**Pearson
BTEC Level 3 Nationals
540 Diploma and Extended Diploma in**

Creative Media Practice

Delivery Guide

Pearson BTEC

Contents

Introduction

What is the delivery guide?

The qualifications can be used to deliver any specific media discipline or as a general media programme. As an entirely new qualification design with fewer units and assessment points, the delivery guide is a complimentary support material for the BTEC Level 3 Nationals in Creative Media Practice. It was created to offer suggestions on how the qualifications can be delivered, based on wide discussions with teachers, experts and employers.

The delivery guide is in no way prescriptive and you are free to use or adapt the guidance in any way you feel best suits your learners within the rules specified in the specification.

Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these qualifications or already have learners on a media programme. Either way, you should not have to significantly change the type of course design or assignments that you have been using. The transition can be quite seamless and the following section has some suggestions to make this possible.

Switching mid-programme from BTEC RQF or QCF or other awarding body

If you have already started delivering another qualification or want to switch cohorts in the second year, we offer an opportunity to recognise prior learning (RPL) to enable learners to be moved from one qualification to the other. The transition should be relatively straightforward, and we can help with any concerns.

- You can find useful information on RPL here.
- Please contact us if you have questions or need support here.
- Mapping documents showing how units in the QCF and RQF qualifications map to this qualification can be found under the course materials tab here.

Starting this qualification having previously delivered the 2010 QCF BTEC National 90 Credit or Extended Diplomas

The main difference here is that the qualification is not split up into as many units. However, the assignments with mandatory and optional units you previously used should be a valid starting point, although you will need to map the assignments to the new common assessment criteria:

- Use all the assignments you used to use in the first year for A1, except for the assignment you delivered at the end of the year, which you can use for A2.
- Allow for a period of portfolio building at the end of the first set of assignments for A1 as these skills may not have been embedded in your previous first year assignments.
- For *B1 Personal Progression*, you may need to create or amend an assignment to cover this. If you were using units such as units, 14 or 15, you could use the assignments as a starting point as they cover much of the content.
- For *B2 Creative Industry Response*, use several assignments that you ran in the second year as the advanced skills development. Then use the units that were previously incorporated into the final major project at the end of the second year as the summative assignment for B2.

Starting this qualification having previously delivered the 2016 RQF BTEC National Foundation or Extended Diplomas

The main difference here is the qualification is not split up into as many small units and there are no set times for external assessments so the course can be planned to work with your needs as a centre. The assignments with mandatory and optional units you previously used should be a valid starting point, although you will need to map the assignments to the new common assessment criteria:

- For A1, incorporate the assignments for mandatory and optional units along with the preparation teaching done for units 1 and 8. Include a time frame for portfolio building at the end of A1 for summative assessment as this will not have been covered by the units in the Foundation Diploma.
- For A2, it may be most suitable to use *Unit 8 Responding to a Commission* as the basis for the assignment. If you had used other units at the end of the first year, they should still be suitable as long as the assignment is substantial.
- For B1, you can adapt the assignment for *Unit 2 Working in the Creative Media Industry* with any missing content from *B1 Personal Progression*.
- For B2, it would be suitable to use teaching for Unit 3 Digital Media Skills and other optional unit assignments in preparation for the preparation for the a summative assignment. *Unit 6 Media Campaigns* would be suitable for the summative assignment, but you could use other assignments as long as they were substantial.

Qualification design

How the assessment units work

To simplify the qualification, it has been designed around five types of skill. Each assessment unit has a straightforward structure that clearly connects the objectives, teaching content and assessment criteria:

- Five assessment objectives
- Five areas of indicative teaching content
- Five assessment criteria:
    1. Informing ideas
    2. Problem solving
    3. Technical Skills
    4. Professional practice
    5. Communication

| 5 assessment objectives | 5 areas of indicative teaching content | 5 assessment criteria |

The 5 equal assessment criteria

The assessment criteria are not a series of tasks that are done separately. A practitioner will use all of these five skills repeatedly when developing their work. As such, each criteria are equally weighted, meaning they should be given equal importance in a learners' development.

The five assessment criteria are assessed once for each of the four assessment units across the Extended Diploma. The five grades per assessment unit are recorded individually, allowing for full compensation within a unit and across the qualification. An assessment record sheet is provided here.

AC5: Communication
Skills for communicating the meaning, purpose and function of work, including development, outcomes and presentation.

AC1: Informing ideas
Skills for informing development of ideas and outcomes as they evolve and progress.

AC4: Professional practice
Skills for applying professionalism to development through practice, project management and working safely.

AC2: Problem solving
Skills for problem solving throughout development by engaging with the brief and its requirements.
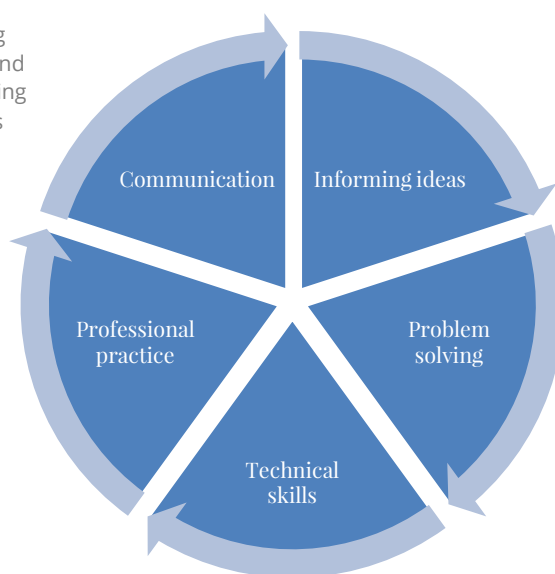
AC3: Technical skill
Technical skills that exploit the potential of media, materials, techniques and processes.

Planning

Structuring the programme

The qualifications are flexible, and you can design the programme around your needs, time frame, type of learner and teaching expertise. The following are suggestions of how you may structure your programme to give learners the opportunity to reach their maximum potential.

Version 1: integrating teaching and assignments

	Term 1	Term 2	Term 3
Year 1 Module A: Exploring and Developing Creative Media Skills	Teaching and assignments for - A1 Skills development		Teaching and assignment for - A2 Creative Project
Year 2 Module B: Advanced Creative Practice	Teaching and assignments for – B1 Personal progression	Teaching and assignment for - B2 Creative industry response	

Version 2: separating teaching and assignments

	Term 1	Term 2	Term 3
Year 1 Module A: Exploring and Developing Creative Media Skills	Teaching for A1 and A2	Assignments for - A1 Skills development	Assignment for - A2 Creative Project
Year 2 Module B: Advanced Creative Practice	Teaching for B1 / Assignments for – B1 Personal progression	Teaching for B2 / Assignment for - B2 Creative industry response	

Version 3: running B1 and B2 in tandem

	Term 1	Term 2	Term 3
Year 1 Module A: Exploring and Developing Creative Media Skills	A1 Skills development		A2 Creative Project
Year 2 Module B: Advanced Creative Practice	B1 Personal progression		
	B2 Creative industry response		

Teaching practise and assignment tasks

Teaching can take place before assignments or can continue once learners have been given assignments. However, it is important that the work learners submit has been done independently.

You can use the following approaches to developing skills through teaching and practice and then applying skills in assignments:

Version 1 – teaching followed by an assignment

| Teaching and practice | ➡ | Assignment 1 | ➡ | Teaching and practice | ➡ | Assignment 2 |
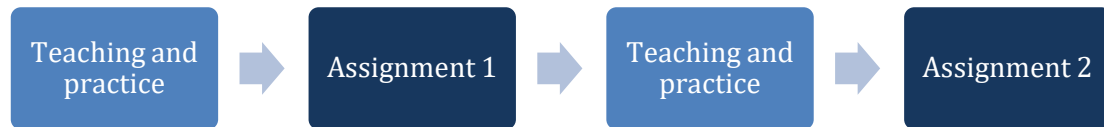
Version 2 – assignment tasks after smaller chunks of teaching

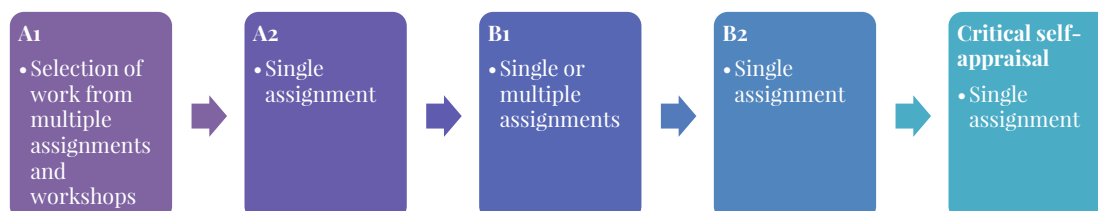| Teaching and practice | ➡ | Task 1 of assignment | ➡ | Teaching and practice | ➡ | Task 2 of assignment |

Assignments

Creating assignments

To achieve the criteria, learners will need clear assignments that are designed around the teaching content and the corresponding 5 common assessment criteria.

Assignments do not always need to lead to assessment, they can be projects used as a teaching and skills building mechanism, or as ways to contextualise workshops, mini-briefs or sub-projects which lead up to a larger project or a summative assignment brief.

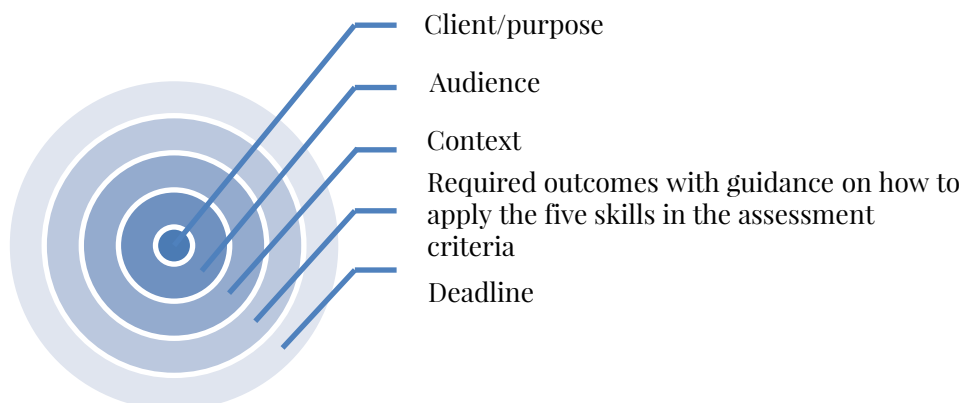## Delivery of assignments in assessment units

The assessment units have been given guided learning hours based on how a learner will develop throughout a programme. If you are unsure of how to deliver the assignments in the qualification, please contact the Subject Advisor for assistance.

- **A1** - assessed through multiple assignments
- **A2** - assessed through a single assignment which may incorporate several options to allow engagement for all learners
- **B1** - can be assessed through a single assignment or multiple assignments
- **B2** - assessed through a single assignment which may incorporate several options to allow engagement for all learners.
- **Critical Self-Appraisal** - assessed through a single assignment which may be combined with B2 or directly followingB2.

A1	A2	B1	B2	Critical self-appraisal
• Selection of work from multiple assignments and workshops	• Single assignment	• Single or multiple assignments	• Single assignment	• Single assignment

What to include in the assignment?
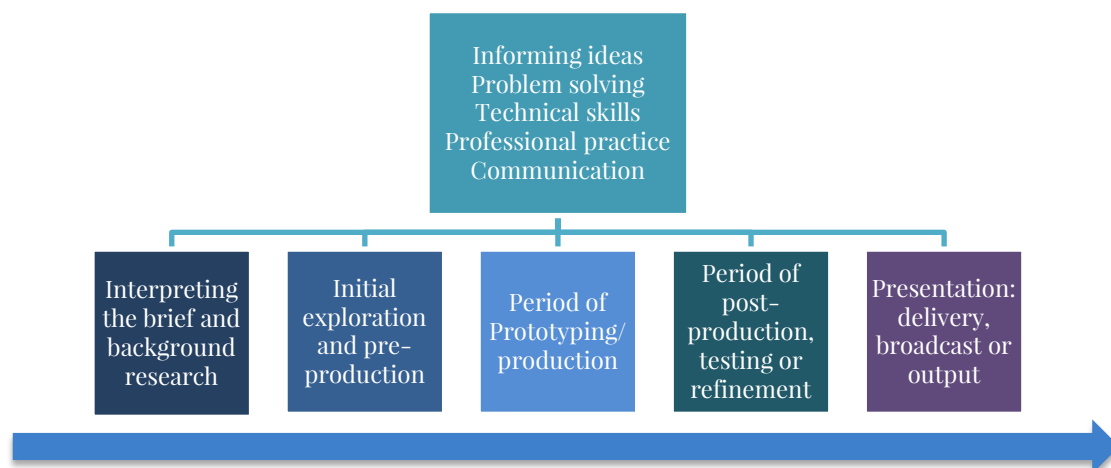
For examples of assignments, please see the qualification page on the Pearson website. To help learners prepare for industry practice, learners will benefit from assignments with clear guidance on:

- Client/purpose
- Audience
- Context
- Required outcomes with guidance on how to apply the five skills in the assessment criteria
- Deadline

Guidance on covering assessment criteria in assignments

The five assessment criteria are not discrete skills that are applied on their own. They will all contribute to tasks that you set within assignments. Assessment should always be holistic and take place at the end of assessment units. This gives learners every opportunity to develop to the best of their ability.

A typical assignment should reflect how a practitioner would work in industry:

Informing ideas
Problem solving
Technical skills
Professional practice
Communication

| Interpreting the brief and background research | Initial exploration and pre-production | Period of Prototyping/ production | Period of post-production, testing or refinement | Presentation: delivery, broadcast or output |

Types of assignment

You are free to design the types of assignments you feel will best prepare your learners. Further information in assignments might include:
- Inspirational starting points
- Technical information on outcomes
- Background and information about the client, such as their values scale, products, etc.

It may be useful to design assignments based on the progress learners have made. Those that have just started may need more scaffolding and support, whereas learners further on may require less. Some considerations may include:

Single outcome assignments may be useful earlier on where underpinning skills may still need to be developed with a lot of structure.

Multiple outcome assignments can support understanding of how practitioners work across multiple channels. For example, it could combine a magazine and social media advertising. Integrating products helps build learners ability to synthesise skills and awareness of audiences. This approach may be useful for large assignments such as A2 and B2.

Multidisciplinary assignments with tasks that require skills from across different disciplines can support experimental approaches. For example, a video project that requires 3D animation.

Written work assignments can support critical thinking and broaden opportunities for progression to non-production types of careers, such as journalism. Assignments with only written outcomes can contribute to the summative assessment of A1 and B1, but would not be suitable for A2, B2 or the Critical Self-appraisal.
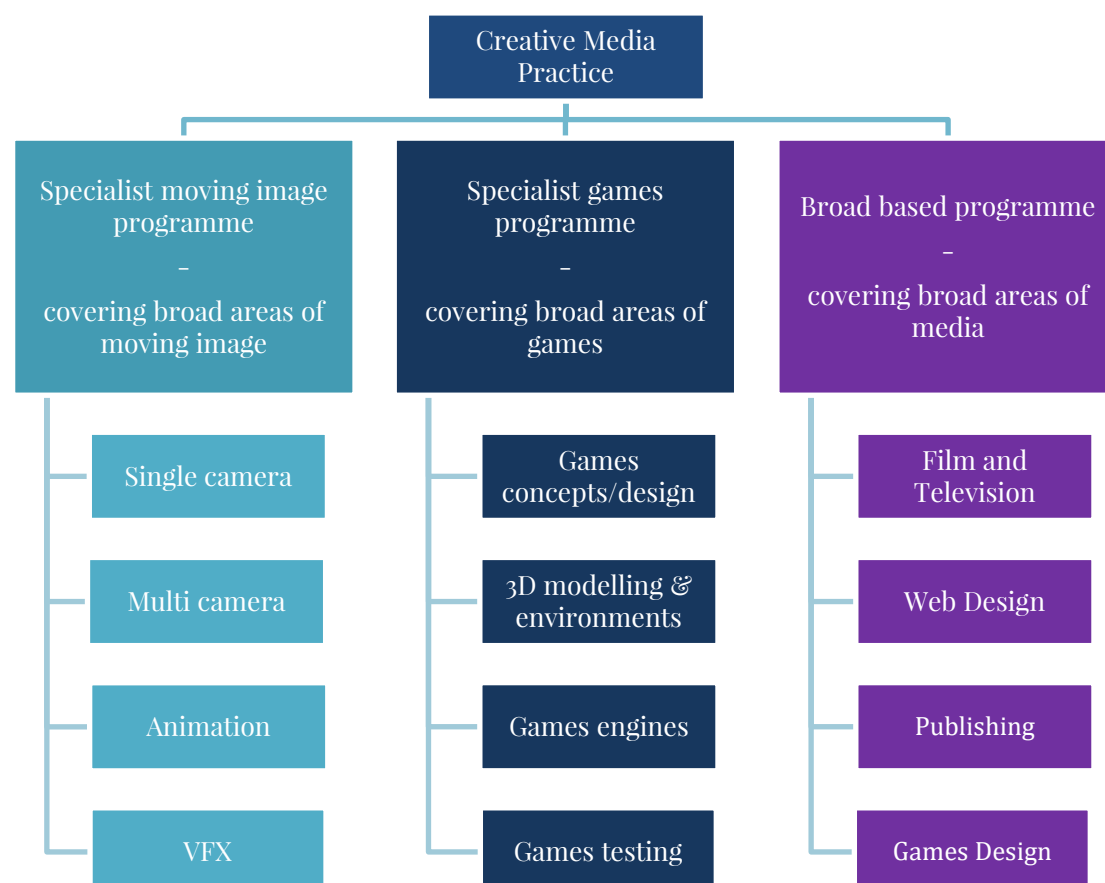
Type of programme

Broad or focused

The qualifications can be used to deliver any specific media discipline or as a general media programme.

Providing progression opportunities

Whether you are designing a specialist or a broad programme, it is important to have the balanced skills coverage to best facilitate learners' progression to HE programmes or employment. The following are some examples of programmes with balanced skills coverage that will both keep learners engaged and provide them with broad opportunities for progression:

```
                          Creative Media
                             Practice
   ┌────────────────────────────┼────────────────────────────┐

Specialist moving image    Specialist games        Broad based programme
     programme                programme                    –
        –                        –               covering broad areas of
covering broad areas of  covering broad areas of           media
   moving image                games

   Single camera           Games                    Film and
                        concepts/design             Television

   Multi camera         3D modelling &              Web Design
                        environments

    Animation           Games engines               Publishing

      VFX               Games testing               Games Design
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Teaching content

Teaching content

A diverse approach to teaching, learning and practise of the content is encouraged to support inclusion, deep understanding, experimental development and differentiation. A range of teaching methods for the content is encouraged and could include any or all of the following:

- Workshops
- Seminars
- Lectures
- Critiques
- Discussions

- Masterclasses
- Mentoring
- Presentations
- Work experience
- Demonstrations

- mini and extended projects
- Self-directed work
- Visits and field trips
- Collaboration
- Professional development

Covering the content

Learners should be taught all of the content in the modules with the exception of content within the Technical Skills area of Module A (see Technical Skills section below).

Some aspects of the content (such as those highlighted below) are clarified with examples, indicated by 'e.g.'., These examples are indicative and you should teach them as they relate the programme and type of learner you are working with.

> - **Interpreting a brief, a set of constraints or creative challenges**
>   - Clients/audience/users and their needs.
>   - Constraints, e.g. commercial context, time, budget, scope, format, platform, technical, materials and resources.
>   - Purpose and function of work such as entertainment, promotion, information, education.
>   - Understanding audiences and users:
>   - demographics and their needs
>   - anticipating their needs
>   - representation and audience theories
>   - audience, e.g. viewer, reader, player (single/multi), user, participant.

Teaching the content

You may find there are other alternatives that are equally valid to use, but it is important that learners do consider the main content headers and what possibilities there would be relating to that part of the content.

For example, in the content shown above, it would be valuable for learners to consider:

- Constraints:
  - What constraints there are for different types of media products.
  - How constraints impact production and reception.
- Audiences and users:
  - What types of audience there are.
  - Developments in audience needs
  - How the audiences experience work.

Technical skills

Guidance on the covering the technical skills content

The technical skills content for assessment units A1 and A2 allow for any type of programme across media disciplines.

In order to support teachers, we have included the following categories of technical skills in Module A:

- moving image
- character and environment
- experience
- sound
- graphic and lens
- text.

All Technical Skills content in Module A is indicative. You should select content relevant to the disciplines the learners are working in. It is not mandatory for learners to cover all of the content in all of the areas, or all content within a specific category of technical skills.

For example, a video and television programme may include content such as those highlighted across different categories below:

- **Moving image**

Learners can explore technical skills relating to areas such as film, television, video, animation and motion graphics.

- Constructing narrative, e.g. continuity, non-continuity, montage, single/multi-strand, master shots, establishing shots, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, parallel editing, juxtaposition, mise en scène, sequencing.
- Production, e.g. single camera, multi camera, lens, tripod, cables, storage.
- Editing techniques, e.g. transitions, layers, pace, slow motion, split screen, titles, rough cut, final cut, incorporating/synchronising audio.
- VFX, e.g. motion capture, chroma keying, motion tracking, mattes, effects such as glows, explosions, compositing.
- Animating, e.g.:
  - types (stop frame, armatures, claymation, cel, digital), key frame, onion skinning, text and graphics, animated cameras and lighting, character movement (walk cycles, expressions)
  - kinematics, particle systems, real-world physics, collisions, object hierarchy, pivot points.
- Lighting, e.g. spot, flood, three/four-point, direction, high/low key, natural/artificial, white balance, studio/location, reflectors, colour gels, colour temperature.
- Output, e.g. platform, format, aspect ratio, safe areas, resolution, frame rate, colour mode, render.

- **Sound**

Learners can explore technical skills relating to areas such as radio, sound design, soundtrack, installation and sound effects.

- Digital audio, e.g. sample rate, bit depth, channels.
- Constructing narrative, e.g. continuity, linear/non-linear, arrange.
- Sound types, e.g. diegetic, non-diegetic, music, atmospheric, Foley, sound effects, dialogue, voiceover, adaptive, triggered sound events.
- Quality, e.g. acoustics, proximity, levels, metering, ambiance, background noise, dynamics.
- Capture, e.g. microphone types and placement, studio, location.
- Production, e.g. editing, sequencing, mixing, effects, multitrack, setting and adjusting levels, normalising, balance, condense, equalising, exporting, sound spaces, graphic manipulation.

Teaching teams

Teaching teams and individual responsibilities

While there are numerous ways teaching could be divided among the team, the five common criteria are not separable and rely on each other to be demonstrated. Key consideration when planning the programme across your teaching teams are:

Putting it all together

- There are many ways to resolve this, but these generally fall into two main categories: all teachers to teach their own specialisms in isolation and simultaneously.
- all teachers teach on assignments together in an integrated way.

The example scenarios below show how a number of teachers on the programme might work.

Example 1: Collaborative team teaching

Assignments are devised as a team, considering what each teacher can contribute. Skills are taught in a synthesised way, with learners integrating different specialist skills within each assignment. Deadlines are agreed and learner progress on the programme is monitored through regular discussions and shared tracking data. Summative assessment of each assessment unit is done holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas. Requires a flexible approach and regular communication between teachers.

Assessment unit A1	Term 1		Term 2	
Media studies teacher Video teacher Graphics teacher Web teacher	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers

Example 2: Independent teaching

Each teacher sets and manages their own projects with timeframes negotiated across the teaching team. Feedback is given on development of specialist skills. Learners will have multiple projects and deadlines to manage and consideration will need to be given to how learners will be able to synthesise skills across the programme. Assessment is done by each teacher independently, and summative assessment of each assessment unit is done holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas.

Assessment unit A1	Term 1	Term 2
Media studies teacher	series of media studies assignments	
Video teacher	series of specialist video assignments	
Graphics teacher	series of specialist graphics assignments	
Web teacher	series of specialist web assignments	

Team teaching assignments

Here are some ideas of multidisciplinary assignments and how teachers can work together on the same assignments:

Branding and video assignment
- Media studies teacher develops underpinning knowledge of theories
- Graphics teacher develops assets to use in the work
- Video teacher develops overall video product
- Sound teacher develops audio for the production

Graphics and web assignment
- Media studies teacher develops underpinning knowledge of theories
- Graphics teacher develops UI design skills to host materials
- Video teacher develops online content for site
- Web teacher develops coding and content management skills

Podcast assignment
- Media studies teacher develops underpinning knowledge of theories
- Sound teacher develops audio materials
- Graphics teacher develops advertising materials for podcast

Game assignment
- Media studies teacher develops underpinning knowledge of theories
- Animation teacher develops animatic
- Graphics teacher develops character and environment assets
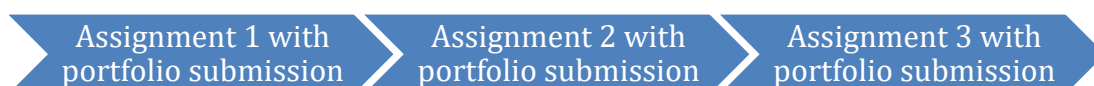- Game teacher develops game engine

Integrating skills

Skills learnt in each assessment unit will be refined as learners progress, which is why for example the content for assessment units A1 and A2 is shared in Module A. It is valuable for learners to go over the content repeatedly in different ways and in increasing depth as they progress through an assessment unit. This also provides opportunities for developing skills for future assessment units.

Integrating portfolio skills in A1

Evidence for A1 will likely be a body of work from several assignments and practical exercises. Learners will need some guidance on how to select work that best evidences their skills against the assessment criteria, and submit work in formats that best reflect the nature and qualities of work. These skills can be left to the end of A1, or alternatively, all assignments within A1 could expect learners to select and prepare work for presentation:

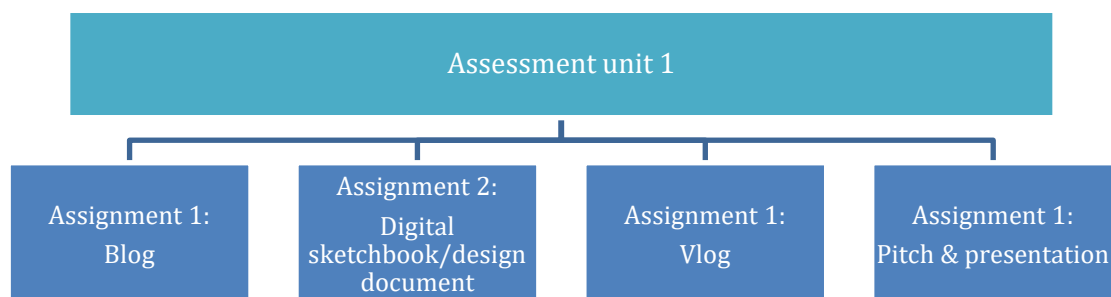**Preparing the summative portfolio as the learner progresses**

| Assignment 1 with portfolio submission | Assignment 2 with portfolio submission | Assignment 3 with portfolio submission |

Having a final assignment for the summative portfolio:

| Assignment 1 | Assignment 2 | Assignment 3 | Portfolio assignment |

Integrating recording skills in A1

Sketchbooks may be a conventional space for developing work for assignments. However, learners can benefit from using different platforms and formats for recording development. One way to do this is to expect a different format for each assignment, for example:

Assessment unit 1

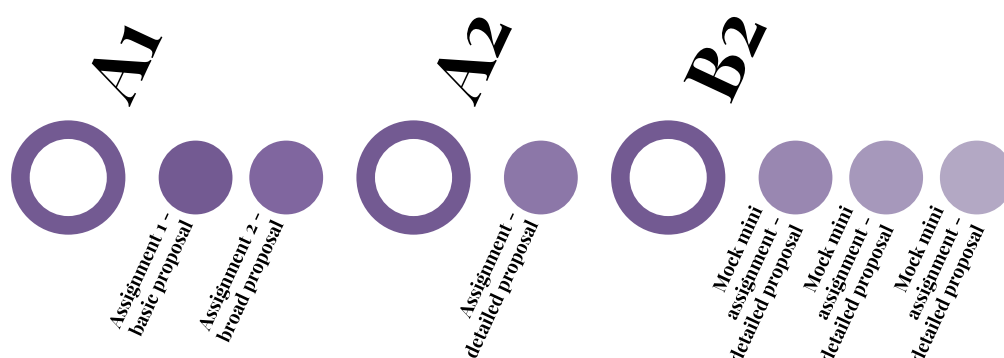| Assignment 1: Blog | Assignment 2: Digital sketchbook/design document | Assignment 1: Vlog | Assignment 1: Pitch & presentation |

Integrating presentation skills

Presentations of work don't just have to be for outcomes. They are useful for structuring assignments and ensuring deadlines are met. Tasks in assignments could include presentations for:

Project proposals

Initial research

Prototypes/rough-cuts/mock ups

Final outcomes
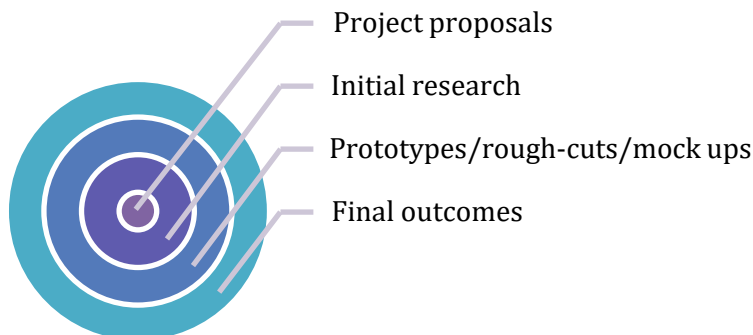
Integrating project proposal skills for B2 into A1 and A2.

B2: Creative industry response, tries to prepare learners for industry experience where their project management needs to be organised with significant forethought. In order to do this, learners need to produce a project proposal.

This may be a big jump for learners, and it is advisable to prepare them for this type of professional practice. It is possible to start embedding project proposal skills through embedding project proposal tasks within assignments. The number of assignments in assessment units is up to you, but the following indicates how you may build up the proposal skills:

A1

Assignment 1 – basic proposal

Assignment 2 – broad proposal

A2

Assignment – detailed proposal

B2

Mock mini assignment – detailed proposal

Mock mini assignment – detailed proposal

Mock mini assignment – detailed proposal

Integrating advanced skills development in B2

B2: Creative industry response, has a significant 405 GLH. The GLH given to this is significant and reflects the need for learners to develop advanced skills in line with the teaching content in Module B. In order to do this, you may want to set a range of workshops and classes to develop learners' skills further, while at the same time preparing them for the summative assignment for B2.

One way to do this is to use a series of short assignments in useful specialist areas to broaden and deepen skills, using these as a way of revising and preparing for the summative assignment. These will not be submitted for the summative assessment, but are incredibly useful to develop skills. How much time you spend developing skills before the summative assignment will depend on:

- How well learners are prepared for the summative assignment
- The specialist skills learners still need to develop after the first year
- The length of time your learners will be able to sustain engagement with a summative assignment.

# Integrating final show skills

Final shows are a fantastic way of engaging the public as an audience. They help instil a clear and defined timetable for production and move work into a public sphere. Preparation for end of year shows is often left until the end of the course, but this can cause issues as learners may not have practiced the skills required.

One way to support them would be to include a show at the end of each assignment throughout the year. This doesn't have to be a large-scale show that interrupts the studio space or teaching significantly, and could just be for their peers and teachers. Any opportunity to think about how work is presented and communicated is useful:
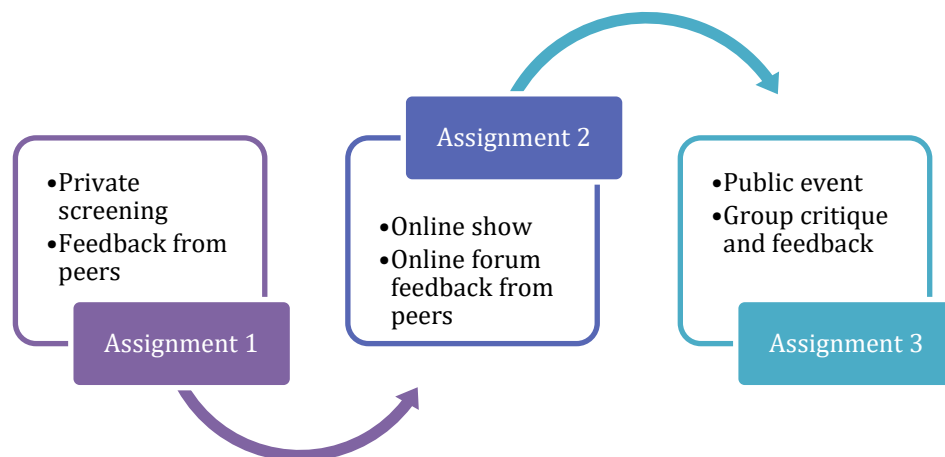
These mini shows can be useful for critiques and discussions. These can take increasingly more professional forms in order to develop communication skills. For example, early shows of work can include just post-it note feedback with a single area of strength and an area for development from everyone in the class. Later events can include stand-up discussions as learners develop confidence, potentially even including employers.

Employer engagement

- Companies
- Charities/Not-for-profit
- Galleries & museums
- Competitions

Assignments & engagement
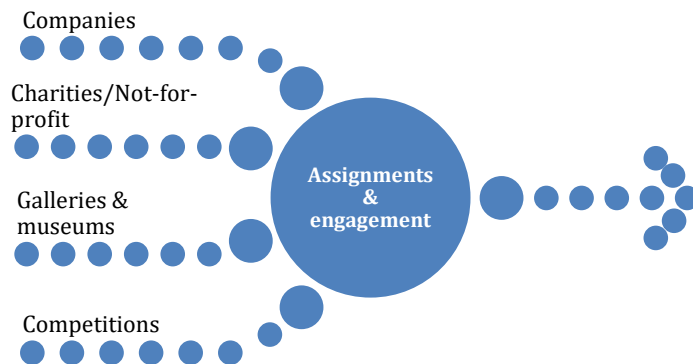
These qualifications are vocational and designed to prepare learners for careers in media.

Whilst not a requirement of the qualifications, employer engagement is an invaluable way for learners to experience the types of project constraints, client and audience needs and workplace practice they will encounter in their careers.

There are many ways to involve employers that can increase levels of motivation, instil focus and improve professional practice. Ideally, all learners will experience some form of employer engagement within the programme, such as:

- Real assignment briefs
- Co-written assignment briefs
- Work experience
- Supporting assessment
- Feedback on learner work

- Visiting speakers and masterclasses
- Workplace visits
- Presentations to employers
- Observation records

Employer engagement ideas

Companies:
- Current or previous assignment briefs
- Workplace visits or work experience
- Visiting speakers, masterclasses or input on assessment
- Partnerships in programme design

Charity or not-for-profit organisations:
- Often have a cause that needs greater public awareness or support
- Increase inclusivity, equality and diversity
- Opportunities for work to be displayed at locations or online initiatives
- Opportunities for charitable work and events.

Galleries and museums:
- May have an actual space for showing work
- Have an actual programme of displays that learners can respond to
- Often have dedicated education officers to work with

Competitions
- Provide specific constraints for work
- Can be adapted to an assignment with guidance on how to cover the criteria
- Can motivate learners in order to submit work for real competitions
- Potentially used for differentiation or extra-curricular projects

Evidence

Summative evidence for assessment units

Learners are not expected to submit all of the work from the assessment units. They should develop a professional approach to selecting and presenting work that demonstrates their skills across the five assessment criteria:

- A1 is a portfolio that can include a range of assignments/workshops.
- A2 is a portfolio for a single assignment.
- B1 is a portfolio that can include a range of assignments/workshops.
- B2 is a portfolio and proposal for a single assignment.

Portfolio formats:

Learners will submit a portfolio of work at the end of each assessment unit. The work must be clearly recorded, organised and presented in the most appropriate format to reflect the qualities of the work in either a physical or digital/online portfolio. Portfolios of work and outcomes may also be presented in a final show/broadcast/demonstration.

You can help to define formats that your learners might use for submitting evidence that best reflects their type of practice. For example, a publishing learner may need an A2 portfolio of images. A video learner may need an online showreel and blog. A games learner may need an online portfolio with images and video of game play. Whatever the format, portfolios should be developed to reflect professional practice, showing understanding of appropriateness for entry into industry or access HE.

Types of evidence could include:
- Images, links to websites, showreels
- Written annotation/commentary
- Presentations, audio recordings, video files/clips
- Planning, pre-production materials and research

Non practical media work evidence

There may be some evidence that would not normally sit in a portfolio. In these cases, learners should incorporate these as well as possible into the portfolio, by including clear links and instructions for the assessor. This may include work such as:
- Observations and statements from employers
- Video records of presentations, pitches or mock interviews
- Essays or written work

Level 4 Critical self-appraisal

Guidance on the Critical self-appraisal
The Critical Self-appraisal is for use as an extension to B2 in the Extended Diploma. It can either be combined with the assignment for B2, or as a separate assignment following completion of B2.

Different forms of delivery

Extended Diploma	B1 Personal progression	B2 Creative industry response	Critical Self-appraisal

Extended Diploma	B1 Personal progression	B2 Creative industry response
		Critical Self-appraisal

Extended Diploma	B1 Personal progression	B2 Creative industry response & Critical Self-appraisal

Teaching for the Critical self-appraisal
Learners will benefit from practising a wide range of reflective processes, such as:

Appraisal

Discussions of achievement at the end of projects
Using regular self-appraisal of work and progress towards intentions
Discussions about alternative approaches

Information and feedback

Exploring feedback loops and processes
Looking at work in a balanced way
Comparing approaches to projects over time

Critical judgements

Contextualising own work
Looking at how others improve and develop
Reflecting on personal intentions
Assessing challenges and considering solutions

Assessment
The Critical self-appraisal can be assessed in any relevant context and format, but must always integrate the learner's own visual work with their verbal or written commentary. This could result in outcomes, such as:

- Personal statement
- Viva with visual accompaniment
- Presentation with Q and A
- Interview with portfolio/showreel
- Critique and discussion with final show/broadcast/demonstration

Feedback

Guidance on the using feedback

Feedback is an essential part of the learning process and formative feedback is essential for the development of learners. However, it is important that work learners submit for assessment is done independently.

Teachers should keep in mind several key concepts relating to formative feedback:

Feedback during teaching and preparation - teachers will need to introduce concepts and skills for learners to develop. During teaching, you are using your best professional judgement about the nature, quantity and level of feedback. Such as identifying areas for learner focus and progression, feedback on development of skills (such as practise workshops) and feedback on how to improve study skills.

Feedback during assessment – the work learners produce that is submitted for assessment should be their own. They will need to make overall decisions about how to respond to assignments and what specific actions to take. While learners are producing work they are going to submit for summative assessment, you can continue to give general feedback and support, particularly around the development of knowledge. This would include guidance on an approach to the assignment, confirmation of deadlines and what the criteria are. But should refrain from telling learners what specific direction to take. Notice that the distinction here is that learners should be encouraged to reflect on their ideas and consider their next step, thus making personal decisions.

Feedback following assessment - on the assessment record, teachers should give feedback on the criteria achieved/not-achieved. This should cover what has been done well and what needs improvement, general behaviour and what the learner could have drawn on. It should not provide a list of instructions on how to achieve a higher grade.

A1 scheme of work

The following is a suggestion of how to plan *A1: Skills development*. This plan integrates the teaching of skills with the assignments. You can adapt this suggested SOW in any way you like to suit your needs, such as:

- switch the types of assignments to suit the programme focus
- remove or add assignments
- give more time to induction and preparation

Weeks 1-3: Induction and preparation for assignments
- Induction
  - How to interpret briefs
  - Research methods, analysis and interpretation
  - How to reflect
  - Introductions to workshops and health and safety

Weeks 4-9: Moving image assignment
- Briefing and background research
- Critical and contextual studies
- Video workshops with techniques and problem solving:
  - Pre-production
  - Studio and location production techniques
  - Post-production techniques

Weeks 10-15: Radio assignment
- Briefing and background research
- Critical and contextual studies
- Audio workshops with techniques and problem solving:
  - Pre-production
  - Audio production techniques
  - Live broadcasting

Weeks 16-21: Publishing
- Briefing and background research
- Critical and contextual studies
- Graphics workshops with techniques and problem solving:
  - Pre-production
  - Layout, typography, image manipulation
  - Publishing

Weeks 21-25: Portfolio/showreel workshops
- Exploring ways of presenting work
- Practical presentation and communication techniques

A2 scheme of work

The following is a suggestion of how to plan *A2: Creative project*. This outline includes a period of further skills development before starting the assignment brief. You can adapt this suggested SOW in any way you like to suit your needs, such as:

- remove the skills development at the start
- give extra weeks to this unit
- allow more time for specific aspects of the assignment

Weeks 26-28: Skills development
- Feedback on A1
- Development of skills areas that need improvement
- Professional practice and problem solving for managing own project

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Weeks 29-30: Briefing and informing ideas
- Briefing and background research
- Investigation, observation and contextual analysis
- Ideas generation sharing and feedback

Weeks 31-32: Problem solving and development
- Technical skills practice and prototyping/drafting/mock-ups/pre-production
- Testing, feedback
- Reflection and revision

Weeks 33-34: Production/making
- Making/production
- Editing/refinement/post-production

Weeks 35-36: Presenting
- Exploring ways of presenting work
- Presentation/show

B1 scheme of work

The following is a suggestion of how to plan *B1: Personal progression*. You can adapt this suggested SOW in any way you like to suit your needs, such as:

- extend the period of time and run alongside B2
- allow more time for specific aspects of the assignment

Week 1: Progression seminars and lectures
- Feedback on 1st year
- Briefing
- Jobs, roles and progression opportunities
- Personal skills audit and skills targets

Week 2: The industry
- Review of creative industry and industry makeup
- Employer expectations
- Developing a personal style

Weeks 3-7: Progression materials
- Analysis of professional personal promotion materials
- Technical skills workshops for creating progression materials
- Selecting and recording work

Week 8: Mock interviews / progression materials
- Individual mock interviews
- Organisation and communication skills for progression materials

Week 9: Presentations
- Presentations on:
  - Progression plans and achievements
  - Personal portfolios/showreel

B2 scheme of work

The following is a suggestion of how to plan *B2: Creative industry response*. This outline includes a period of further skills development before starting the summative assignment through a series of mock mini assignments. You can adapt this suggested SOW in any way you like to suit your needs, such as:

- extending the assignment period for more GLH
- having more or less mock projects
- allow more time for specific aspects of the assignment

Weeks 10-13: Mock mini project 1
- Advanced skills development mini project as mock for B2
- Presentation of outcome

Weeks 14-16: Mock mini project 2
- Advanced skills development mini project as mock for B2
- Presentation of outcome

Weeks 17-19: Mock mini project 3
- Advanced skills development mini project as mock for B2
- Presentation of outcome

Weeks 20-23: Briefing and proposals
- Briefing
- Advanced research skills and background investigation
- Writing proposals
- Negotiation and agreement of proposal
- Presentations of proposal and intentions

Weeks 24-30: Personal project development
Learner centred mentoring

Weeks 31: Mid development review
Presentations of development work

Weeks 32-33: Personal project development and outcomes
- Production of outcomes and how to present work to the public
- Final show support materials (e.g. statements, business cards, catalogue)
- Creation of portfolio of B2 work to support final show

Weeks 34-36: End of year show
Organisation and creation of final show/presentations