L-Università ta' Malta

# SEC 41 Syllabus
Media Literacy Education

## 2028

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# Introduction

This syllabus is based on the curriculum principles outlined in *The National Curriculum Framework for All* (NCF) which was translated into law in 2012 and designed using the *Learning Outcomes Framework* that identify what students should know and be able to achieve by the end of their compulsory education.

As a learning outcomes-based syllabus, it addresses the holistic development of all learners and advocates a quality education for all as part of a coherent strategy for lifelong learning. It ensures that all children can obtain the necessary skills and attitudes to be future active citizens and to succeed at work in society irrespective of socio-economic, cultural, racial, ethnic, religious, gender and sexual status. This syllabus provides equitable opportunities for all learners to achieve educational outcomes at the end of their schooling which will enable them to participate in lifelong and adult learning, reduce the high incidence of early school leaving, and ensure that all learners attain key twenty-first century competences.

This programme also embeds learning outcomes related to cross-curricular themes, namely digital literacy; diversity; entrepreneurship creativity and innovation; sustainable development; learning to learn; and cooperative learning and literacy. This way students will be fully equipped with the skills, knowledge, attitudes and values needed to further learning, work, life and citizenship.

The aim of the vocational programme in Media Literacy Education is to provide students with the underpinning knowledge related to the Media industry. By the end of the programme, students are expected to have gained sufficient skills and knowledge and be able to apply them.

## Programme Learning Outcomes

**At the end of the programme, I can:**

- Understand the importance and impact of media on society.

- Safely and responsibly access a variety of media texts from different media platforms.

- Develop the ability to analyse and critically appraise various media products for specific audiences.

- Collaboratively and creatively develop media products for various media platforms.

- Act as a responsible digital citizen.

## Unit Learning Outcomes

**Unit 1:** The Media and "Me"

**At the end of the unit, I can:**

**LO 1.**　Demonstrate an understanding of how the different media contexts impact media content.

**LO 2.**　Demonstrate knowledge of how contextual factors impact the dissemination of information through media.

**LO 3.**　Demonstrate how all factors construct the mise-en-scène and contribute to the narrative.

**LO 4.**　Apply a range of camera techniques to produce a series of photographs.

**Unit 2:** Communicating "Me"

**At the end of the unit, I can:**

**LO 5.** Demonstrate an understanding of how print and text/images are used effectively.

**LO 6.** Demonstrate knowledge of how graphics impact different audiences.

**LO 7.** Develop a print product for a specific audience.

**LO 8.** Demonstrate knowledge of the personal and collective responsibilities when publishing online.


**Unit 3:** Creative and Collaborative "Me"

**At the end of the unit, I can:**

**LO 9.** Demonstrate knowledge of aspects related to moving image production.

**LO 10.** Communicate an original idea for a moving image production.

**LO 11.** Compile the preparatory building blocks required to complete a moving image production.

**LO 12.** Collaboratively produce a moving image production.


## Programme Level Descriptors

This syllabus sets out the content and assessment arrangements for the award of Secondary Education Certificate in Media Literacy Education at Level 1, 2 or 3. First teaching of this programme begins in September 2024. First award certificates will be issued in 2027.

The following levels refer to the qualification levels that can be obtained by candidates sitting for SEC examinations. These are generic statements that describe the depth and complexity of each level of study required to achieve an award at Level 1, 2 or 3 in Media Literacy Education. (Level 1 being the lowest and Level 3 the highest).

Level 1: At the end of the programme the candidate will have obtained basic knowledge, skills and competences in the subject such as basic repetitive communication skills and the ability to follow basic, simple instructions to complete tasks. Support is embedded within the task.

Level 2: At the end of the programme the candidate will have obtained good knowledge, skills and competence in the subject such as the interpretation of given information and ideas. The candidate will have developed the ability to carry out complex tasks. Limited support may be embedded within the task.

Level 3: At the end of the programme the candidate will autonomously apply knowledge and skills to a variety of complex tasks. Candidates will utilise critical thinking skills to analyse, evaluate and reflect upon their own work and that of others. Problem solving tasks may be part of the assessment process.

## Interpreting the Syllabus

This document is an assessment syllabus. Whilst the content provided is the minimum expected for assessment purposes, the provision of further examples or information is encouraged – although not mandatory – for students to enjoy the learning process and get a better overview of the subject.

### Unit Structure

The various learning outcomes, assessment criteria, and content are grouped under three units. Each unit is presented in the following structure:

- Title
- Description
- Learning Outcomes
- Assessment Criteria and Content
- Learning Outcomes and Assessment Criteria

Educators may devise their own plan for content delivery across the years of study. They may choose to follow the unit learning outcomes and content structure as presented in the syllabus, and conclude each unit by the end of every scholastic year, or follow a different order which in their professional view would be more conducive to learning of any particular subject area or topic. However, by the end of the three-year programme in Year 11, all content delivery and continuous assessment should be completed, in time for submission to MATSEC in the indicated time-frames and format.

### Assessment Criteria

The active verb used in assessment criteria (such as list, identify, outline, describe, explain, etc…) indicates what candidates are expected to know or be able to do. It also provides direction with respect to expected complexity in the candidates' responses or work. These verbs are defined in the Glossary of Terms available on the MATSEC website. Application criteria are to be interpreted in terms of Bloom's taxonomy psychomotor domain.

### Content

For each assessment criterion, only the minimum content that needs to be covered is listed. Examples (e.g.), commas, semi-colons, bullets, 'or', and 'N.B.' are used for presentation and guidance purposes only. While all the material reflecting both the unit content and the assessment criteria is to be delivered, this will not necessarily be assessed by MATSEC in its entirety, as indicated in the Scheme of Assessment. Where the plural is used in any assessment criterion (e.g. types, aspects, steps, etc.), two or more answers are usually expected, although this may not always be the case.

## Scheme of Assessment

The assessment of this subject follows the Secondary Education Certificate Regulations and the MATSEC Assessment Code of Practice governing each respective cohort. It shall be based on three components, each of which contributes towards the overall subject mark as follows:

| COMPONENT | LEVEL WEIGHT (OVERALL SUBJECT MARK) |
|---|---|
| SBA (Paper I) | 30% |
| Coursework (Portfolio) | 30% |
| Controlled assessment (Paper II) | 40% |

Candidates have to attempt all three assessment components, and fulfil the set criteria in the coursework component and Paper II, to obtain a level higher than Level 1.

Individuals may not register as private candidates in this subject, unless they are resitting the subject in a subsequent Main Session. In the latter case, marks obtained in the SBA and the coursework can be carried forward for up to five years from the first sitting.

### School-based assessment (SBA)

SBA (Paper I) refers to the assessment of the application criteria specified in the syllabus, assigned to candidates and marked by school teachers. This component is unmoderated.

SBA should be set at Level 1-2-3, following a 30-30-40 percentage mark allocation, with Level 3 carrying the highest marks.

The SBA should be marked out of 100 each year (9, 10, and 11). The assessment for each year will contribute to 10% of the overall subject mark and will be reported to MATSEC by the school when the candidate is in Year 11. Therefore, each year will equally contribute to the final 30% mark of the SBA.

| SBA SUBMISSION TO MATSEC IN YEAR 11 | | | LEVEL WEIGHT (OVERALL SUBJECT MARK) |
|---|---|---|---|
| Year 9 | Year 10 | Year 11 | |
| [0 to 100] marks | [0 to 100] marks | [0 to 100] marks | 30% |

### Coursework

Coursework in this subject refers to a Portfolio, divided in three parts carried out across the three-year programme, which will be set and marked by the teacher following the templates downloadable from the MATSEC website and the marking schemes included as an appendix in the syllabus. This component is moderated.

Each coursework part will be marked out of 60 and will be set at Level 1-2-3. The assessment of each part will contribute to 10% of the overall mark and will be reported to MATSEC by the school when the candidate is in Year 11. Therefore, each part will equally contribute to the final 30% mark of coursework.

The school is to upload a digital copy of their candidates' coursework on the MATSEC portal by the date established by the MATSEC Board and ensure that all coursework is available as instructed. Candidates may be called for an interview in relation to their coursework.

Candidates are to fulfil the set criteria in this assessment component to obtain a level higher than Level 1.

| COURSEWORK SUBMISSION TO MATSEC IN YEAR 11 FOR MODERATION | | | LEVEL WEIGHT (OVERALL SUBJECT MARK) |
|---|---|---|---|
| Part 1 | Part 2 | Part 3 | |
| Based on any TWO application criteria from Unit 1 | Based on any TWO application criteria from Unit 2 | Based on any ONE application criterion from Unit 3 and a Self-Evaluation | 30% |
| [0 to 60] marks | [0 to 60] marks | [0 to 60] marks | |

## Controlled Assessment

The controlled assessment (Paper II) comprises a two-hour written exam set and marked by MATSEC at the end of the three-year programme.

The paper will carry a total of 100 marks and will be set at Level 1-2-3. It will include questions based on a number of knowledge or comprehension criteria from different units, learning outcomes and levels.

Attainment in this component will be reported by MATSEC as a Grade using an 8-point scale and will contribute towards 40% of the marks in determining the overall level.

Candidates are to fulfil the set criteria in this assessment component to obtain a level higher than Level 1.

| CONTROLLED ASSESSMENT IN YEAR 11 | LEVEL WEIGHT (OVERALL SUBJECT MARK) |
|---|---|
| Two-hour exam paper | 40% |
| [0 to 100] marks | |

# Unit 1: The Media and "Me"

## Unit Description

This unit aims at encouraging candidates to explore the media world in terms of content and context, and its role in society. The candidates will be given the opportunity to explore the relationship between media and society by developing an understanding of the key aspects of media and applying these analytically. The unit helps them to engage with analytical tools in examining how society is represented on the media, and how society impacts the media producer's creative decisions.

Through this unit, candidates will have the opportunity to explore how different media contexts, including the different media platforms, audiences, institutions etc., shape the audience's perspective of what is portrayed as a 'reality' in the media.

Candidates will be able to test their knowledge through a hands-on approach. This way, they will be able to apply theory learnt and discussed in class. This will enable them to use cameras in an effective manner in order to achieve their aims creatively. Moreover, candidates will become familiar with the various uses of basic equipment related to photography, after which they will then work on practical tasks independently to produce a series of photographs.

## Learning Outcomes

**At the end of the unit, I can:**

**LO 1.** Demonstrate an understanding of how the different media contexts impact media content.

**LO 2.** Demonstrate knowledge of how contextual factors impact the dissemination of information through media.

**LO 3.** Demonstrate how all factors construct the mise-en-scène and contribute to the narrative.

**LO 4.** Apply a range of camera techniques to produce a series of photographs.

## Assessment Criteria and Content

| Subject Focus | Media contexts and content | | |
|---|---|---|---|
| **LO 1.** | Demonstrate an understanding of how the different media contexts impact media content. | | |
| **K-1.** | K-1. Define 'media forms' and 'media platforms'. | K-1. List different media forms and platforms. | K-1. Describe cross media convergence. |
| | Media forms and platforms: <ul><li>Media forms: moving image; audio; still images; print; digital;</li><li>Media platforms: social media; broadcast; publishing tools; photo-sharing sites; video-sharing sites; gaming platforms.</li></ul> | | |
| **K-2.** | K-2. Define the terms 'media text' and 'media genre'. | K-2. List different media texts and media genres. | K-2. Describe characteristics of media texts and media genres. |
| | Media text and media genres: <ul><li>Media texts: e.g. magazine feature, newspaper article, social media post, TV programme, TV advert, news, music video, billboard, blog;</li><li>Media genres: e.g. non-fiction, fiction, western, horror, science fiction, news and current affairs, comedy, thriller, romance.</li></ul> | | |
| | Characteristics of media text and genres: e.g. dissemination of information, social influence, propaganda, marketing, education, narrative, style, type of lighting, props, setting. | | |
| **C-1.** | C-1. Define what 'bias' is in media. | C-1. Outline the bias of the content creator in given media texts. | C-1. Explain how the content creator reinforces bias in a given media text. |
| | Elements used by the content creator to reinforce bias: e.g. language, content, audiences, agendas, financing, stereotyping. | | |

| Subject Focus | Dissemination of information through media | | |
|---|---|---|---|
| **LO 2.** | Demonstrate knowledge of how contextual factors impact the dissemination of information through media. | | |
| **K-3.** | K-3. List the various types of 'media institutions'. | K-3. Outline the different types of 'media ownership'. | K-3. Describe the different impacts on content produced by a media institution. |
| | Types of 'media institutions': e.g. religious, independent, commercial, political. | | |
| | Types of 'media ownership': e.g. state, private, commercial. | | |
| | Impacts on content by different media institutions: legal; ethical; censorship; moral. | | |
| **K-4.** | K-4. Define a 'media audience'. | K-4. List different demographic aspects of media audiences. | K-4. Outline different demographic aspects of media audiences. |
| | Demographic aspects of media audiences: e.g. age, gender, religion, occupation, income, interests, ethnicity, language, location, lifestyle, political affiliation, education. | | |
| **K-5.** | K-5. Define 'representation' in media. | K-5. List different representations that are commonly featured by the media. | K-5. Outline how a given media text is portraying a representation. |
| | Representations: e.g. race/ethnicity, gender, sexual orientation, social class, age, geographical location, disability, religious beliefs, events/issues. | | |
| **C-2.** | C-2. Identify the elements that make up the communication cycle in a given scenario. | C-2. Describe how a given media text influences the 'ways of seeing'. | C-2. Explain the reactions of different audiences to a given media text. |
| | Elements of the communication cycle: sender; message; encoding; decoding; channel/medium; receiver; feedback. | | |
| | Influences on 'ways of seeing': interactivity; images; use of language (choice of words); bias. | | |
| | Reactions to a media text: e.g. positive, negative, constructive. | | |
| **C-3.** | C-3. Identify types of representation being portrayed in given media texts. | C-3. Describe how representation in a given media text reinforces stereotypes. | C-3. Discuss how representation in a given media text influences people's ideas or behaviours. |
| | Types of representation: e.g. race/ethnicity, gender, sexual orientation, social class, age, geographical location, disability, religious beliefs, events/issues. | | |

| A-1. | A-1. Research a given theme for a particular audience. | A-1. Prepare a pitch by including the most important elements of the research. | A-1. Present a pitch to a particular audience effectively. |
|---|---|---|---|
| | Researching a theme for a particular audience: <br>• Primary research: questionnaires **or** focus group **or** interview; <br>• Secondary research: e.g. newspaper stories/articles, books; <br>• Relevance of research to a particular audience. | | |
| | Preparing a pitch: hard copy of the presentation; adequate documentation supporting the presentation; clear line of thought through the documentation. | | |
| | Presentation skills: non-verbal communication; verbal communication; written communication; good use of visual aids. | | |

| Subject Focus | Mise-en-scène and narrative | | |
|---|---|---|---|
| **LO 3.** | Demonstrate how all factors construct the mise-en-scène and contribute to the narrative. | | |
| **K-6.** | K-6. Define the term 'mise-en-scène'. | K-6. List elements that could be found in a mise-en-scène. | K-6. Describe the impact of elements in a given mise-en-scène. |
| | Elements of mise-en-scène: e.g. lighting, sound, setting, framing, acting, costumes, hair, make-up, props. | | |
| | The impact of mise-en-scène elements: generating a sense of time **and/or** generating a sense of space **and/or** setting a mood **and/or** suggesting a character's state of mind. | | |
| **K-7.** | K-7. Identify the different types of shots used in photographs. | K-7. Outline the use of different types of shots used in photographs. | K-7. Describe how different shots affect a narrative. |
| | Types of shots: e.g. close-up/big close-up, wide, long-shot, medium, over shoulder, top-shot, low/high angle. | | |
| | How different shots affect a narrative: detail; specific attention; off-subject attention; on-subject attention. | | |
| **C-4.** | C-4. Outline mise-en-scène elements found in a given photograph. | C-4. Describe how mise-en-scène elements found in a given photograph can affect the audience. | C-4. Evaluate how changing a mise-en-scène element found in a given photograph can affect the audience. |
| | Effects of mise-en-scène elements on an audience: e.g. nostalgic, romantic, patriotic, emphatic, sympathetic, indifferent. | | |

| A-2. | A-2. Present a plan of a visual story/theme. | A-2. Develop an adequate synopsis of a visual story/theme. | A-2. Present the essential paperwork needed for a visual story/theme. |
|---|---|---|---|
| | Planning of a visual story/theme: mood board; listing appropriate equipment; sequence of work. | | |
| | Developing a synopsis of a visual story/theme: aim of story/theme; story/theme summary. | | |
| | Presenting documentation for a visual story/theme: release forms; shot list; storyboard. | | |

| Subject Focus | Camera techniques | | |
|---|---|---|---|
| LO 4. | Apply a range of camera techniques to produce a series of photographs. | | |
| K-8. | K-8. Label the key photographic camera features which have a direct impact on the exposure of the resulting image. | K-8. Outline the relationship between ISO sensitivity and noise. | K-8. Describe the relationship between shutter speed and aperture in a given scenario. |
| | Key photographic camera features impacting exposure: e.g. aperture value, shutter speed value, ISO value. | | |
| K-9. | K-9. List different types of lenses. | K-9. Outline the purpose of different types of lenses. | K-9. Describe key characteristics of lenses. |
| | Types of lenses: e.g. 'prime', 'zoom', 'telephoto', 'macro', 'wide-angle', 'super wide-angle', 'fisheye'. | | |
| | Key characteristics of lenses: e.g. focal length, aperture, depth of field, vignetting, vertical distortion, focus, sharpness. | | |
| K-10. | K-10. Define 'colour temperature' and 'white balance'. | K-10. State the use of specific white balance settings in photography. | K-10. Outline examples of basic characteristics of light. |
| | Use of specific white balance settings: Auto (A); Tungsten; Fluorescent; Flash (Lightning Bolt). | | |
| | Examples of basic characteristics of light:<br>• sources: e.g. natural, artificial;<br>• direction: e.g. front, side, back;<br>• quality: e.g. hard light, soft light. | | |

| | | | |
|---|---|---|---|
| **C-5.** | C-5. Identify the visual components that affect the interpretation of a given image. | C-5. Explain how light conditions can affect the interpretation of a given image. | C-5. Discuss how principles of composition can be used to affect the interpretation of a given image. |
| | Visual components: e.g. image effects, lighting, image composition, subject positioning, background, foreground, looking space, negative space. | | |
| | Light conditions: low lighting; high key lighting; directional lighting. | | |
| | Principles of composition: e.g. rule of thirds, repetition, framing, balancing elements, patterns, depth of field. | | |
| **A-3.*** | A-3. Choose the right equipment to illustrate a story/theme through a series of photographs. | A-3. Produce a series of photographs that illustrates a story/theme. | A-3. Produce a series of high-quality photographs to illustrate a story/theme. |
| | Choosing the right equipment to illustrate a story/theme: camera; lenses; lighting. | | |
| | Producing a series of thematic photographs: relevance of story/theme; individual/personal photography; effective use of camera. | | |
| | Producing a series of high-quality photography: exposure; lighting; composition; sharpness of subject. | | |

***N.B.** For assessment purposes, a series of **FIVE** photographs should be presented.*

## Learning Outcomes and Assessment Criteria

| Subject Focus: | Media contexts and content |
|---|---|
| Learning Outcome 1: | Demonstrate an understanding of how the different media contexts impact media content. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-1. Define 'media forms' and 'media platforms'. | K-1. List different media forms and platforms. | K-1. Describe cross media convergence. | C-1. Define what 'bias' is in media. | C-1. Outline the bias of the content creator in given media texts. | C-1. Explain how the content creator reinforces bias in a given media text. | | | |
| K-2. Define the terms 'media text' and 'media genre'. | K-2. List different media texts and media genres. | K-2. Describe characteristics of media texts and media genres. | | | | | | |

| Subject Focus: | Dissemination of information through media |
|---|---|
| Learning Outcome 2: | Demonstrate knowledge of how contextual factors impact the dissemination of information through media. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-3. List the various types of 'media institutions'. | K-3. Outline the different types of 'media ownership'. | K-3. Describe the different impacts on content produced by a media institution. | C-2. Identify the elements that make up the communication cycle in a given scenario. | C-2. Describe how a given media text influences the 'ways of seeing'. | C-2. Explain the reactions of different audiences to a given media text. | A-1. Research a given theme for a particular audience. | A-1. Prepare a pitch by including the most important elements of the research. | A-1. Present a pitch to a particular audience effectively. |
| K-4. Define a 'media audience'. | K-4. List different demographic aspects of media audiences. | K-4. Outline different demographic aspects of media audiences. | | | | | | |
| K-5. Define 'representation' in media. | K-5. List different representations that are commonly featured by the media. | K-5. Outline how a given media text is portraying a representation. | C-3. Identify types of representation being portrayed in given media texts. | C-3. Describe how representation in a given media text reinforces stereotypes. | C-3. Discuss how representation in a given media text influences people's ideas or behaviours. | | | |

| Subject Focus: | Mise-en-scène and narrative |
|---|---|
| Learning Outcome 3: | Demonstrate how all factors construct the mise-en-scène and contribute to the narrative. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-6. Define the term 'mise-en-scène'. | K-6. List elements that could be found in a mise-en-scène. | K-6. Describe the impact of elements in a given mise-en-scène. | C-4. Outline mise-en-scène elements found in a given photograph. | C-4. Describe how mise-en-scène elements found in a given photograph can affect the audience. | C-4. Evaluate how changing a mise-en-scène element found in a given photograph can affect the audience. | A-2. Present a plan of a visual story/theme. | A-2. Develop an adequate synopsis of a visual story/theme. | A-2. Present the essential paperwork needed for a visual story/theme. |
| K-7. Identify the different types of shots used in photographs. | K-7. Outline the use of different types of shots used in photographs. | K-7. Describe how different shots affect a narrative. | | | | | | |

| Subject Focus: | Camera techniques |
|---|---|
| Learning Outcome 4: | Apply a range of camera techniques to produce a series of photographs. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-8. Label the key photographic camera features which have a direct impact on the exposure of the resulting image. | K-8. Outline the relationship between ISO sensitivity and noise. | K-8. Describe the relationship between shutter speed and aperture in a given scenario. | | | | | | |
| K-9. List different types of lenses. | K-9. Outline the purpose of different types of lenses. | K-9. Describe key characteristics of lenses. | C-5. Identify the visual components that affect the interpretation of a given image. | C-5. Explain how light conditions can affect the interpretation of a given image. | C-5. Discuss how principles of composition can be used to affect the interpretation of a given image. | A-3. Choose the right equipment to illustrate a story/theme through a series of photographs. | A-3. Produce a series of photographs that illustrates a story/theme. | A-3. Produce a series of high-quality photographs to illustrate a story/theme. |
| K-10. Define 'colour temperature' and 'white balance'. | K-10. State the use of specific white balance settings in photography. | K-10. Outline examples of basic characteristics of light. | | | | | | |

# Unit 2: Communicating "Me"

## Unit Description

This unit aims to expand candidate's knowledge and views of the role of print, in its various forms, in society. The various forms of graphic design and the tools used within the print medium to send different messages to different audiences will be outlined.

Candidates will be able to identify the key elements used in all forms of graphic design, and how these are used differently in print and in web-based platforms. The use of these elements to attract different audiences through advertising will also be explored.

Graphical elements combined with the actual text may be used to pass on information which may carry a bias or agenda. Learners will acquire the critical skills needed to identify bias in graphical publications, judge tone, recognise emotion eliciting graphics, test sources, and learn to take these into consideration in order to achieve a critical reading of the text.

Candidates will be able to combine the acquired skills and information in the creation of their own web page. They will also have the opportunity to critically reflect on their on-going project through the creation of an online blog. This platform will open up their work to criticism from their peers. Candidates will be exposed to the real-life working situation, where one's peers may like or dislike specific works to varying degrees, and candidates must learn to filter, analyse, and act on the received feedback appropriately.

This same platform also provides candidates with the opportunity to analyse and comment on the work of others. Candidates will therefore become aware that their online actions and comments have both negative and positive effects in real life. This awareness should instil an important sense of personal and collective responsibility with other online activity.

## Learning Outcomes

**At the end of the unit, I can:**

**LO 5.**    Demonstrate an understanding of how print and text/images are used effectively.

**LO 6.**    Demonstrate knowledge of how graphics impact different audiences.

**LO 7.**    Develop a print product for a specific audience.

**LO 8.**    Demonstrate knowledge of the personal and collective responsibilities when publishing online.

## Assessment Criteria and Content

| Subject Focus | Print media | | |
|---|---|---|---|
| **LO 5.** | Demonstrate an understanding of how print and text/images are used effectively. | | |
| **K-11.** | K-11. List different roles and responsibilities of a copywriter in print media. | K-11. Name key characteristics of a copywriter's role in print media. | K-11. Describe the various roles and responsibilities of a copywriter for a given print job. |
| | Roles and responsibilities of a copywriter in print media: e.g. eliciting a client's core message/s, understanding of specific target audiences, teamwork and team dialoguing, writing and presenting creative solutions for print, originality and plagiarism, modifying work to reach clients' expectations, overseeing the production of work. | | |
| | Characteristics of a copywriter in print media: e.g. creative, imaginative, writing skills, interpersonal skills, teamwork, ability to work under pressure, eye for detail, keenness to learn about various advertising trends, interest in popular culture. | | |
| | Roles and responsibilities of a copyrighter for the following print jobs: newspaper advert **or** newspaper article **or** magazine advert **or** magazine article **or** online blog **or** billboard advert **or** flyer. | | |
| **K-12.** | K-12. Name different forms of printed material. | K-12. Outline different uses of print media. | K-12. Describe different uses of a given print medium example. |
| | Forms of printed material: newspapers; magazines; books; comics; advertising material. | | |
| | Uses of print media: e.g. to inform, to entertain, to advertise, to direct, to instruct, to educate, to document. | | |
| **K-13.** | K-13. Name types of graphics. | K-13. Outline the difference between different types of graphics. | K-13. Describe the purposes for which graphics may be used. |
| | Types of graphics: vector; raster. | | |
| | Purposes for which graphics may be used: e.g. to advertise, to entertain, to inform, to persuade, sign posting, to shock. | | |
| **C-6.** | C-6. Identify the target audience demographics of a given print medium. | C-6. Justify why a given print medium can be used to target specific audience demographics. | C-6. Explain reasons why copywriters need to define the different audience demographics in a given print medium. |
| | Demographic aspects of media audiences[*]: age, gender, religion, occupation, income, interests, ethnicity, language, location, lifestyle, political affiliation, education. | | |
| | [*]***N.B.*** *For assessment purposes at Level 1, the specific audience demographics, such as children, male, Catholics, etc., should be identified.* | | |
| | Reasons: e.g. create easy-to-read content for different audiences, simplify complex topics, craft compelling conclusions for audiences, select the best vocabulary words within a specific context, attention-grabbing, to convey specific information to a wide audience. | | |

| Subject Focus | Graphics | | |
|---|---|---|---|
| **LO 6.** | Demonstrate knowledge of how graphics impact different audiences. | | |
| **K-14.** | K-14. List graphic elements found in print media. | K-14. Identify graphic elements found in print media. | K-14. Describe uses of graphic elements found in print media. |
| | Graphic elements found in print media: e.g. images, shapes, colours, typography, lines, textures. | | |
| | Uses of graphic elements: to colour; layout design; to manipulate size; to shape; to prioritise between elements. | | |
| **K-15.** | K-15. State the use of RGB and CMYK. | K-15. Outline different colour harmonies in graphic design. | K-15. Explain how the use of particular colours in a given image affects its interpretation. |
| | Colour harmonies: e.g. monochromatic, analogous, complimentary. | | |
| **C-7.** | C-7. Outline different graphical elements found in a given image. | C-7. Justify why a specific emotion might be perceived by an audience of a given image. | C-7. Explain what messages are being conveyed in a given image. |
| | Messages conveyed through an image: e.g. experiential, engage users' senses, intelligent, statistical, interactive. | | |
| **A-4.** | A-4. Show initial designs for a digital artwork aimed at a particular type of audience for a given brief. | A-4. Build a prototype digital artwork aimed at a particular type of audience for a given brief. | A-4. Create a finalised digital artwork aimed at a particular audience based on a specific given brief. |
| | Initial design for a digital artwork: appropriateness of the artwork type; research and influences; artwork preparation. *N.B. For assessment purposes, students have to present the necessary research work including any influences on **ONE** of the following types of digital artwork:* illustration **or** flyer. | | |
| | Building a prototype digital artwork: collation of graphic assets; establishing the right digital canvas size and resolution; experimentation with digital tools. | | |
| | Finalising digital artwork: composing the digital artwork; make ready for proof reading and verification; make sure that the digital artwork is in the right resolution and format for printing; creativity. | | |

| Subject Focus | Structural aspects of print | | |
|---|---|---|---|
| LO 7. | Develop a print product for a specific audience. | | |
| K-16. | K-16. Name structural features found in print media. | K-16. Recognise various structural features in a given print medium. | K-16. Describe various structural features and their use in a given print medium. |
| | Structural features in print media: page size; masthead; dateline; front cover flash; support story; cross reference; picture; columns; headlines; caption. | | |
| K-17. | K-17. List examples of issues of subjectivity in print media. | K.17 Outline examples of issues of subjectivity in print media. | K-17. Describe different versions of a recent real-life story to show issues of subjectivity. |
| | Issues of subjectivity: e.g. culture, agenda, purpose, distortion of message through language and images, physical position, profile. | | |
| K-18. | K-18. List the codes and conventions found in print media. | K-18. Outline the use of codes and conventions in a given print medium. | K-18. Describe the impact on the audience of codes and conventions in a given print medium. |
| | Codes and conventions:<br>• Codes: layout and design; image, colour and graphics; editing; objects; body language;<br>• Conventions: style; fact or fiction; tone; buzzwords; use of direct address. | | |
| | *N.B. For assessment purposes at Levels 2 and 3, ONE of the following print media should be considered: novels or investigative or news or tabloid or gossip or fashion or cultural or arts or sports/fitness or design or lifestyle.* | | |
| C-8. | C-8. Explain how the same structural feature is used differently in a given print medium. | C-8. Compare the use of different structural features in different print media. | C-8. Discuss how a structural feature can change the meaning of given print media. |
| | *N.B. For assessment purposes at Level 2, only TWO print media should be considered.* | | |
| | Meaning given by use of structural features: persuasion **and/or** political bias **and/or** religious **and/or** sympathetic **and/or** empathetic. | | |
| C-9. | C-9. Identify typographical elements of a given typeface. | C-9. Outline different typographic treatments. | C-9. Explain how the use of typography affects the user's interaction with text within a given image. |
| | Typographical elements of typefaces: ascenders; descenders; stem; baseline; x-height; cap-height; serif. | | |
| | Typographic treatments: e.g. point size, weight, leading, tracking, kerning, hierarchy, contrast. | | |
| | Effects of typography on users' interaction: e.g. legibility and readability, aesthetics, establish hierarchy, set overall tone, improves user's experience. | | |

| A-5. | A-5. Construct a plan for designing the front cover of a magazine or the front page of a newspaper for a given scenario. | A-5. Design a cover of a magazine or a newspaper for a given scenario. | A-5. Design an advertisement for a given scenario. |
|---|---|---|---|
| | Planning the design of a front cover of a magazine or a front page of a newspaper: validation of research; scheduling; stock of resources. | | |
| | Designing a cover of a magazine or a newspaper: creativity; use of codes and conventions; use of graphical elements; adequacy of chosen style. | | |
| | Designing an advertisement: research; creativity; use of codes and conventions; use of graphical elements; adequacy of chosen style. | | |

A-5. Construct a plan for designing the front cover of a magazine or the front page of a newspaper for a given scenario.

A-5. Design a cover of a magazine or a newspaper for a given scenario.

A-5. Design an advertisement for a given scenario.

| Subject Focus | Publishing online | | |
|---|---|---|---|
| LO 8. | Demonstrate knowledge of the personal and collective responsibilities when publishing online. | | |
| K-19. | K-19. List procedures to be smart online. | K-19. Outline the positive and negative consequences of online activity. | K-19. Describe the importance of following procedures to be smart online. |
| | Procedures to be smart online: creating safe profiles (passwords etc.); use two-factor authentication; click smart and be selective; protect your 'digital self' and practise safe browsing; backup your data regularly. | | |
| | Consequences of online activity: legal; moral; financial; psychological; physical. | | |
| K-20. | K-20. Name the key steps necessary to design a website blog. | K-20. Mention the key steps necessary to publish a website blog. | K-20. Outline the considerations necessary to keep a blog running. |
| | Key steps to design a website blog: choose your message; select a target audience; choose a concept; develop a style; create/choose graphical elements. | | |
| | Key steps to publish a website blog: choose the right blogging platform; acquire a domain name; hosting; publish online; disseminate and share. | | |
| | Considerations in keeping a blog running: design and update regularly; use images and keep the look minimal; informative and updated content; write compelling content and monitor; observe online rules and responsibilities. | | |
| C-10. | C-10. List key factors that impact the design and the development of a website. | C-10. Outline how key factors impact the design and the development of a website. | C-10. Discuss personal and collective responsibilities of publishing material online. |
| | Key factors that impact the design and development of a website: content; maintenance; user friendliness; usability; speed. | | |
| | Personal and collective responsibilities of publishing material online: e.g. personal well-being, civic engagement, activism, social identity, hate speech, slander, integrity, reference copyrighted material, posting on social media responsibly (personal information, photos, comments etc.), GDPR. | | |
| A-6. | A-6. Construct a plan to publish a static 3-page website including a blog for a specific audience. | A-6. Develop a 3-page website including a blog aimed at a specific audience. | A-6. Publish a 3-page website including a blog aimed at a specific audience to generate and act on peers' feedback. |
| | Planning to publish a static 3-page website including a blog: research for influences and latest trends; sketching the homepage; allocate enough time to develop a website including a blog. | | |
| | Developing a static 3-page website including a blog: balanced use of text and illustration; appropriate use of language and register; use of graphical elements and chosen style. | | |
| | Publishing a static 3-page website including a blog: successful upload of 3-page website; quality of website experience; publishing of blog including interesting posts; content aimed at target audience. | | |

## Learning Outcomes and Assessment Criteria

| Subject Focus: | Print media |
|---|---|
| Learning Outcome 5: | Demonstrate an understanding of how print and text/images are used effectively. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-11. List different roles and responsibilities of a copywriter in print media. | K-11. Name key characteristics of a copywriter's role in print media. | K-11. Describe the various roles and responsibilities of a copywriter for a given print job. | C-6. Identify the target audience demographics of a given print medium. | C-6. Justify why a given print medium can be used to target specific audience demographics. | C-6. Explain reasons why copywriters need to define the different audience demographics in a given print medium. | | | |
| K-12. Name different forms of printed material. | K-12. Outline different uses of print media. | K-12. Describe different uses of a given print medium example. | | | | | | |
| K-13. Name types of graphics. | K-13. Outline the difference between different types of graphics. | K-13. Describe the purposes for which graphics may be used. | | | | | | |

| Subject Focus: | Graphics |
|---|---|
| **Learning Outcome 6:** | Demonstrate knowledge of how graphics impact different audiences. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-14. List graphic elements found in print media. | K-14. Identify graphic elements found in print media. | K-14. Describe uses of graphic elements found in print media. | C-7. Outline different graphical elements found in a given image. | C-7. Justify why a specific emotion might be perceived by an audience of a given image. | C-7. Explain what messages are being conveyed in a given image. | A-4. Show initial designs for a digital artwork aimed at a particular type of audience for a given brief. | A-4. Build a prototype digital artwork aimed at a particular type of audience for a given brief. | A-4. Create a finalised digital artwork aimed at a particular audience based on a specific given brief. |
| K-15. State the use of RGB and CMYK. | K-15. Outline different colour harmonies in graphic design. | K-15. Explain how the use of particular colours in a given image affects its interpretation. | | | | | | |

| Subject Focus: | Structural aspects of print |
| --- | --- |
| Learning Outcome 7: | Develop a print product for a specific audience. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-16. Name structural features found in print media. | K-16. Recognise various structural features in a given print medium. | K-16. Describe various structural features and their use in a given print medium. | C-8. Explain how the same structural feature is used differently in a given print medium. | C-8. Compare the use of different structural features in different print media. | C-8. Discuss how a structural feature can change the meaning of given print media. | A-5. Construct a plan for designing the front cover of a magazine or the front page of a newspaper for a given scenario. | A-5. Design a cover of a magazine or a newspaper for a given scenario. | A-5. Design an advertisement for a given scenario. |
| K-17. List examples of issues of subjectivity in print media. | K.17 Outline examples of issues of subjectivity in print media. | K-17. Describe different versions of a recent real-life story to show issues of subjectivity. | C-9. Identify typographical elements of a given typeface. | C-9. Outline different typographic treatments. | C-9. Explain how the use of typography affects the user's interaction with text within a given image. | | | |
| K-18. List the codes and conventions found in print media. | K-18. Outline the use of codes and conventions in a given print medium. | K-18. Describe the impact on the audience of codes and conventions in a given print medium. | | | | | | |

| Subject Focus: | Publishing Online |
| --- | --- |
| Learning Outcome 8: | Demonstrate knowledge of the personal and collective responsibilities when publishing online. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-19. List procedures to be smart online. | K-19. Outline the positive and negative consequences of online activity. | K-19. Describe the importance of following procedures to be smart online. | C-10. List key factors that impact the design and the development of a website. | C-10. Outline how key factors impact the design and the development of a website. | C-10. Discuss personal and collective responsibilities of publishing material online. | A-6. Construct a plan to publish a static 3-page website including a blog for a specific audience. | A-6. Develop a 3-page website including a blog aimed at a specific audience. | A-6. Publish a 3-page website including a blog aimed at a specific audience to generate and act on peers' feedback. |
| K-20. Name the key steps necessary to design a website blog. | K-20. Mention the key steps necessary to publish a website blog. | K-20. Outline the considerations necessary to keep a blog running. | | | | | | |

# Unit 3: Creative and Collaborative "Me"

## Unit Description

This unit aims at introducing the basic components of a moving image. The importance of understanding the different forms of sound as a means to further enhance the message being imparted is also necessary.

Candidates will be able to explore the different categories of a moving image production and identify those key aspects of media language found within. An important component of this unit is story telling through the moving image. Moreover, candidates will acquire the skills to apply their own ideas from concept to screen. Teamwork is given paramount importance. Candidates will be able to identify roles and responsibilities in a moving image production while being encouraged to be aware of the impact of their product.

Candidates will be testing their knowledge through a hands-on and active learning approach. Most learning will take place in class, in-studio or out in the field. Candidates will use cameras, pre-production and post-production equipment in a creative way in order to produce a video which reflects their chosen story. They will then have the opportunity to work collaboratively, critically and creatively on a practical task, in which they will be required to create a product which sums up what they have learnt.

## Learning Outcomes

**At the end of the unit, I can:**

**LO 9.**    Demonstrate knowledge of aspects related to moving image production.

**LO 10.**   Communicate an original idea for a moving image production.

**LO 11.**   Compile the preparatory building blocks required to complete a moving image production.

**LO 12.**   Collaboratively produce a moving image production.

## Assessment Criteria and Content

| Subject Focus | Aspects of a moving image production | | |
|---|---|---|---|
| **LO 9.** | Demonstrate knowledge of aspects related to moving image production. | | |
| **K-21.** | K-21. List different forms of moving images. | K-21. Outline the purposes of moving image. | K-21. Describe the different milestones that impacted moving image in history. |
| | Forms of moving image: e.g. animation, film, video, music video, documentary, interactive video, multi-platform, 3D. | | |
| | Purposes of moving image: e.g. entertainment, educational, commercial, indoctrination, political, informative, persuasive. | | |
| | Milestones: invention of cinema; introduction of sound; invention of television; monochrome to colour; analogue to digital; computer generated images; streaming (digital). | | |
| **K-22.** | K-22. Name the uses of sound in moving image. | K-22. List forms of diegetic and non-diegetic sounds in moving image. | K-22. Outline diegetic and non-diegetic sounds and their importance in moving image. |
| | Uses of sound: emotional; story telling; informative; persuasive. | | |
| | Forms of sound:<br>• Diegetic: e.g. dialogue, ambient sound, realistic sound effects;<br>• Non-diegetic: e.g. voice-over, non-realistic sound effects, theme tune, incidental music. | | |
| **K-23.** | K-23. List the different types of formats used in moving image production. | K-23. Outline different platforms used to show a moving image production. | K-23. Describe parameters of video files used in moving image production. |
| | Types of formats: standard definition; high definition; 4K. | | |
| | Moving image platforms: television; online websites; online video streaming sites; video sharing website. | | |
| | Parameters of video files: aspect ratio; resolution; frame rate. | | |

| Subject Focus | Developing an idea for a moving image production | | |
|---|---|---|---|
| LO 10. | Communicate an original idea for a moving image production. | | |
| K-24. | K-24. Name different tools used to present an original idea for a media production. | K-24. Outline the different considerations when preparing for a presentation. | K-24. Describe the importance of presenting an original idea for a media production. |
| | Tools: e.g. storyboards, mood boards, word clouds, sketching, presentation software. | | |
| | Considerations: time-limit; message to be conveyed; target-audience; personal appearance. | | |
| | Presenting ideas for a media production: to establish a style; to generate interest; to identify loopholes; to improve the final product; to get feedback. | | |
| K-25. | K-25. List the main phases involved in a moving image production. | K-25. Outline the main purpose of each moving image phase. | K-25. Describe the process required to complete phases involved in a moving image production. |
| | Main phases in a moving image production: research; pre-production; production; post-production; distribution. | | |
| | Processes to complete each phase:<br>• Research: e.g. primary research, secondary research, idea generation;<br>• Pre-production: e.g. location scouting, risk assessment, script doctoring;<br>• Production: e.g. production call, filming, handling of lights;<br>• Post-production: e.g. logging of digital data, organising of film material, editing;<br>• Distribution: e.g. marketing, screening, festivals. | | |
| K-26. | K-26. List roles involved in a moving image production. | K-26. Outline the roles involved in a moving image production. | K-26. Describe the main competences required by different roles involved in the production of a moving image. |
| | Roles in a moving image production: e.g. producer, researcher, editor, director, cinematographer/(DoP), sound recordist/editor, script writer, art director. | | |
| | Competences required to produce a moving image production: teamwork; creative authority; problem-solving; critical thinking. | | |
| C-11. | C-11. Outline the purpose of different narrative structures for a moving image production. | C-11. List in correct order the story elements that make up a 3-act structure narrative. | C-11. Describe the story elements that make up a 3-act structure narrative. |
| | Narrative structures: linear; non-linear. | | |
| | Story elements making up a 3-act structure: exposition; inciting incident; rising action; climax; falling action; resolution. | | |

| A-7. | A-7. Develop a creative idea for a moving image production. | A-7. Develop a presentation to pitch a moving image production. | A-7. Pitch a creative idea for a moving image production. |
|---|---|---|---|
| | Idea development: synopsis; story treatment; mood boards; shot list; storyboards. | | |
| | Presentation development: audience identification; duration of project; technology required for production; clear line of thought. | | |
| | Pitching a creative idea: tone of voice; non-verbal communication; verbal communication; written communication; good use of visual aids. | | |

| Subject Focus | Preparatory building blocks for a moving image production | | |
|---|---|---|---|
| LO 11. | Compile the preparatory building blocks required to complete a moving image production. | | |
| K-27. | K-27. List the sections required to complete a production folder. | K-27. Outline the purposes of a production folder. | K-27. Describe how the sections of a production folder add value to a final moving image production. |
| | Sections of a production folder: idea generation and selection; project visualisation; permits and documentation; story boards. | | |
| | Purposes of a production folder: organising production in sections; reflections on production phases; collation of paperwork required to complete production; documentation of release forms and permits; Health and Safety and risk assessment procedures. | | |
| K-28. | K-28. List hazards that can be present when producing a moving image production. | K-28. Outline the risks that may emerge from hazards whilst producing a moving image production. | K-28. Describe the importance of conducting a risk assessment effectively for a moving image production. |
| | Hazards: physical; moral; ethical; legal. | | |
| | Importance of risk assessment: e.g. to work safely, public liability, to work effectively, to protect the moral integrity of everyone, to protect equipment, to respect the borders of use of public and private spaces. | | |
| A-8.* | A-8. Create the sections required for your production folder. | A-8. Collect the information required to complete the sections of a production folder. | A-8. Compile the information required to effectively complete the sections of a production folder. |
| | Creation of production folder sections: idea generation and selection; project visualisation; permits and documentation; story boards. | | |
| | Collection of information related to each section of the production folder: idea generation and selection; project visualisation; permits and documentation; story boards. | | |
| | Compilation of the production folder: clarity; comprehensiveness. | | |

*N.B. For assessment purposes, the production folder should be individually-produced in relation to the moving image production idea pitched in A-7.

| Subject Focus | Production of a moving image | | |
|---|---|---|---|
| **LO 12.** | Collaboratively produce a moving image production. | | |
| **K-29.** | K-29. Name essential film making equipment required to produce an original moving image production. | K-29. Outline the purpose of essential film making equipment required to produce an original moving image production. | K-29. Describe best practices in handling equipment safely. |
| | Equipment required to produce an original moving image production: visual; audio; lighting; lenses; recording media; lighting ancillaries; grip tools. | | |
| | Best practices in handling equipment safely: follow details provided in the risk assessments; be familiar with equipment before use; use protective clothing when handling particular equipment; operate equipment effectively; store equipment safely and in the right manner. | | |
| **K-30.** | K-30. List the stages required to effectively finalise post-production. | K-30. Outline the purpose of each stage required to complete post-production. | K-30. Describe the processes involved in post-production. |
| | Stages in finalising post-production: logging; shot selection; backup; establish editing timeline; rough cut; music/sound editing; finalising edit; colour correction; colour grading; outputting for various media. | | |
| | Post-production processes: discussions with director; analysing moving image content; establishing of the right shots; organising shots in bins; discussions with cinematographer; finalising rough cut for director; completing edit; colouring; exporting project; distribution. | | |
| **A-9.** | A-9. Prepare all the material and equipment required to produce a moving image production. | A-9. Shoot all the images required to complete a moving image production. | A-9. Finalise a moving image production through effective post-production processes. |
| | Material and equipment required to produce a moving image production:<br>• Material: props; costume; elements of set decoration;<br>• Equipment: visual; audio; lighting; lenses; recording media; lighting ancillaries; grip tools. | | |
| | Requirements for all shots: Health and Safety considerations; handling of equipment; teamwork.<br><br>**N.B.** *For assessment purposes, it is advised that students help each-other in the filming stage to effectively produce the necessary footage required to complete the project.* | | |
| | Post-production processes: analysing moving image content; establishing of the right shots; organising shots in bins; finalising rough cut; completing edit; colouring; exporting and delivery. | | |

## Learning Outcomes and Assessment Criteria

| Subject Focus: | Aspects of a moving image production |
|---|---|
| Learning Outcome 9: | Demonstrate knowledge of aspects related to moving image production. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-21. List different forms of moving images. | K-21. Outline the purposes of moving image. | K-21. Describe the different milestones that impacted moving image in history. | | | | | | |
| K-22. Name the uses of sound in moving image. | K-22. List forms of diegetic and non-diegetic sounds in moving image. | K-22. Outline diegetic and non-diegetic sounds and their importance in moving image. | | | | | | |
| K-23. List the different types of formats used in moving image production. | K-23. Outline different platforms used to show a moving image production. | K-23. Describe parameters of video files used in moving image production. | | | | | | |

| Subject Focus: | Developing an idea for a moving image production |
|---|---|
| Learning Outcome 10: | Communicate an original idea for a moving image production. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-24. Name different tools used to present an original idea for a media production. | K-24. Outline the different considerations when preparing for a presentation. | K-24. Describe the importance of presenting an original idea for a media production. | | | | | | |
| K-25. List the main phases involved in a moving image production. | K-25. Outline the main purpose of each moving image phase. | K-25. Describe the process required to complete phases involved in a moving image production. | C-11. Outline the purpose of different narrative structures for a moving image production. | C-11. List in correct order the story elements that make up a 3-act structure narrative. | C-11. Describe the story elements that make up a 3-act structure narrative. | A-7. Develop a creative idea for a moving image production. | A-7. Develop a presentation to pitch a moving image production. | A-7. Pitch a creative idea for a moving image production. |
| K-26. List roles involved in a moving image production. | K-26. Outline the roles involved in a moving image production. | K-26. Describe the main competences required by different roles involved in the production of a moving image. | | | | | | |

| Subject Focus: | Preparatory building blocks for a moving image production |
|---|---|
| Learning Outcome 11: | Compile the preparatory building blocks required to complete a moving image production. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
|---|---|---|---|---|---|---|---|---|
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-27. List the sections required to complete a production folder. | K-27. Outline the purposes of a production folder. | K-27. Describe how the sections of a production folder add value to a final moving image production. | | | | A-8. Create the sections required for your production folder. | A-8. Collect the information required to complete the sections of a production folder. | A-8. Compile the information required to effectively complete the sections of a production folder. |
| K-28. List hazards that can be present when producing a moving image production. | K-28. Outline the risks that may emerge from hazards whilst producing a moving image production. | K-28. Describe the importance of conducting a risk assessment effectively for a moving image production. | | | | | | |

| Subject Focus: | Production of a moving image |
| --- | --- |
| Learning Outcome 12: | Collaboratively produce a moving image production. |

| Knowledge Criteria | | | Comprehension Criteria | | | Application Criteria | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) | Assessment Criteria (Level 1) | Assessment Criteria (Level 2) | Assessment Criteria (Level 3) |
| K-29. Name essential film making equipment required to produce an original moving image production. | K-29. Outline the purpose of essential film making equipment required to produce an original moving image production. | K-29. Describe best practices in handling equipment safely. | | | | A-9. Prepare all the material and equipment required to produce a moving image production. | A-9. Shoot all the images required to complete a moving image production. | A-9. Finalise a moving image production through effective post-production processes. |
| K-30. List the stages required to effectively finalise post-production. | K-30. Outline the purpose of each stage required to complete post-production. | K-30. Describe the processes involved in post-production. | | | | | | |

## Appendix 1 – Minimum required resources

This list is not intended to be exhaustive. These resources should be available for at least 16 candidates.

**Post-Production Lab**

- 8 + 1 computers dedicated for media with adequate screen size and video-card specifications
- Non-Linear Editing (NLE) software
- Graphic design software package
- 3 External hard drives - 2TB
- Headphone splitters

**Filming Lab**

- 1 White backdrop
- 1 Black backdrop
- 3 Three-point lighting kits
- 4 Set of lighting gels (CTB, CTO, neutral density, diffusion)
- 5 Camera tripods
- 5 DSLR or mirrorless cameras
- 1 Set Lens filters (ND, POLARISING, UV)
- 3 Prime lenses
- 2 Zoom lenses
- 4 Lapel mics
- 2 Boom microphone with pole
- 2 Audio XLR cables
- 3 Portable audio recorders
- 3 Light reflectors
- 5 Flash memory cards (class 10)
- 5 Camera cases
- 5 Headphones
- Lockable storage space

# Appendix 2 – Portfolio Marking Schemes

| PART 1 – BASED ON ANY TWO APPLICATION CRITERIA FROM UNIT 1 | | | | Criterion 1 Marks | Criterion 2 Marks | Total Marks |
|---|---|---|---|---|---|---|
| **Overview of Application Process** | **1 – 3 marks** Steps required as part of the overall process to complete the whole criterion are provided – without any details or elaboration – but most are missing, incorrect, or not necessarily in logical order. | **4 – 6 marks** The main steps required as part of the overall process to complete the whole criterion are provided – including some detail or elaboration – but some are missing, incorrect, or not necessarily in logical order. | **7 – 10 marks** Most of, or all, the main steps required as part of the overall process to complete the whole criterion are correctly provided – including necessary details or elaboration – and in a logical order. | /10 | /10 | /20 |
| **Supporting Evidence** | **1 – 2 marks** The submitted photo evidence only shows the final work or artifact. Linking to supporting evidence does not exist or is inconsistent. | **3 – 4 marks** The submitted photo evidence shows some steps and the final work or artifact. Linking to supporting evidence is overall consistent. | **5 – 7 marks** The submitted photo evidence shows most of, or all, the main steps and the final work or artifact, using proper captions. Linking to supporting evidence is consistent throughout. | /7 | /7 | /14 |
| **Overview of Skills** | **1 – 3 marks** Underlying skills employed to complete the criterion are provided – without any details or elaboration – but most are missing or incorrect. | **4 – 6 marks** The main underlying skills employed to complete the criterion are provided – including some details or elaboration – but some are missing or incorrect. | **7 – 10 marks** Most of, or all, the main underlying skills employed to complete the criterion are correctly provided – including necessary details or elaboration. | /10 | /10 | /20 |
| **Presentation** | **1 mark** The material submitted for this part of the Portfolio generally follows the template, but the overall presentation is poor and/or inconsistent. | **2 – 3 marks** The material submitted for this part of the Portfolio follows the template, and the overall presentation is good and consistent. | **4 – 6 marks** The material submitted for this part of the Portfolio follows the template, and the presentation is excellent and consistent throughout. A proper Table of Contents is also included. | | | /6 |
| **TOTAL PART 1 MARK** | | | | | | /60 |

| PART 2 – BASED ON ANY TWO APPLICATION CRITERIA FROM UNIT 2 | | | | Criterion 1 Marks | Criterion 2 Marks | Total Marks |
|---|---|---|---|---|---|---|
| **Overview of Application Process** | **1 – 3 marks** Steps required as part of the overall process to complete the whole criterion are provided – without any details or elaboration – but most are missing, incorrect, or not necessarily in logical order. | **4 – 6 marks** The main steps required as part of the overall process to complete the whole criterion are provided – including some detail or elaboration – but some are missing, incorrect, or not necessarily in logical order. | **7 – 10 marks** Most of, or all, the main steps required as part of the overall process to complete the whole criterion are correctly provided – including necessary details or elaboration – and in a logical order. | /10 | /10 | /20 |
| **Supporting Evidence** | **1 – 2 marks** The submitted photo evidence only shows the final work or artifact. Linking to supporting evidence does not exist or is inconsistent. | **3 – 4 marks** The submitted photo evidence shows some steps and the final work or artifact. Linking to supporting evidence is overall consistent. | **5 – 7 marks** The submitted photo evidence shows most of, or all, the main steps and the final work or artifact, using proper captions. Linking to supporting evidence is consistent throughout. | /7 | /7 | /14 |
| **Overview of Skills** | **1 – 3 marks** Underlying skills employed to complete the criterion are provided – without any details or elaboration – but most are missing or incorrect. | **4 – 6 marks** The main underlying skills employed to complete the criterion are provided – including some details or elaboration – but some are missing or incorrect. | **7 – 10 marks** Most of, or all, the main underlying skills employed to complete the criterion are correctly provided – including necessary details or elaboration. | /10 | /10 | /20 |
| **Presentation** | **1 mark** The material submitted for this part of the Portfolio generally follows the template, but the overall presentation is poor and/or inconsistent. | **2 – 3 marks** The material submitted for this part of the Portfolio follows the template, and the overall presentation is good and consistent. | **4 – 6 marks** The material submitted for this part of the Portfolio follows the template, and the presentation is excellent and consistent throughout. A proper Table of Contents is also included. | | | /6 |
| **TOTAL PART 2 MARK** | | | | | | **/60** |

| PART 3 – BASED ON ONE UNIT 3 APPLICATION CRITERION AND SELF-EVALUATION | | | | Total Marks |
|---|---|---|---|---|
| **Overview of Application Process** | **1 – 3 marks** Steps required as part of the overall process to complete the whole criterion are provided – without any details or elaboration – but most are missing, incorrect, or not necessarily in logical order. | **4 – 6 marks** The main steps required as part of the overall process to complete the whole criterion are provided – including some detail or elaboration – but some are missing, incorrect, or not necessarily in logical order. | **7 – 10 marks** Most of, or all, the main steps required as part of the overall process to complete the whole criterion are correctly provided – including necessary details or elaboration – and in a logical order. | /10 |
| **Supporting Evidence** | **1 – 2 marks** The submitted photo evidence only shows the final work or artifact. Linking to supporting evidence does not exist or is inconsistent. | **3 – 4 marks** The submitted photo evidence shows some steps and the final work or artifact. Linking to supporting evidence is overall consistent. | **5 – 7 marks** The submitted photo evidence shows most of, or all, the main steps and the final work or artifact, using proper captions. Linking to supporting evidence is consistent throughout. | /7 |
| **Overview of Skills** | **1 – 3 marks** Underlying skills employed to complete the criterion are provided – without any details or elaboration – but most are missing or incorrect. | **4 – 6 marks** The main underlying skills employed to complete the criterion are provided – including some details or elaboration – but some are missing or incorrect. | **7 – 10 marks** Most of, or all, the main underlying skills employed to complete the criterion are correctly provided – including necessary details or elaboration. | /10 |
| **Self-Evaluation** | **1 – 8 marks** One soft and one technical skill gained throughout the subject are evaluated in relation to personal growth or future employment in industry. The arguments linking the skills gained with their contribution towards personal growth or future employment are generic or weak. | **9 – 16 marks** Various soft and technical skills gained throughout the subject are evaluated in relation to personal growth and future employment in industry. The arguments linking the skills gained with their contribution towards personal growth and future employment are valid, but some are not properly developed. | **17 – 27 marks** Various soft and technical skills gained throughout the subject are evaluated in relation to personal growth and future employment in industry. Most of, or all the arguments linking the skills gained with their contribution towards personal growth and future employment are properly developed. | /27 |
| **Presentation** | **1 mark** The material submitted for this part of the Portfolio generally follows the template, but the overall presentation is poor and/or inconsistent. | **2 – 3 marks** The material submitted for this part of the Portfolio follows the template, and the overall presentation is good and consistent. | **4 – 6 marks** The material submitted for this part of the Portfolio follows the template, and the presentation is excellent and consistent throughout. A proper Table of Contents is also included. | /6 |
| **TOTAL PART 3 MARK** | | | | **/60** |