage of the process and create a suitable digital media product in response to the brief.

Homework:

You have 2 weeks to buy a portfolio for your coursework.

Requirements:

Must be A4 and have a dark cover.

It must have WHITE paper around 50 pages.

Activate: Match the terminology to the correct definition.

Masthead	The name given to the overall design concept applied to a magazine, website, or media company. Can include the use of particular fonts, colours, layouts, images, idents, logos, etc. This is designed to differentiate the product or company from its competitors and is often part of an overall campaign.
Banner	Usually linked with the main feature. This is used to attract the audience's attention by using words such as 'EXCLUSIVE' and 'FREE'.
Main image	The title of a newspaper or magazine as it appears across the first page, front cover, or title page.
Headline	Short statements found on the cover of the magazine that allude to or describe the articles inside. Their purpose is to entice the reader into picking up and/or buying the magazine.
House style	The different colour themes used on the magazine front cover
Buzz Words	This includes the publication's name, volume, date, number and serial info.
Puff	Offers something else to the magazine such as a free give away.
Mise-en-scène	'Everything you see in the frame'... This is linked to mood and genre and can give an audience visual clues about the image or film. For example, including a Christmas tree in a shot would tell an audience roughly when in the year a scene was taking place; including a space-ship would tell an audience they were probably watching a science fiction film or programme.
Coverlines	A cross-column subheading directly over a headline; generally used to emphasise a key aspect of that headline. Often used in newspapers, on websites and in advertising. For example, Nikes is 'Just Do It'.
Typography	Dominates the front cover, it is usually a medium close up or close up. This image sometimes covers the masthead but is always in direct address to the reader.
Colour palette	a brief, attention-catching quotation taken from the main text of an article and used as a subheading or graphic feature.
Pull Quotes	The style of the font used.
Strap line	The text at the top of a newspaper, magazine or website article indicating the nature of the content included within it. Usually written in a much larger type size than that used within the main article, and often using a different font in order to attract attention and emphasise importance.

Left-side third		A lot of important information designed to attract potential readers is placed in the left-hand side vertical third of the front cover page. This is in case the magazine is displayed in a horizontal shelving system rather than a vertical one.
Market Penetration		This refers to the % of potential readers who actually buy the publication. GQ would be looking at all males in the UK between the ages of 18-30.
Prominence / Celebrity endorsement		Involves using a personality (celebrity) or event that the target audience collectively recognises.
Plug		Information about the contents of a magazine or newspaper given on the front cover.

Anchorage		Pinning down an image with text
Mode of address		The way a media product 'speaks' to its audience. In order to communicate, a producer of any text must make some assumptions about an intended audience; reflections of such assumptions may be discerned in the text (advertisements offer particularly clear examples of this).

Demonstrate:

Annotate a front cover exploring the magazine terminology

Consolidate:

Make detailed comments:

- Who are the target audience? How is the magazine attracting them?
- Who/what is being represented?
- Symbolic meanings behind the 3-point colour palette.

Lesson Two: Pre Production Skills

Learning Aims:

- ★ Learning Aim A will be assessed by means of an annotated portfolio of student experimental development work. This may have been produced by students in response to tasks during the delivery of Learning Aim A but should be compiled and annotated by students to show their development of media production skills and techniques.
- ★ Learning Aim B assessment will require students to apply the skills they have developed in Learning Aim A to devise and implement an idea to 're-imagine' or update an existing media product for a specific audience, e.g. by producing a version of an existing adult fashion or football magazine but aimed at teenagers. Students will also need to keep a log of the techniques used when undertaking this, including annotated screenshots of pre-production, production and post-production processes.
- ★ Learning Aim C assessment will require students to create a video, blog, presentation or written report analysing their development and application of skills and techniques. This will be informed by the production log and from feedback obtained from peers, teachers, audience members and others.

Connect:

Mind map: What skills & activities do you think is required when making a media product?

Activate: DART Material

Pre- Production

Pre-production is a term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation.

For feature films, pre-production is more specific and only begins when other milestones have been met such as financing, screenplay, casting and major staffing. In this case pre-production includes:

Storyboarding

Research

Shooting list

Location scouting

Prop and wardrobe identification and preparation

Special effects identification and preparation

Production schedule

Set construction

Script read-through with cast, director and other interested parties

Production

In film and video, *production* refers to the part of the process in which footage is recorded. This is what most people imagine when they think of a film being made — actors on sets, cameras rolling, etc. The production phase is also known as *principal photography*.

In large feature films the beginning of the production phase marks the "point of no return", i.e. the point at which it is no longer financially viable to cancel the project. At this point it is almost always cheaper to continue until the project is finished than to deal with the financial fall-out of canceling.

Post- Production

Post-production is the third and final major phase of the production process. It is often referred to simply as *post*, e.g. "We can sort that out in post".

There are many things which can happen in post-production. Common tasks include:

- Editing video footage
- Editing the soundtrack, adding sound effects, music, etc.
- Adding titles and graphics
- Colour and exposure correction
- Adding special effects
- Re-shooting certain scenes if required ("pick-up" shots)

In some cases post-production is relatively straightforward, consisting of choosing and arranging footage in the correct sequence. In most cases however, post-production is a time-consuming job taking longer than the actual production phase

Demonstrate: List as many activities as you can that fit into Pre-production, Production and Post-Production.

<u>Pre- Production</u>	<u>Production</u>	<u>Post - Production</u>
Mock-ups of designs.	Photoshoot	Pick up shots

Consolidate:

Find examples of magazines you are interested in. You can buy magazines or just save copies of front covers and double page spreads from the internet.

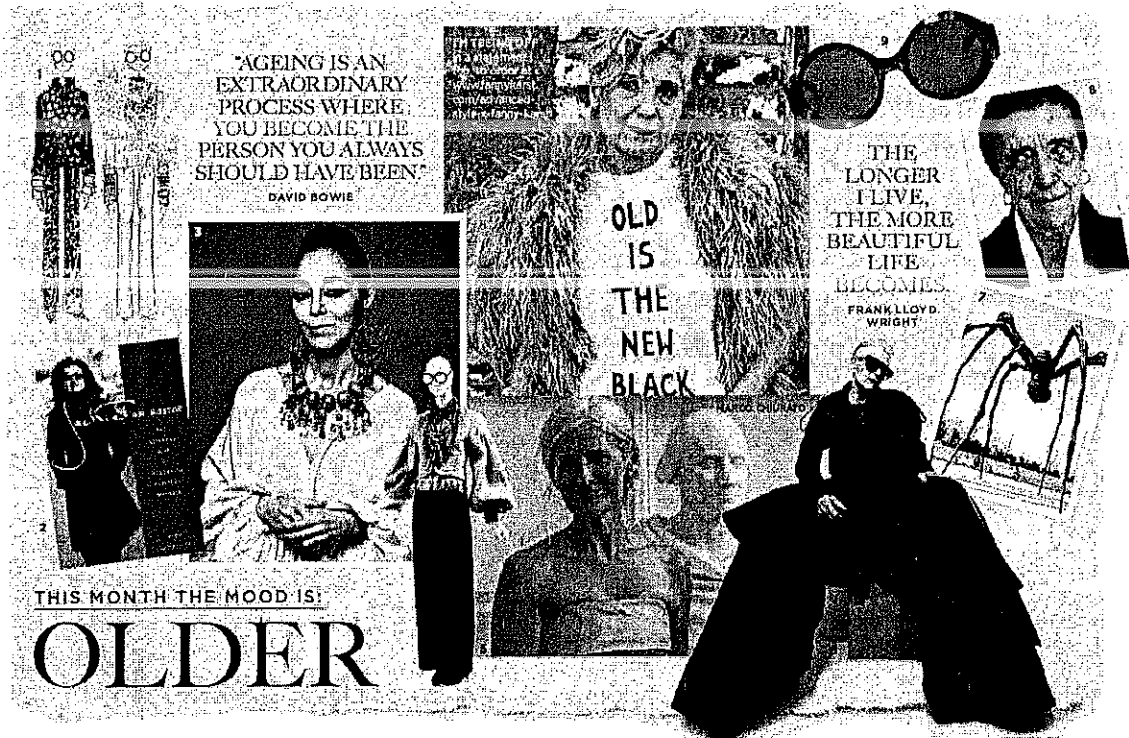


Lesson Three: Mood Boards

Connect:

Watch the following clip about Mood Boards.

<https://youtu.be/dkCzKvYmIIY>



Activate:

Using a selection of magazines. Identify as many different elements as you can that give the magazine, its particular style and which target a particular audience, e.g. content, colour, font.

Title of Magazine	Genre? How do you know?	Target Audience	Representation

Stop! Answer the following question:

What magazine are you going to re-imagine? If you are not sure then pick a genre of magazine

Demonstrate:

Design a detailed Mood Board for the magazine you are going to 're-imagine'. Each mood board should include:

- images
- fonts
- similar magazine layouts
- Colours.

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Consolidate: Write a reflection explaining how your ideas would engage your target audience.

Lesson 4: Analyzing Front Covers

Connect:

Quiz

Masthead

Main Image

Headline

Buzz words

Representation

Mise-en-scène

Coverlines

Left-side third

Skyline / Strapline

Activate:

Label the techniques used in Empire and Vogue?



Demonstrate and Consolidate:

1. Peer Assessment

2. Make a key:
3. Highlight when they've used Media Terminology.
4. Highlight when they've clearly thought about their target audience.
5. Highlight when they've explored representation and institution.
6. Check for any phrasing/spelling/punctuation errors – does it make sense?
7. Choose their best sentence & circle it.
8. Write why you chose that sentence from the above criteria.

Selling/ Strap line: The strap line is usually based on the top of the magazine and usually just above the masthead but in this magazine its [aced as a puff over the 'V' in Vogue.

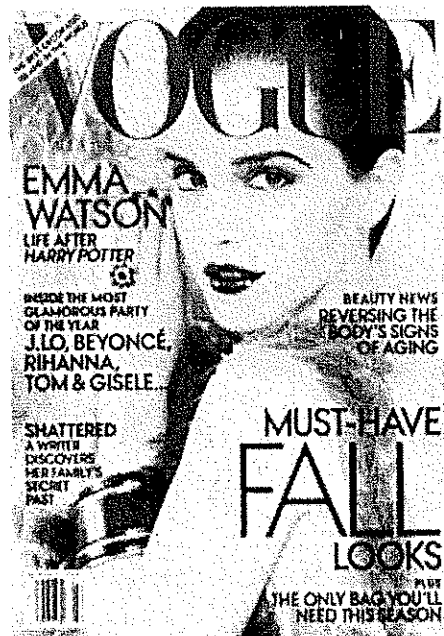
The model's name is in large typography as she is very famous and has many fans after the Harry Potter phenomenon, and as she has had her appearance changed, her hair cut,. It may be hard to recognise her.

The model's lip colour corresponds with the title, the model's name 'Emma Watson', her bracelets and some small headlines down the right hand side of the magazine. Her lips will be the main attraction in that will attract mainly male target audience. This links to Laura Mulvey's theory on 'Male Gaze'

Cover lines: the cover lines often relate to the main image, as the first cover line reads 'Life After Harry Potter'. The other cover lines relate to other famous celebrities, such as J.L.O, Beyonce, Rihanna, Tom and Gisele. The celeb names typography is quite large compared to the cover text.

The main colour scheme in this magazine will be 'Burgundy', as it's a very feminine colour it will be mainly purchased by female target audience.

As Vogue is a monthly magazine it is quite expensive. That's why everything in the front cover is perfect, for example the cutting out of the model and the position of where it is placed. As seen its very less busy and spread out around the page with most information on the left side as it's the first side the audience see when it is placed on the shelves. The mise-en-scene of the magazine is told



This cover line reads 'The only bag you'll need this season' this may attract female target audience that follow Emma Watson's style and the 'Vogue' magazine trend.

Masthead: The name of the magazine is large and bold on the page; the bright red colour stands out to the person looking at the front cover. The reader would notice the name as it is also the logo for the magazine found on the website for the magazine also. This is also the logo of the magazine, which allows the reader to recognize the magazine. The typography of the masthead is serif as its very formal, the colour is pink therefore makes the target audience mainly females.

Date: to show when the magazine was released, usually referred only to the month and year. The date also shows that it is a monthly magazine.

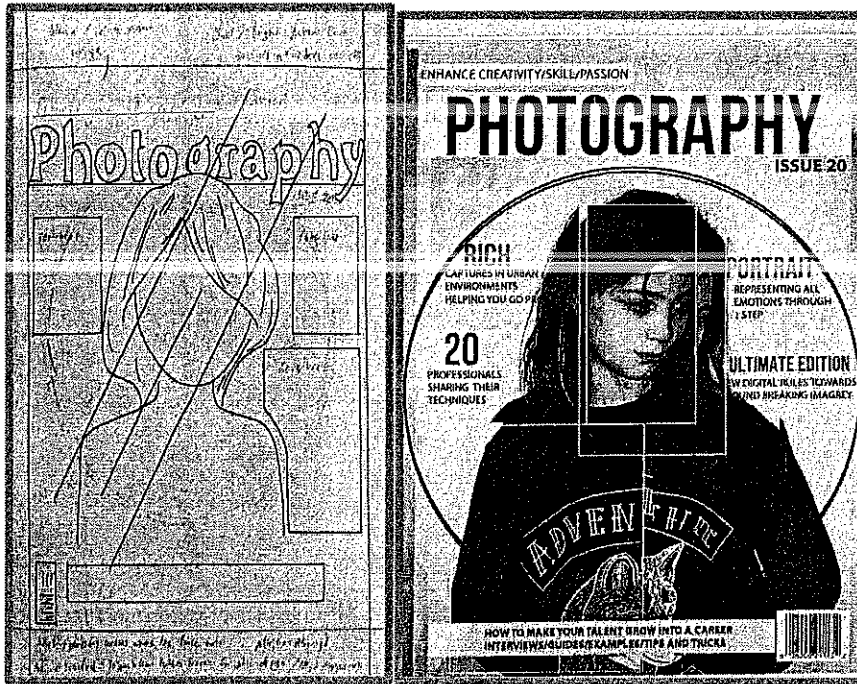
Main Image: Used to take up large amount of the page, bright colours used to attract reader and make the magazine stand out on the shelf. Which in this case the model used in the vogue magazine is 'Emma Watson' who is very famous actress 'Hermione' in the phenomenon Harry Potter. This is known to be the largest image in the magazine, its large and eye-catching, so the readers are attracted which then makes them buy the magazine. Emma's eyes is looking directly at the audience.

Cover Lines: Used to attract the reader so that they want to buy the magazine to read the article. The cover line acts as a summary of what the magazine editors feel are the most enticing features within the magazine.

Lesson Five: Thumbnails

Connect:

- Thumbnails are very small sketches that give a quick impression of the layout of a page, cover or double-page spread.
- Thumbnails can be used to create flat plans to show a quick overview of what will be on each page of a magazine.



Demonstrate:

Create several thumbnails of a front cover and two double-page spreads (DPS) based on your magazine.

Consolidate:

Write a reflection on your thumbnail, identifying the implications for your product: which thumbnail do you prefer? Why? Have you made any decisions on your final product?

Lesson Six: Article Writing

Connect:

Create a thought shower for the different articles you could include in your magazine.

Activate:

You have 10 minutes to write a plan for your main feature article.

Success Criteria:

- You must write approx 250 words.
- Your article must link to the main feature on your front cover.
- Your article must be exciting and appropriate for your target audience.

Demonstrate:

Write your feature article for your magazine.

Success Criteria:

- You must write approx 250 words.
- Your article must link to the main feature on your front cover.
- Your article must be exciting and appropriate for your target audience.

Consolidate:

Self Assessment

- 1. Make a key and:
- — **highlight when you have used our words/quotes**
- — **highlight when you have clearly thought about target audience.**
- — **highlight when you have used codes & conventions of the genre.**
- 2. Check for any phrasing/spelling/punctuation errors – does it make sense?
- 3. Choose your best sentence & circle it.
- 4. Write **why you chose** that sentence from the above criteria.

Homework:

Correct any mistakes and makes improvements to your article.

Lesson Seven: Logo Design

Connect:

List the different brands you see.



Activate:

1. On a piece of paper, design at least 5 logos for TeenScene production company.
2. Once you have completed your final designs, stick them into your GOB.
3. Write a reflection explaining why you have decided to pick your best logo. You must link it back to your target audience.

Demonstrate:

Design your final logo on Photoshop (if available) if not by hand.

Consolidate:

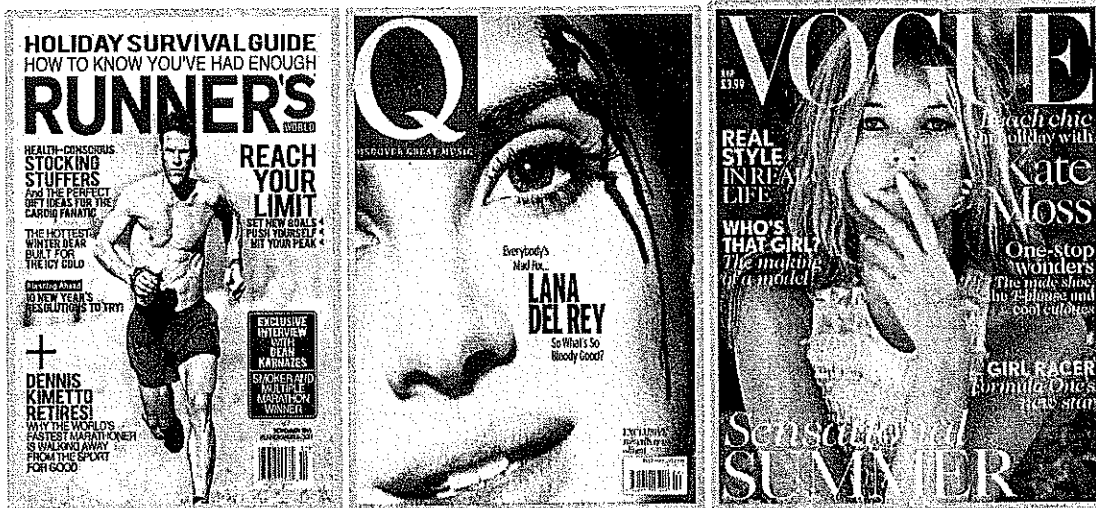
Write a step-by-step guide to how you created your logo and explain in detail how it will engage your target audience.

Stuck? Use the photoshop help guide on class charts to help you.

Lesson Eight: Camera Angles

Connect:

List the different camera angles.



Activate: Camera Angle Quiz.

Answer the following questions:

1. What type of shot is used to include everything in the frame? You might be able to identify more than 1 camera angle.
2. A certain angle can be used to make a character look more powerful?
3. When the camera moves alongside a character, what is it called?
4. A particular camera shot is used to show a character's emotion. What is it called?
5. What type of shot can be used to make a character look small and vulnerable?
6. When the camera moves in front or behind a character, what is it called?
7. When we see half a character's body in a shot, what is this called?

Demonstrate:

Independently find magazine front covers that contain powerful imagery.

Portfolio Task:

Present your different images in your portfolio. Write a reflection exploring why you were engaged with the image.

Stretch and challenge: Explain the implications for your product. How have you been inspired? What will you do?

Consolidate:

Pick your favourite camera angle and write a 200 word reflection on how this research will impact your own product.

Homework:

You must take at least 3 'test shots' to lesson.

You are going to be editing your images during next lesson.

Lesson Nine: Introduction to Photoshop

Follow the **Connect, Activate, Demonstrate and Consolidate** power point and Photoshop guide on class charts.

Lesson Ten: Photoshop Images

Follow the **Connect, Activate, Demonstrate and Consolidate** power point on Photoshop Images found on class charts.

Lesson Eleven: Typography

Connect:

Why do you think Typography (the style of the font) is important?

Activate:

Take notes from the DART materials on Typography.

Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed.

The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing, and letter-spacing, and adjusting the space between pairs of letters.

A well-chosen typeface can pull together a magazine cover, and make it instantly attractive, contemporary and relevant.



Hierarchy: Is used to guide the reader's eye to what is most important. This is done by using different levels of emphasis.

Leading: The space between the lines of text (also known as line spacing).

Tracking: The overall space between characters. Sometimes known as character spacing.

Kerning: adjust the spacing between (characters) in a piece of text to be printed.

Demonstrate:

Create a 2 page display in your Portfolio demonstrating your knowledge and experimentation of Typography.

Page 1:

Research how typography is used for effect within the genre of your magazine.

Checklist:

1. Find examples of typography and annotate with media language.
2. Explain how the typography has been used for an effect.
3. Write a 200 word reflection explaining how it will inspire your future product.

Page 2:

Pre-production Task. Mock-up examples of your Masthead and coverlines. Remember the top tips from the video clip.

Checklist:

1. Aim to design 3-5 ideas for your masthead and find a complimentary secondary font for your cover lines and text.
2. Colour and fine-line your masthead, using your 3 point colour palette.
3. Write a 200 word reflection evaluating the effectiveness of each of your designs. Make sure you explain your final decision.

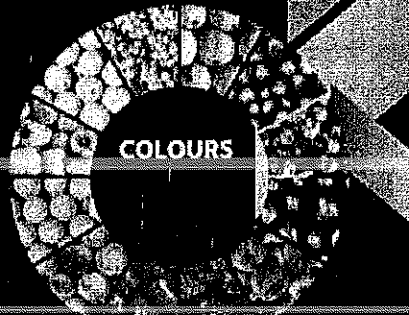
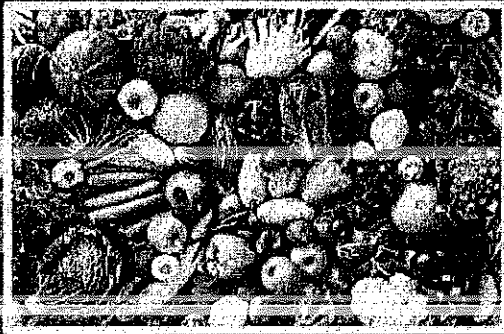
Consolidate:

Assessment

1. **Display** your magazine masthead on your computer screens.
2. Check that your exhibition plaque is displayed with the **3 bullet points filled in**
3. Make sure that your yellow post-it notes are displayed at the bottom of your screens.
4. Take some pink post-it notes and rotate around the classroom giving your peers a new **Standard**
5. You can **tick off / comment** on the yellow post-it notes if you feel that the target has been **met or needs meeting**.

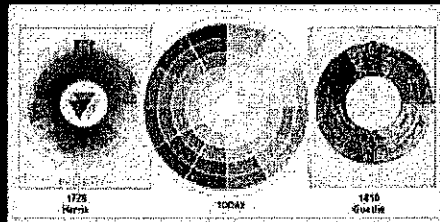
Lesson Twelve: Colour Palette

Connect: How would you order these fruit and vegetables?



Activate: Create your own notes on colour usage.

A colour circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colours in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences of opinion about the validity of one format over another continue to provoke debate. In reality, any colour circle or colour wheel which presents a logically arranged sequence of pure hues has merit.



Categories of Colours

Primary Colours: Red, yellow and blue

In traditional colour theory (used in paint and pigments), primary colors are the 3 pigment colours that cannot be mixed or formed by any combination of other colours. All other colours are derived from these 3 hues.

Secondary Colours: Green, orange and purple

These are the colours formed by mixing the primary colours.

Tertiary Colours: Yellow-orange, red-orange, red-purple, blue-purple, blue-green & yellow-green

These are the colours formed by mixing a primary and a secondary colour. That's why the hue is a two word name, such as blue-green, red-violet, and yellow-orange.



Colour Harmony

1. Colour Harmony is the pleasing arrangement of colours. In visual experiences, harmony is something that is pleasing to the eye.
2. It engages the viewer and it creates an inner sense of order, a balance in the visual experience. When something is not harmonious, it's either boring or chaotic.
3. At one extreme is a visual experience that is so bland that the viewer is not engaged. The human brain will reject under-stimulating information.
4. At the other extreme is a visual experience that is so overdone, so chaotic that the viewer can't stand to look at it. The human brain rejects what it cannot organize, what it cannot understand.
5. The visual task requires that we present a logical structure. Colour harmony delivers visual interest and a sense of order.

Possible Colour Palette arrangements:

1. A colour scheme based on analogous colours.

Analogous colours are any three colors which are side by side on a 12-part color wheel, such as yellow-green, yellow, and yellow-orange. Usually one of the three colours predominates.



2. A colour scheme based on complementary colors.

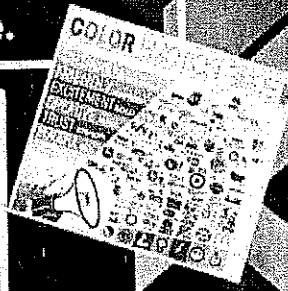
Complementary colours are any two colours which are directly opposite each other, such as red and green and red-purple and yellow-green. In the illustration above, there are several variations of yellow-green in the leaves and several variations of red-purple in the orchid. These opposing colors create maximum contrast and maximum stability.



Demonstrate: Create a series of possible colour palettes for your magazine.

Success Criteria:

- Use the Coolers generator website to design 3-5 potential palettes.
- Annotate your palettes explaining the connotations of your colours.
- **Stuck?** Use the Psychological Properties Of Colours website to help you: <http://www.colors-matters.com>

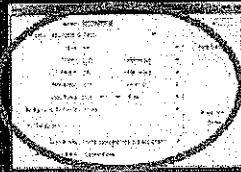


Consolidate: Write a detailed analysis explaining how your colour palette will engage a teenage audience.

Consolidate: Write a paragraph to explain your colour choices.

Demonstrate: On Photoshop start creating your front cover.

Open Photoshop and click FILE-NEW and copy my settings and press OK.



TASK: Design your front cover.

Using Photoshop start designing your front cover.

Success Criteria:

- ★ Your cover must be convincing and realistic.
- ★ You must include codes and conventions of magazines.
- ★ Show clear inspiration from your pre-production work.




Stuck? Use your GOB portfolio to support you. Start with the basic outline of you cover.

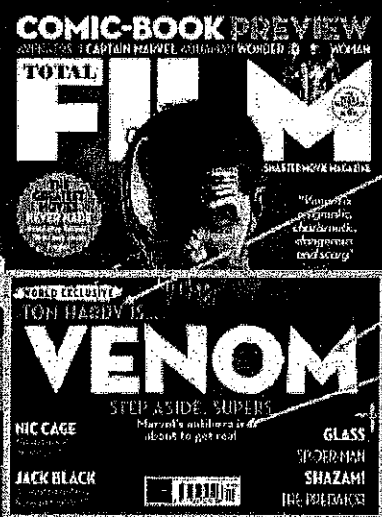
Stretch and Challenge: Remember to include the 'small touches'. I am looking to see your Unique Selling Point (USP)

Lesson Fourteen: Cover Lines

Connect: Write a success criteria for an effective cover line on a magazine.

Our success criteria	My ideas






Use of star status and effective use of buzzwords; **WORLD EXCLUSIVE**

Eye-catching headline

Clear Colour Palette and effective layout.

Use of small touches such as the quirky plus sign. Plus effective use of bold/ strong text.

Activate: Annotate and explore a cover line from a magazine front cover.



Use of star status and effective use of buzzwords; **WORLD EXCLUSIVE**

Eye-catching headline

Clear Colour Palette and effective layout.

Use of small touches such as the quirky plus sign. Plus effective use of bold/ strong text.

Stretch and Challenge

Write a reflection explaining how this will impact your product.

Demonstrated Design 3-5 mock-ups of potential cover lines for your magazine.

Success Criteria:

- Your cover lines must be exciting and interesting.
- You should use several layers on Photoshop.
- You must experiment with font details eg. make some bold/ larger than the rest of the text.

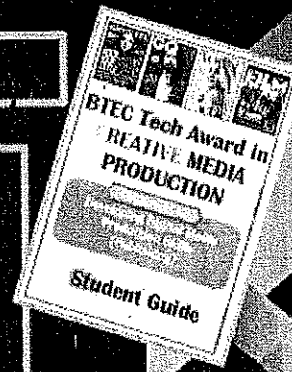
Peer Assessment: If in class...

- ★ Swap computers with the person sitting next to you.
- ★ Using the checklist provide your peer with a target/ advice.

eg. Parraino's experiment with layering



consolidate
Present your work into your GOB.



Lesson Fifteen: House Style

Connect: DART - House style

- House style is where a magazine uses similar layout and structure. This includes a recognisable masthead font, color palette's, logo and placement of images.
- House style is used by every magazine on the market to give each magazine a specific look. This is so a reader can tell that it is the magazine they are after.

Activate: Describe the house style of each of these media products.





Demonstrate:

- a. Using your mood board, model map/ design a magazine mock-up identifying all of the conventions of your text type and clearly explain your house style.
- b. b. Reflections on model map, identifying the implications for your product: which codes and cons will you follow? Which will you subvert?



Consolidate:

- Share your GOB work with your partner.
- Using post-it notes provide your partner with a star and a wish.

Lesson Sixteen: Pre - Production Questionnaire

Audience Research:

Lesson outline:

- a. Devise a research plan, including at least 2 ways in which you will research.
 - b. Decide how you plan to use the results of your research and how it will effect your end product.
2. Draft your various questions which will make up your audience research.

There are a variety of ways in which we can research our potential audience:

Questionnaire

Connect

Interview

Observation

Case study

Each of these has many advantages and disadvantages. Think carefully about what you want to find out from your audience.

Audience Research...

It is important to know before you carry out research how you hope to use it in the first place.

For example:

"My music video will be aimed at 15-30 year olds. By asking people in this group what their favourite type of music video is, I plan to make sure I make a music video which suits their needs."

How to reach for a L2D

Effective audience research for an L2D is:

- ★ In depth.
- ★ Focused.
- ★ Independent.
- ★ Ensures your product is tailored to the needs of the audience.

Activate



Questionnaire

1. What is the purpose of your research?

2. How long should an article last? (Please tick your choice)

3. When looking at a magazine cover, what catches your eye first? (Please tick your choice)

4. Do you feel the target audience for a magazine should be broad or specific? (Please tick your choice)

5. How do you like the layout of a magazine? (Please tick your choice)

6. Is a colour scheme important to you when looking at a magazine? (Please tick your choice)

7. Do you like to browse with others when it comes to magazines? (Please tick your choice)

8. What colour scheme would you prefer for an abstract magazine? (Please tick your choice)

9. What is your name?

10. What is your email address?

11. What is your phone number?

12. What is your address?

13. What is your postcode?

14. What is your school name?

15. What is your year group?

16. What is your gender?

17. What is your age?

18. What is your favourite colour?

19. What is your favourite sport?

20. What is your favourite food?

21. What is your favourite drink?

22. What is your favourite music?

23. What is your favourite TV show?

24. What is your favourite book?

25. What is your favourite game?

26. What is your favourite hobby?

27. What is your favourite animal?

28. What is your favourite plant?

29. What is your favourite flower?

30. What is your favourite fruit?

31. What is your favourite vegetable?

32. What is your favourite drink?

33. What is your favourite food?

34. What is your favourite drink?

35. What is your favourite food?

36. What is your favourite drink?

37. What is your favourite food?

38. What is your favourite drink?

39. What is your favourite food?

40. What is your favourite drink?

Q1. How long should an article last? (Please tick your choice)

Fill up the whole page
Half a page
One paragraph

Q2. When looking at a magazine cover, what catches your eye first? (Please tick your choice)

Images
Title
Cover lines

Q3. Do you feel the target audience for a magazine should be broad or specific? (Please tick your choice)

Broad
Specific

Q4. How do you like the layout of a magazine? (Please tick your choice)

Cluttered
Organised
A lot going on
Simple

Q5. Is a colour scheme important to you when looking at a magazine? (Please tick your choice)

Yes
No

Q6. Do you like to browse with others when it comes to magazines? (Please tick your choice)

Yes
No

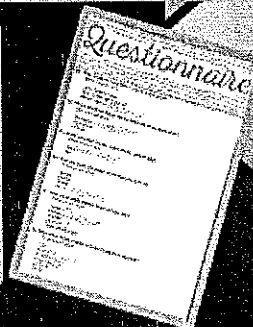
Q7. What colour scheme would you prefer for an abstract magazine? (Please tick your choice)

Harmon, Orange, White
Yellow, Red, Black
Brown, Orange, Black

Demonstrate: On Google Forms. Design a questionnaire and sample 5-10 members of your target audience. Show an examples of a completed questionnaire by one of your target audience member. between 10-20 questions to identify the needs and desires of your target audience.

Consolidate

Questionnaire analysis A minimum of 10 pie charts, bar graphs etc., which reflect on your research & identify the implications for your product. How have your plans changed since surveying your audience?



Media Theories

Psychographics

MAINSTREAMERS

Seek security. Tend to be domestic, conformist, conventional, sentimental - favour value for money family brands. The largest group.

ASPIRERS

Seek status. Materialistic, acquisitive, orientated to image and appearance, persona and fashion. Typically younger people.

SUCCEEDERS

Seek control. Strong goals, confidence, work ethic and organisation. Typically higher management and professionals.

RESIGNED

Seek survival. Rigid and authoritarian values. Invested in past and tradition. Typically older people.

EXPLORERS

Seek discovery. Energy, individualism and experience. Values difference and adventure. Typically a younger demographic (students).

STRUGGLERS

Seek escape. Alienated and disorganised. Few resources beyond physical skills. Buy alcohol, junk food, lottery tickets. Typically lower demographics.

REFORMERS

Seek enlightenment. Freedom of restrictions and personal growth. Social awareness and independent judgement. Anti-materialistic but aware of good taste.

What is the Uses & Gratifications Theory?

This theory suggests that media audiences play an active role in interpreting and integrating media into their own lives. The theory approaches why people actively seek out specific media forms to fulfil their needs. There are four different activities audiences are assumed to participate in:

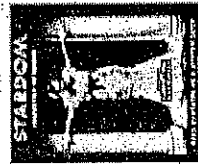
- 1) **Diversion** – *Escape from everyday problems, an emotional release.*
- 2) **Personal Relationships** – *Substitution of media for companionship.*
- 3) **Personal Identity or Individual Psychology** – *Self understanding.*
- 4) **Surveillance** – *Using media to find out what is around us.*

HOLLYWOOD

Christine Gledhill

Christine Gledhill is a film theorist who was fundamental in the development of 'Star Theory'

Her study claims 'stars' can be defined by four key points:



• Stars as Capital Value

• Stars as Constructs

• Stars as Deviant

• Stars as Cultural Value

Stardom: Industry of Desire

Prof. Christine Gledhill

The Hypodermic Needle Theory – Passive Recipients

This theory suggests that the media 'injects' ideas and views directly into the brains of the audience like a hypodermic needle, therefore controlling the way that people think and behave. The audiences passively receive the information transmitted via a media text, without any attempt on their part to process or challenge the data - we are therefore vulnerable from consuming media texts and easily manipulated by producers. We accept dominant ideologies as the norm.

Audience Reception Theory – Pluralist model- ACTIVE Recipients

This suggests that the media is diverse, with a wide range of available choices for consumers and that the audience have an active role to play in the understanding of and creation of meaning within a media text.



Media Theories

The eight character types in Propp

- The villain
- The hero — he/she seeks something, motivated by an initial 'lack'
- The donor — provides an object with magical property
- The helper who aids the hero
- The princess — the reward for the hero
- Her father — who rewards the hero
- The dispatcher- who sends the hero on his way
- The false hero

LEVI-STRAUSS

He investigated how stories unconsciously reflect the values, beliefs and myths of a culture. We make sense of the world, people and events by seeing and using binary opposites everywhere. All narratives are organised around the conflict between such binary opposites.

Examples of Binary opposites:

Good vs Evil

Black vs White

Boy vs Girl

Barthes' Codes

- Action — a narrative device by which a resolution is produced through action, e.g. a shoot-out.
- Enigma — a narrative device that teases the audience by presenting a puzzle or riddle to be solved. Works to delay the story's ending pleausrably.
- Symbolic — (connotation)
- Semic — (denotation)
- Cultural — a narrative device which the audience can recognise as being part of a culture e.g. a "made man" in a gangster film is part of the mafia culture.

Todorov's Narrative Theory



1. Equilibrium
2. Disruption of equilibrium
3. Recognition of this disruption
4. An attempt to repair the equilibrium is made
5. Equilibrium is restored OR a new equilibrium is established

insight social value groups (uk)

The Insight Value Group Ltd carried out a vast study of UK social values and change, and upon its findings established this social value scale. It draws heavily from Maslow's hierarchy of Needs. This is the Insight Value Group scale, which claims to be an accurate representation of the groups that exist in the UK today.

social value group	characteristics
self actualisers	focused on people and relationships, individualistic and creative, enthusiastically exploring change, in a framework of non-prescriptive consideration for others
innovators	self-confident risk takers, seeking new and different things, setting their own targets to achieve
esteem seekers	acquisitive and materialistic, aspiring to what they see as symbols of success, including things and experiences
strivers	attaching importance to image and status, as a means of enlisting acceptance by their peer group, at the same time holding onto traditional values
contented conformers	wanting to be 'normal', so follow the herd, accepting of their circumstances, they are contented and comfortable in the security of their own making
traditionalists	averse to risk, guided by traditional behaviours and values, quiet and reserved, hanging back and blending in with the crowd
disconnected	detached and resentful, embittered and apathetic, tending to live in the ever-present now

AUDIENCE PLEASURES

Visual Pleasures - The gratification of experiencing something beautiful. It could be the pleasure of seeing a perfectly matched to visual images in a film or video.

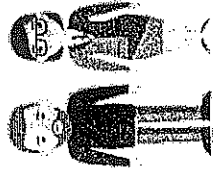
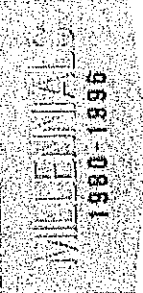
Cerebral Pleasures - The intellectual satisfaction that may come, for example from solving the problems set by a video game or following a perfectly constructed narrative.

Visceral Pleasures - These are of the body more than mind, the sort of thing that makes the hairs on the back of your neck stand up or makes you want to punch the air. Representations of revenge, triumph, horror, come-uppance, violence or sex all provide visceral pleasure.

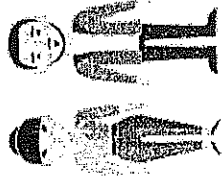
Voyeuristic Pleasures - The satisfaction drawn from spying, prying or knowing something unknown to others. Audiences are often positioned as voyeurs as, for example, when we discover intimate secrets of a character in a drama.

Vicarious Pleasure - The pleasure enjoyed at second hand through the experiences of others. In sport, we can identify with the goals and triumphs of competitors. As above, dramas often position the audience to share the experiences and feelings of a character.

Catharsis - This is the idea that our own pent up emotions can be relieved by experiences like witnessing drama or music. Crying at the romantic comedy or enjoying the violent destruction of a villain would be cathartic.



AKA: Latch-key kids
MTV Generation
13th Generation



AKA: Generation Y
Echo Boomers
Boomerang Generation



AKA: iGeneration (iGen)
Post-Millennials
Homeland Generation

A	Upper Middle Class	Higher managerial, administrative or professional job employment
B	Middle Class	Intermediate managerial, administrative or professional job employment
G1	Lower Middle Class	Supervisory or clerical and junior managerial, administrative or professional job employment
C2	Skilled Working Class	Skilled manual workers.
D	Working Class	Unskilled manual workers.
E	Casual / Lowest Grade Workers	Pensioners and others who depend on the welfare state for their income.

Component 2

Level 2 Pass

Level 2 Merit

Learning aim A: Develop media production skills and techniques

A.2P1 Demonstrate appropriate development of media production skills and techniques through relevant experimental practical work.

A.2M1 Demonstrate effective development of media production skills and techniques through focused experimental practical work.

Learning aim B: Apply media production skills and techniques

B.2P2 Demonstrate relevant application of pre-production skills and techniques when reworking aspects of an existing media product, leading to appropriate outcomes.

B.2M2 Demonstrate effective application of pre-production, production and post-production skills and techniques when reworking aspects of an existing media product, leading to effective outcomes.

B.2P3 Demonstrate relevant application of production and post-production skills and techniques when reworking aspects of an existing media product, leading to appropriate outcomes.

Learning aim C: Review own progress and development of skills and practices

C.2P4 Describe own development and application of skills and techniques, using adequate examples to identify strengths and areas for improvement.

C.2M3 Explain own development and application of skills and techniques, using appropriate examples to identify strengths and areas for improvement.

Overall component grade

Level 2 Pass: Learner evidence satisfies all Level 2 Pass criteria.

Level 2 Merit: Learner evidence satisfies **either:**
all Level 2 Merit criteria
or
all Level 2 Pass criteria
and C.2D3.

Level 2 Distinction

A.2D1 Demonstrate comprehensive development of media production skills and techniques through creative experimental practical work.

B.2D2 Demonstrate imaginative application of pre-production, production and post-production skills and techniques when reworking aspects of an existing media product, leading to creative outcomes.

C.2D3 Analyse own development and application of skills and techniques, using considered examples to identify strengths and set targets for improvement.

Level 2 Distinction:
Learner evidence satisfies all Level 2 Distinction criteria.

Big Picture – Year Overview

BTEC Creative Media Production – Year 10

