

Cambridge **NATIONALS LEVEL 1/2**

# **CREATIVE iMEDIA**

Cambridge  
**NATIONALS**

## **Specification**

Level 1/2 Cambridge National Award in Creative iMedia (60glh)

Level 1/2 Cambridge National Certificate in Creative iMedia (120 glh)

Level 1/2 Cambridge National Diploma in Creative iMedia (240 glh)

September 2018 - Version 3

## Summary of key changes to specification

### Version 3 – September 2018

Page number	Section	Change
60	7.4 Unit and qualification resits	Update information about resits for the externally assessed unit.

### Version 2 – July 2018

Page number	Section	Change
iv	Cambridge Nationals in Creative iMedia overview	June 2019 series is the final assessment opportunity for OCR Cambridge National Diploma in Creative iMedia
6	1.5 Overview of the qualifications	
34	3.1 Overview of the assessment in the Cambridge Nationals in Creative iMedia	

**Cambridge Nationals are vocationally related qualifications that take an engaging, practical and inspiring approach to learning and assessment.**

**They're industry relevant, geared to key sector requirements and very popular with schools and colleges because they suit such a broad range of learning styles and abilities.**

### **Created to bring together the Wolf Report recommendations and industry need**

The Cambridge Nationals in Creative iMedia have been founded upon the recommendations of the Wolf Report and created in partnership with teachers, students, education specialists and industry-leading employers. This collaborative approach has resulted in a qualification that offers students a solid foundation for their future studies and career.

### **Cambridge Nationals and Cambridge Technicals – How they differ**

**Cambridge Nationals** in Creative iMedia are targeted at 14-16 year olds in a school environment. They're available as an Award, Certificate and Diploma with the Certificate being the same size as a GCSE. They use both internal and external assessment and the Certificate is recognised by the DfE Performance Tables.

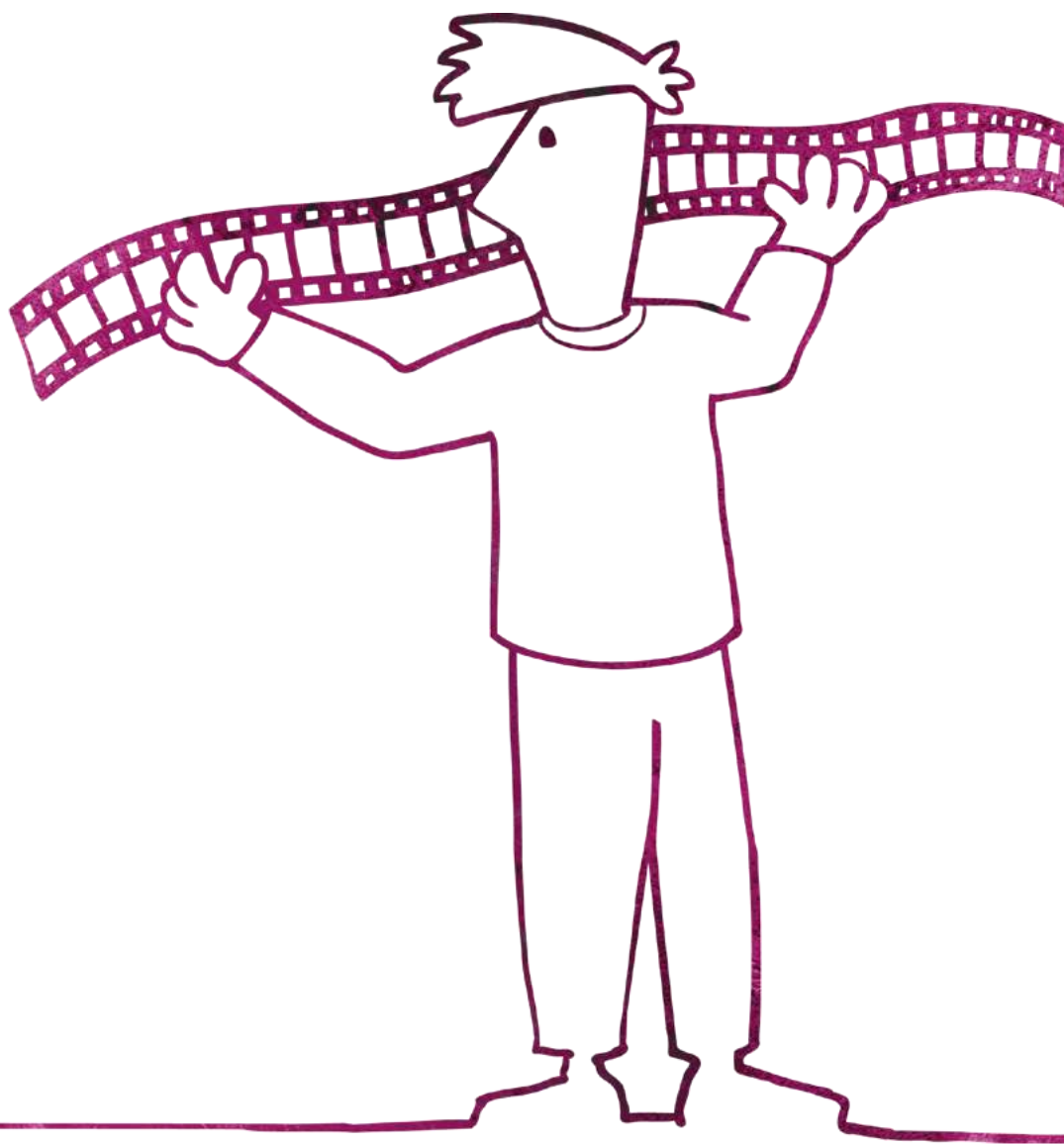
**Cambridge Technicals** are targeted at students aged 16+ in either a school or an FE environment. They allow for greater flexibility with the choice of units that make up the qualification and are wholly internally assessed. In addition, the Level 3 qualifications have UCAS points, supporting progression to higher education.



# A few good reasons to work with OCR

- You can enjoy the **freedom and excitement** of teaching Creative iMedia qualifications that have been developed to help you inspire students of all abilities
- We've built specifications **with you in mind**, using a clear and easy-to-understand format, making them straightforward to deliver
- Our **clear and sensible assessment** approach means that assessment material and requirements are clearly presented and sensibly structured for you and your students
- **Pathways for choice** – we have the broadest range of vocational qualifications, and Cambridge Nationals provide an ideal foundation for students to progress to more advanced studies and Creative iMedia-related careers
- **Working in partnership to support you** – together with teachers, we've developed a range of practical help and support to save you time. We provide everything you need to teach our specifications with confidence and to ensure that your students get as much as possible from the programme of learning
- Cambridge Nationals are **supported with new, innovative support products and training** – to help you get started, prepare to teach and share best practice.

Sign up to teach – let us know you will be teaching this specification to ensure you receive the support you need. Simply visit [www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals) for more information.



# Cambridge Nationals in Creative iMedia

Cambridge Nationals in Creative iMedia are media sector-focused, including film, television, web development, gaming and animation, and have IT at their heart. They provide knowledge in a number of key areas in this field from pre-production skills to digital animation and have a motivating, hands-on approach to both teaching and learning. Cambridge Nationals deliver skills across the whole range of learning styles and abilities, effectively engaging and inspiring all students to achieve great things.

Cambridge Nationals in Creative iMedia consist of three qualifications: an Award (60 glh requiring two units), a Certificate (120 glh requiring four units) and a Diploma (240 glh requiring eight units).

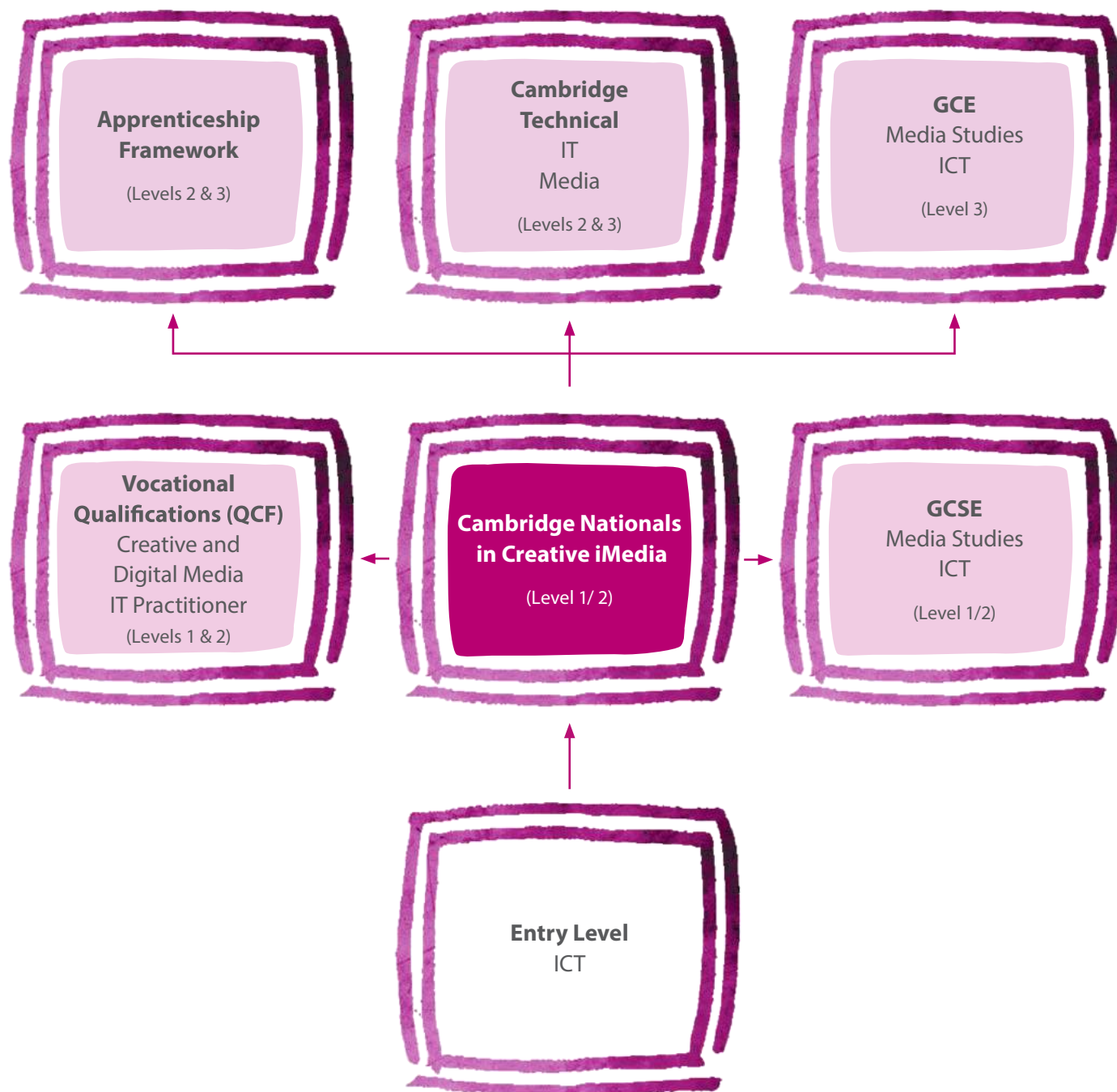
Units	Assessment method	GLH	J807 Award 60 GLH	J817 Certificate 120 GLH	J827 Diploma 240 GLH*
<b>R081: Pre-production skills</b>	Written paper 1 hour 15 minutes	30	M	M	M
<b>R082: Creating digital graphics</b>	Centre assessed task, OCR moderated	30	M	M	M
<b>R083: Creating 2D and 3D digital characters</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R084: Storytelling with a comic strip</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R085: Creating a multipage website</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R086: Creating a digital animation</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R087: Creating interactive multimedia products</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R088: Creating a digital sound sequence <sup>Δ</sup></b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R089: Creating a digital video sequence <sup>Δ</sup></b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R090: Digital photography</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R091: Designing a game concept</b>	Centre assessed task, OCR moderated	30	N/A	O	O
<b>R092: Developing digital games</b>	Centre assessed task, OCR moderated	30	N/A	O	O
Key: M = mandatory unit O = optional unit					

<sup>Δ</sup>Units R088 and R089 are a barred combination – i.e. a student may take only one of these optional units

**\*June 2019 series is the final assessment opportunity for OCR Cambridge National Diploma in Creative iMedia**

## Next steps for your students – future progression to other qualifications

Cambridge Nationals in Creative iMedia lead to a wide range of general and vocational qualifications for your students.



# OCR Professional Development Programme and Learning Resources

Here at OCR we are constantly looking for ways in which we can improve the support we offer to teachers. Most recently we have been considering the increasing challenges that schools face in releasing teachers for INSET, and how OCR can make its professional development programme more accessible and convenient for all by offering a number of courses online.

Thousands of users have already visited our new online training site to view and download the free material that is now available. If you haven't already, register today and take a look at the variety of support we offer.

## Our new improved programme includes:

### **Self-managed learning** – the training you want, where and when you want it

If you want to better understand the specification or keep abreast of information about previous examinations then these are for you. Available on demand 24 hours, 7 days a week with no travel or training costs, these self-contained units allow you to manage your own learning at a pace that suits you. New content is added daily, and the site currently has free material available in over 90 subjects for teachers to download, as well as several training videos and online presentations.

### **Live broadcasts** – information and training straight to your classroom

Free broadcast events streamed live over the internet focussing on improving your delivery skills and understanding of our qualifications. These interactive sessions via single presenter webinars, studio discussions and multi-site broadcasts give you the chance to hear advice and guidance from our subject specialists and senior assessors who will be taking your questions live, or pre-submitted, and providing you with an immediate response.

### **Premier professional development** – inspiring and advancing your teaching

Don't miss your opportunity to attend our range of face-to-face premier professional events giving you the opportunity to keep up to date with the latest developments in your subject area, visit subject related venues and obtain new and interesting approaches to teaching certain topic areas.

Providing professional development for teachers at a reduced cost for centres, this is your opportunity to gain new insights and ideas from leaders in their field and to interact with a large number of subject specialist teachers.

### **Face-to-face** – A portfolio of more traditional INSET events

Training sessions to help you understand and manage GCSE controlled assessment, A Level coursework and to support some vocational courses, we currently have over 275 events scheduled to take place in England and Wales.

## What to do next?

Check out our self-managed learning at [www.ocronlinetraining.org.uk](http://www.ocronlinetraining.org.uk)

For further information and to book your place on our premier professional development, face-to-face and live broadcast events visit [www.ocreventbooker.org.uk](http://www.ocreventbooker.org.uk)

**Sign up for updates at [ocr.org.uk/updates](http://ocr.org.uk/updates)** and be the first to find about our exciting Professional Development Programme.

## Need more help?

You can contact our team at [professionaldevelopment@ocr.org.uk](mailto:professionaldevelopment@ocr.org.uk)

Learning resources are an important part of any qualification and the Cambridge Nationals are no exception. We are developing a suite of support and learning resources that provide what teachers tell us they want.

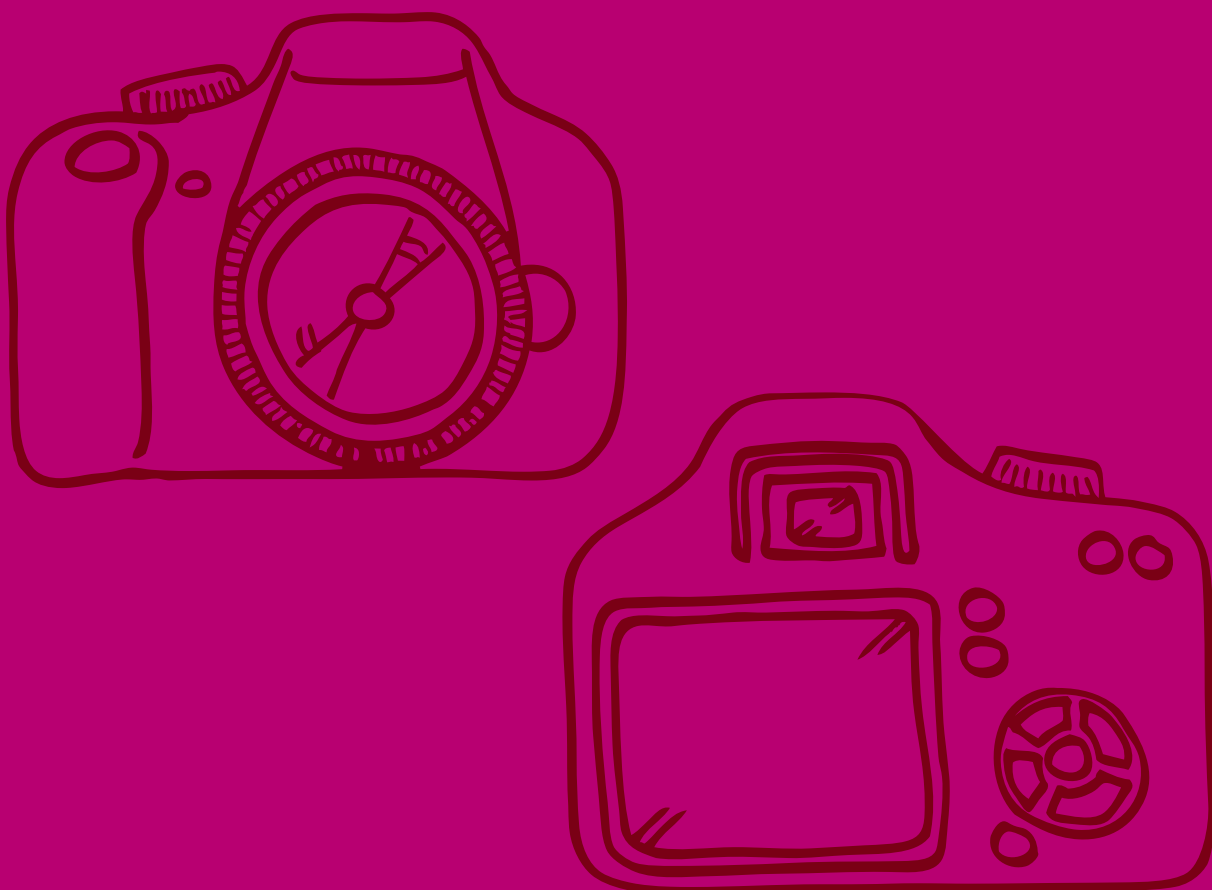
We're working in partnership with teachers and education specialists to develop ideas and ensure that there is a range of tasks that suit differing levels and abilities of students.

By working in this collaborative way, we will ensure that our range of resources support classroom activities, from lesson planning and teaching to monitoring student progression and success.

**These include:**

- **Unit Support** – for Unit R081 and R082 which includes **introductory presentations** which look at the skills and knowledge that students will gain from the unit and introduce the unit's content. A **Delivery Guide** containing a range of lesson ideas with associated activities that you can use with your students and **Lesson elements** including task sheets with accompanying teacher instructions offering you a creative way of encouraging your students to engage with the topic.
- **Progress Tracker** – An Excel-based tracking document to help you monitor your learners' progress throughout the qualification, both individually and as a cohort.
- **Resources Link** – An e-resource that provides you with links to a range of teaching and learning websites and materials, including videos, data sets and other online content, to support you with the delivery of this subject.
- **Qualification Calculator** – An Excel-based tool to help you ensure that your students achieve the required number of units for their chosen qualification and meet the mandatory requirements.

Download the resources today from [www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals)





# Administration overview

As with everything with Cambridge Nationals, we try to make your life easier. Follow these simple steps to implement the qualification in your centre.

## 7 Steps to Achievement



### GET APPROVED

If your centre is already approved for GCSEs or A Levels with OCR, your centre will be automatically approved for Cambridge Nationals.

If you don't already enter for GCSEs or A Levels with us, details on how to apply for centre approval for general qualifications can be found at: [www.ocr.org.uk/approval/general](http://www.ocr.org.uk/approval/general)

Make sure you sign up to teach Cambridge Nationals to ensure that you receive all the information you need to start teaching these qualifications.

Sign up at: [www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals)



### Decide which moderation method is right for you

There are three different moderation methods to choose from:

- Option A Moderation via the OCR Repository – where you upload electronic copies of the work included in the sample to the OCR Repository and your Moderator accesses the work from there.
- Option B Moderation by post – where you post the sample of work to the Moderator.
- Option C Moderation by visit – where the Moderator will visit you to look at the work included in the moderation sample.

Please be aware that the deadlines for marks being returned to OCR for all candidates entered for visiting moderation are much earlier than for postal or Repository methods.



### MAKE ESTIMATED ENTRIES

To enable us to make sure that we have a Moderator for your centre, we need your Exams Officer to supply estimated entries for all Cambridge Nationals units. These are submitted through Interchange. Make sure that they use the correct entry option to identify the moderation method chosen.



## Enter your candidates

Make final unit and certification entries for your candidates via Interchange or A2C. For unit entries, make sure that you use the correct entry option to identify the moderation method chosen.

If you have candidates who will have completed enough units to claim a qualification, you should make a certification entry for those candidates. Certification entries are free.



## Submit your marks

Submit marks to OCR by the published submission date for your chosen moderation method. Marks can be returned using the paper mark sheets (MS1s) we send you, or via A2C or Interchange.



## Prepare your moderation sample

Your Moderator will require a sample after you've submitted your marks. OCR will let you know, via email, which candidates' work will be needed. The work included in the sample should be posted to the Moderator, uploaded to the OCR Repository or prepared for the Moderator's visit, depending on the moderation method chosen.



## Receive results

We will issue results automatically on the published day. The results are sent via A2C and are also available on Interchange. You will also receive details of any moderation adjustments applied to your marks and a report on your centre's marking from your Moderator.

Further information on the administration of Cambridge Nationals can be found in our Administration Guide [www.ocr.org.uk/admin-guides](http://www.ocr.org.uk/admin-guides)

# Preparing for first teaching

Adopting a new specification can appear daunting. There's quite a lot of information to weigh up: the demands of the course, the quality of support, and the needs and expectations of teachers and candidates. Here's some advice to help you make the best decision.

## 7 Steps to First Teaching



### MAKE THE MOST OF THE OCR WEBSITE

The unit specifications will be available online. While the overall programme of study might be familiar, it's important to check each unit specification to make sure that you're happy with the learning outcomes, knowledge, understanding and skills.



### TAKE A TOUR OF THE ASSIGNMENTS

They give a clear idea about the type of tasks to be undertaken. OCR will provide model assignments for centre assessed units (R082 – R092). They can be used directly or adapted to suit your needs.



### MAKE GOOD MARKING DECISIONS

The specifications contain information on performance indicators, which indicate the level of attainment associated with grades, marking criteria glossary of terms and guidance on assessment for you to use in addition to the marking criteria to support your marking decisions.



### GET SOCIAL

Visit our social media site ([www.social.ocr.org.uk](http://www.social.ocr.org.uk)). By registering, you'll have FREE access to a dedicated platform where teachers can engage with each other – and OCR – to share best practice, offer guidance and access a range of support materials produced by other teachers, such as lesson plans, presentations, videos and links to other helpful sites.



### ENJOY SUPPORT AND GUIDANCE

It's wise to review our Report to Centres for generic guidance and explore the summary of key issues from previous assessment series. These will be available on the OCR website once the qualifications have been through their first cycle of assessment.



### GET GREAT TRAINING

Check [www.ocronlinetraining.org.uk](http://www.ocronlinetraining.org.uk) to see if there is a convenient course available. OCR's professional development courses are an excellent way to get practical advice on the best ways to deliver Cambridge Nationals.



### EXPLORE EXTERNAL WEBSITES

It's often worthwhile carrying out an internet search to see if there is any free or paid-for resource material available. But please always check that whatever material you incorporate into your teaching meets the qualification's assessment requirements.



**Level 1/2 Cambridge National Award in Creative iMedia (60 GLH) code J807**

**Level 1/2 Cambridge National Certificate in Creative iMedia (120 GLH)  
code J817**

**Level 1/2 Cambridge National Diploma in Creative iMedia (240 GLH)  
code J827**

# Contents

<b>1</b>	<b>Introduction to Cambridge Nationals in Creative iMedia</b>	<b>5</b>
1.1	Qualification aims	5
1.2	Qualification summary	5
1.3	Guided learning hours (GLH)	5
1.4	Prior learning/attainment	5
1.5	Overview of the qualifications	6
<b>2</b>	<b>Units</b>	<b>7</b>
2.1	Guidance on unit content	7
2.2	Unit R081: <i>Pre-production skills</i>	8
2.3	Unit R082: <i>Creating digital graphics</i>	11
2.4	Unit R083: <i>Creating 2D and 3D digital characters</i>	13
2.5	Unit R084: <i>Storytelling with a comic strip</i>	15
2.6	Unit R085: <i>Creating a multipage website</i>	17
2.7	Unit R086: <i>Creating a digital animation</i>	19
2.8	Unit R087: <i>Creating interactive multimedia products</i>	21
2.9	Unit R088: <i>Creating a digital sound sequence</i>	24
2.10	Unit R089: <i>Creating a digital video sequence</i>	26
2.11	Unit R090: <i>Digital photography</i>	28
2.12	Unit R091: <i>Designing a game concept</i>	30
2.13	Unit R092: <i>Developing digital games</i>	32
<b>3</b>	<b>Assessment of Cambridge Nationals in Creative iMedia</b>	<b>34</b>
3.1	Overview of the assessment in the Cambridge Nationals in Creative iMedia	34
3.2	Links between units and synoptic assessment	38
3.3	Grading and awarding grades	39
3.4	Performance descriptors	41
3.5	Quality of written communication	43
<b>4</b>	<b>The centre assessed units (R082–R092)</b>	<b>44</b>
4.1	The centre assessed units	44
4.2	Tasks for the centre assessed units	44
4.3	Completing the tasks (for units R082–R092)	46
4.4	Marking and moderating centre assessment	47
4.5	Authentication	49
4.6	Moderation	50



<b>5</b>	<b>Support for Cambridge Nationals in Creative iMedia</b>	<b>53</b>
5.1	Free resources available from the OCR website	53
5.2	Other resources	53
5.3	Training	54
5.4	OCR support services	55
<b>6</b>	<b>Access to Cambridge Nationals in Creative iMedia</b>	<b>56</b>
6.1	Equality Act information relating to Cambridge Nationals in Creative iMedia	56
6.2	Arrangements for learners with particular requirements	56
<b>7</b>	<b>Administration of Cambridge Nationals in Creative iMedia</b>	<b>57</b>
7.1	Availability of assessment	57
7.2	Making entries	57
7.3	Certification rules	59
7.4	Unit and qualification re-sits	60
7.5	Enquiries about results	60
7.6	Shelf-life of units	60
<b>8</b>	<b>Other information about Cambridge Nationals in Creative iMedia</b>	<b>61</b>
8.1	Overlap with other qualifications	61
8.2	Progression from/to these qualifications	61
8.3	Avoidance of bias	62
8.4	Criteria requirements	62
8.5	Language	62
8.6	Spiritual, moral, ethical, social, legislative, economic and cultural issues	63
8.7	Sustainable development, health and safety considerations and European developments, consistent with international agreements	64
8.8	Key Skills	64
8.9	Functional Skills	65

# Contents

## **Appendix A: Guidance on witness statements 66**

## **Appendix B: Marking criteria for centre assessment 67**

Unit R082: <i>Creating digital graphics</i>	67
Unit R083: <i>Creating 2D and 3D digital characters</i>	72
Unit R084: <i>Storytelling with a comic strip</i>	78
Unit R085: <i>Creating a multipage website</i>	83
Unit R086: <i>Creating a digital animation</i>	89
Unit R087: <i>Creating interactive multimedia products</i>	94
Unit R088: <i>Creating a digital sound sequence</i>	100
Unit R089: <i>Creating a digital video sequence</i>	106
Unit R090: <i>Digital photography</i>	111
Unit R091: <i>Designing a game concept</i>	116
Unit R092: <i>Developing digital games</i>	121

## **Appendix C: Guidance for the production of electronic internal assessment 127**

Structure for evidence	127
Data formats for evidence	127

## **Appendix D: Marking criteria glossary of terms 130**

# Introduction to Cambridge Nationals in Creative iMedia

1

## 1.1 Qualification aims

These qualifications will assess the application of creative media skills through their practical use. They will provide learners with essential knowledge, transferable skills and tools to improve their learning in other subjects with the aims of enhancing their employability when they leave education, contributing to their personal development and future economic well-being. The qualifications will encourage independence, creativity and awareness of the digital media sector.

The Cambridge Nationals in Creative iMedia will equip learners with a range of creative media skills and provide opportunities to develop, in context, desirable, transferable skills such as research, planning, and review, working with others and communicating creative concepts effectively. Through the use of these skills, learners will ultimately be creating fit-for-purpose creative media products. The Cambridge Nationals in Creative iMedia will also challenge all learners, including high attaining learners, by introducing them to demanding material and techniques; encouraging independence and creativity and providing tasks that engage with the most taxing aspects of the National Curriculum.

The 'hands on' approach that will be required for both teaching and learning has strong relevance to the way young people use the technology required in creative media. It will underpin a highly valid approach to the assessment of their skills as is borne out by what teachers tell us. The qualification design, including the range of units available, will allow learners the freedom to explore the areas of creative media that interest them as well as providing good opportunities to enhance their learning in a range of curriculum areas.

This specification contains OCR's Cambridge National Award / Certificate / Diploma in Creative iMedia for first teaching from September 2013.

## 1.2 Qualification summary

The Cambridge Nationals in Creative iMedia consist of three qualifications:

The OCR Level 1/2 Cambridge National Award in Creative iMedia consists of two mandatory units.

The OCR Level 1/2 Cambridge National Certificate in Creative iMedia consists of two mandatory units and two optional units.

The OCR Level 1/2 Cambridge National Diploma in Creative iMedia consists of two mandatory units and six optional units.

## 1.3 Guided learning hours (GLH)

OCR Level 1/2 Cambridge National Award in Creative iMedia requires 60 GLH in total.

OCR Level 1/2 Cambridge National Certificate in Creative iMedia requires 120 GLH in total.

OCR Level 1/2 Cambridge National Diploma in Creative iMedia requires 240 GLH in total.

## 1.4 Prior learning/attainment

Learners who are taking courses leading to any of these qualifications should normally have followed a corresponding Key Stage 3 Programme of Study in ICT within the National Curriculum. There is no requirement for learners to achieve any specific qualifications prior to undertaking these qualifications.

## 1.5 Overview of the qualifications

†June 2019 series is the final assessment opportunity for OCR Cambridge National Diploma in Creative iMedia

Units	Assessment method	GLH	J807 Award 60 GLH	J817 Certificate 120 GLH	J827 Diploma 240 GLH†
<b>Mandatory</b>					
R081: <i>Pre-production skills</i>	Written paper OCR set and marked 1 hour 15 mins – 60 marks (60 UMS) Learners answer all questions	30	M	M	M
R082: <i>Creating digital graphics</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	M	M	M
<b>Optional</b>					
R083: <i>Creating 2D and 3D digital characters</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R084: <i>Storytelling with a comic strip</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R085: <i>Creating a multipage website</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R086: <i>Creating a digital animation</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R087: <i>Creating interactive multimedia products</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R088: <i>Creating a digital sound sequence*</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R089: <i>Creating a digital video sequence*</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R090: <i>Digital photography</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R091: <i>Designing a game concept</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
R092: <i>Developing digital games</i>	Centre assessed tasks OCR moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O	O
<b>Key:</b> <b>M = mandatory unit</b> <b>O = optional unit</b>					

A bank of model assignments is available free of charge from the OCR website for the centre assessed units R082 – R092.

\*Unit R088 and R089 are a barred combination – i.e. a learner may take only one of these optional units.

## 2.1 Guidance on unit content

### Use of i.e./e.g. in unit content

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

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, though these do not need to be the same ones specified in the unit content.

Teachers will need to ensure that any modifications to tasks, from the bank of model assignments for the centre assessed units, do not expect the learner to do more than they have been taught, but they must enable them to access the full range of marks as described in the marking criteria.

For externally assessed units, where the content contains i.e. and e.g. under specific areas of content, the following rules will be adhered to when setting questions:

- a direct question may be asked where the unit content is shown with an i.e.
- where unit content is shown as an e.g. a direct question will not be asked about that example. Any questions relating to the area of content will offer learners the opportunity to provide their own examples as the unit has not specified which examples they should be familiar with.



## 2.2 Unit R081: Pre-production skills

### Aims

This unit will enable learners to understand pre-production skills used in the creative and digital media sector. It will develop their understanding of the client brief, time frames, deadlines and preparation techniques that form part of the planning and creation process.

Planning is an essential part of working in the creative and digital media sector. This unit will enable learners to acquire the underpinning knowledge and skills needed to create digital media products and gain an understanding of their application.

On completion of this unit, learners will understand the purpose and uses of a range of pre-production techniques. They will be able to plan pre-production of a creative digital media product to a client brief, and will understand how to review pre-production documents.

Learners studying the optional units will be able to apply knowledge and understanding gained in this unit to help develop their skills further during the completion of those units.

### Learning Outcome 1: Understand the purpose and content of pre-production

Learners must be taught:

- the purpose and uses for:
  - mood boards (e.g. ideas and concepts for a new creative media product development, assisting the generation of ideas)
  - mind maps/spider diagrams (e.g. to show development routes and options for an idea, or component parts and resources needed for a creative media product)
  - visualisation diagrams (e.g. for still images and graphics)
  - storyboards (e.g. for use with video, animation)
  - scripts (e.g. for a video production, voiceover, comic book or computer game)
- the content of:
  - mood boards
  - mind maps/spider diagrams
  - visualisation diagrams, i.e.:
    - images
    - graphics
    - logos
    - text
  - storyboards, i.e.:
    - number of scenes
    - scene content
    - timings
    - camera shots (e.g. close up, mid, long)
    - camera angles (e.g. over the shoulder, low angle, aerial)
    - camera movement (e.g. pan, tilt, zoom or using a track and dolly)
    - lighting (e.g. types, direction)
    - sound (e.g. dialogue, sound effects, ambient sound, music)
    - locations (e.g. indoor studio or other room, outdoor)
    - camera type i.e.
      - still camera
      - video camera
      - virtual camera (e.g. for animations, 3D modelling or computer games)

- scripts, i.e.:
  - set or location for the scene
  - direction (e.g. what happens in the scene, interaction)
  - shot type
  - camera movement
  - sounds (e.g. for actions or events)
  - characters
  - dialogue (e.g. intonation, loudness, emotion)
  - formatting and layout.

## Learning Outcome 2: Be able to plan pre-production

Learners must be taught how to:

- interpret client requirements for pre-production (e.g. purpose, theme, style, genre, content) based on a specific brief (e.g. by client discussion, reviewing a written brief, script or specification)
- identify timescales for production based on target audience and end user requirements
- how to conduct and analyse research for a creative digital media product, i.e.:
  - using primary sources
  - using secondary sources
- produce a work plan and production schedule to include:
  - tasks
  - activities
  - work flow
  - timescales
  - resources
  - milestones
  - contingencies.

Learners must be taught:

- the importance of identifying the target audience and how they can be categorised, i.e.:
  - gender
  - age
  - ethnicity
  - income
  - location
  - accessibility
- the hardware, techniques and software used for:
  - digitising paper-based documents
  - creating electronic pre-production documents
- the health and safety considerations when creating digital media products (e.g. use of risk assessments, location recces, safe working practices)
- legislation regarding any assets to be sourced, i.e.:
  - copyright
  - trademarks
  - intellectual property
- how legislation applies to creative media production, i.e.:
  - data protection
  - privacy
  - defamation
  - certification and classification
  - use of copyrighted material and intellectual property.

### Learning Outcome 3: Be able to produce pre-production documents

Learners must be taught how to:

- create a:
  - mood board
  - mind map/spider diagram
  - visualisation diagram or sketch
  - storyboard
- analyse a script (e.g. scenes/locations, characters, resources and equipment needed).

Learners must be taught:

- the properties and limitations of file formats for still images
- the properties and limitations of file formats for audio
- the properties and limitations of file formats for moving images, i.e.:
  - video
  - animation
- suitable naming conventions (e.g. version control, organisational requirements).

Learners must be taught how to:

- identify appropriate file formats needed to produce:
  - pre-production documents
  - final products in line with client requirements.

### Learning Outcome 4: Be able to review pre-production documents

Learners must be taught how to:

- review a pre-production document (e.g. for format, style, clarity, suitability of content for the client and target audience)
- identify areas for improvement in a pre-production document (e.g. colour schemes, content, additional scenes).

### Assessment guidance

During the external assessment, learners will be expected to demonstrate their understanding through questions that require the skills of analysis and evaluation in particular contexts.

## 2.3 Unit R082: Creating digital graphics

### Aims

This unit builds on unit R081 and learners will be able to apply the skills, knowledge and understanding gained in that unit and vice versa.

Digital graphics feature in many areas of our lives and play a very important part in today's world. The digital media sector relies heavily on these visual stimulants within the products it produces, to communicate messages effectively.

The aim of this unit is for learners to understand the basics of digital graphics editing for the creative and digital media sector. They will learn where and why digital graphics are used and what techniques are involved in their creation. This unit will develop learners' understanding of the client brief, time frames, deadlines and preparation techniques as part of the planning and creation process.

On completion of this unit, learners will understand the purpose and properties of digital graphics, and know where and how they are used. They will be able to plan the creation of digital graphics, create new digital graphics using a range of editing techniques and review a completed graphic against a specific brief.

### Learning Outcome 1: Understand the purpose and properties of digital graphics

Learners must be taught:

- why digital graphics are used (e.g. to entertain, to inform, to advertise, to promote, to educate)
- how digital graphics are used (e.g. magazine covers, CD/DVD covers, adverts, web images and graphics, multimedia products, games)
- types of digital graphics, i.e.:
  - bitmap/raster
  - vector
- file formats, i.e.:
  - .tiff
  - .jpg
  - .png
  - .bmp
  - .gif
  - .pdf
- the properties of digital graphics and their suitability for use in creating images, i.e.:
  - pixel dimensions
  - dpi resolution
  - quality
  - compression settings
- how different purposes and audiences influence the design and layout of digital graphics (e.g. the use of colour, composition, white space and styles).

### Learning Outcome 2: Be able to plan the creation of a digital graphic

Learners must be taught how to:

- interpret client requirements for a digital graphic based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for a digital graphic
- produce a work plan for an original graphics creation; to include:
  - tasks
  - activities
  - workflow
  - timescales
  - resources
  - milestones
  - contingencies
- produce a visualisation diagram for a digital graphic
- identify the assets needed to create a digital graphic (e.g. photographs, scanned images, library images, graphics, logos)
- identify the resources needed to create a digital graphic (e.g. digital camera, internet, scanner, computer system and software).

Learners must be taught:

- how legislation (e.g. copyright, trademarks, logos, intellectual property use, permissions and implications of use) applies to images used in digital graphics, whether sourced or created.

### Learning Outcome 3: Be able to create a digital graphic

Learners must be taught how to:

- source assets identified for use in a digital graphic, i.e.:
  - images
  - graphics
- create assets identified for use in a digital graphic, i.e.:
  - images
  - graphics
- ensure the technical compatibility of assets with the final graphic (e.g. pixel dimensions, dpi resolution)
- create a digital graphic using a range of tools and techniques within the image editing software application (e.g. cropping, rotating, brightness, contrast, colour adjustment)
- save a digital graphic in a format appropriate to the software being used
- export the digital graphic using appropriate formats and properties for
  - print use
  - web use
  - multimedia use.

Learners must be taught:

- how to use version control when creating a digital graphic.

### Learning Outcome 4: Be able to review a digital graphic

Learners must be taught how to:

- review a digital graphic against a specific brief
- identify areas in a digital graphic for improvement and further development (e.g. cropping, rotating, brightness, contrast, levels, colour adjustment).

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R082.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).



## 2.4 Unit R083: Creating 2D and 3D digital characters

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge, and understanding gained in those units.

From film and television to computer gaming, the central digital characters are the foundations that whole projects are built on in the creative and digital media sector.

This unit will enable learners to understand the basics of character modelling for the digital media sector. It will develop their knowledge of where 2D and 3D digital characters are used in the media industry, be that television, film, web applications or computer gaming. It will develop their understanding of how to interpret a client brief, the planning and preparation techniques that form part of the design process as well as the actual creation of a digital character.

On completion of this unit, learners will be able to understand the software used for, and the properties of, 2D and 3D digital characters, plan an original 2D or 3D digital character, create and test a digital character using software and review a digital character against a specific brief.

### Learning Outcome 1: Understand the properties and uses of 2D and 3D digital characters

Learners must be taught:

- scenarios in which 2D and 3D digital characters are used (e.g. advertising, entertainment, education)
- 2D and 3D digital character target audiences
- the software that can be used to create 2D and 3D digital characters
- 2D and 3D digital characters' physical characteristics
- 2D and 3D digital characters' facial characteristics.

### Learning Outcome 2: Be able to plan original 2D and 3D digital characters

Learners must be taught how to:

- interpret client requirements for 2D and 3D digital characters (e.g. for a specific target audience, age group, print use, online use) based on a specific brief (e.g. by client discussion, reviewing a written brief or specification)
- understand target audience requirements for 2D and 3D digital characters
- identify the assets needed to create 2D and 3D digital characters (e.g. original photographs, images or logos that can be edited or transformed to become part of the digital character)
- identify the resources needed to create 2D and 3D digital characters (e.g. digital camera, internet, scanner, computer system and software)
- produce a work plan for the creation of 2D and 3D digital characters, to include:
  - tasks
  - activities
  - workflow
  - timescales
  - milestones
  - resources
  - contingencies
- produce a visualisation diagram for 2D and 3D digital characters
- create and maintain a test plan to test the digital character during production.

Learners must be taught:

- how legislation (e.g. copyright, trademarks, logos, intellectual property use, permissions and implications of use) applies to assets used in 2D and 3D digital characters, whether sourced or created.

### Learning Outcome 3: Be able to create 2D and 3D digital characters

Learners must be taught how to:

- source and store assets to be used in 2D and 3D digital characters
- create 2D and 3D digital characters using suitable digital character creation software
- use a range of functions within digital character creation software to enhance 2D and 3D digital characters (e.g. colour, shape, texture, size)
- save 2D and 3D digital characters in a format appropriate to the software being used
- export 2D and 3D digital characters in a file format appropriate to client requirements.

Learners must be taught:

- how to use version control when creating 2D and 3D digital characters.

### Learning Outcome 4: Be able to review 2D and 3D digital characters

Learners must know how to:

- review 2D and 3D digital characters against a specific brief
- identify areas for improvement and further development of a digital character (e.g. physical characteristics, colour, shape, size).

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit which can be applied and assessed in context further in R083.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.5 Unit R084: *Storytelling with a comic strip*

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge, and understanding gained in those units.

Comic strips are as popular today as they have ever been in their history. They have evolved from their origins in the early part of the 20th century from simple story strips to become whole genres of interest which span the world.

This unit will enable learners to understand the basics of comic strip creation. It will enable them to interpret a client brief, use planning and preparation techniques and to create their own comic strip using digital techniques.

On completion of this unit, learners will be able to explore different genres of comic strip and how they are created, plan and create a comic strip to specific requirements, and review the final comic against a specific brief.

### Learning Outcome 1: Understand comic strips and their creation

Learners must be taught:

- multipage comic strips, i.e.:
  - genres of comic strip (e.g. humorous, action, sci-fi, super hero)
  - target audience (e.g. young children, teenagers, adults)
  - country of origin (e.g. UK, America, Japan)
  - the history of the comic strip
- a range of multipage comic strip characters, including their physical and non-physical characteristics
- the software and tools that can be used to create multipage comic strips (e.g. specialist comic strip creation software, DTP software)
- how panel placement and layout creates the flow of a story.

### Learning Outcome 2: Be able to plan a multipage comic strip

Learners must be taught how to:

- interpret client requirements for a multipage comic strip (e.g. where it will be used, comic strip length, size and format) based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for multipage comic strips
- construct an original script and storyline
- construct a storyboard to include:
  - panel layout
  - focal points within panels
  - characters
  - storyline
  - communication
  - locations
- identify assets needed to create a multipage comic strip (e.g. background scenes, characters, shapes, text, fonts)
- identify the resources needed to create a multipage comic strip (e.g. digital camera, internet, scanner, computer system and software).

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to assets (e.g. comic strip characters, logos) used in multipage comic strip scripts and storylines, whether sourced or created.

### Learning Outcome 3: Be able to produce a multipage comic strip

Learners must be taught how to:

- source and store assets to be used in a multipage comic strip
- lay out panels:
  - on a single page
  - across multiple pages
- insert assets into panels
- establish focal points in panels
- integrate a script into a visual storyline
- save a multipage comic strip in formats and properties appropriate to the software being used
- export multipage comic strips in a file format appropriate to client requirements.

Learners must be taught:

- how to use version control when producing multipage comic strips.

### Learning Outcome 4: Be able to review a multipage comic strip

Learners must be taught how to:

- review a multipage comic strip against a specific brief
- identify areas for improvement and further development of a multipage comic strip (e.g. characters, storyline, layout of panels, background).

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit which can be applied and assessed in context further in R084.

1. LO2 (Interpreting client requirements); (Constructing a storyboard).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.6 Unit R085: Creating a multipage website

### Aims

This unit builds on units R081 and R082 and learners will be able to apply skills, knowledge and understanding gained in those units.

Multipage websites are the basis of internet content and are therefore used extensively in the creative digital media sector, whether for mobile phones or computers in all their forms.

This unit will enable learners to understand the basics of creating multipage websites. It will enable learners to demonstrate their creativity by combining components to create a functional, intuitive and aesthetically pleasing website. It will allow them to interpret a client brief and to use planning and preparation techniques when developing a multipage website.

On completion of this unit, learners will be able to explore and understand the different properties, purposes and features of multipage websites, plan and create a multipage website and review the final website against a specific brief.

### Learning Outcome 1: Understand the properties and features of multipage websites

Learners must be taught:

- the purpose and component features of multipage websites in the public domain
- the devices used to access web pages i.e.:
  - laptops and personal computers
  - mobile devices and smartphones
  - tablets
  - games consoles
  - digital television
- the methods of internet connection i.e.:
  - wired broadband
  - wi-fi (e.g. private local area networks, public hotspots)
  - wireless broadband (e.g. 3G, HSDPA, 3GPP, LTE).

### Learning Outcome 2: Be able to plan a multipage website

Learners must be taught how to:

- interpret client requirements for a multipage website (e.g. to inform, entertain, promote or sell products and/or services), based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for a multipage website
- produce a work plan for the creation of a multipage website, to include:
  - tasks
  - activities
  - workflow
  - timescales
  - resources
  - milestones
  - contingencies

- create a site map with navigation links
- produce a visualisation diagram for a web page identifying the house style
- identify the assets needed to create a multipage website (e.g. backgrounds, banners, buttons, shapes, text, fonts)
- identify the resources needed to create and publish a multipage website (e.g. internet access, web server, domain name, computer system and software)
- prepare assets for use in web pages
- create and maintain a test plan to test a multipage website during production.

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to assets used in multipage websites (e.g. images, graphics, corporate logos, music and video clips), whether sourced or created.

### Learning Outcome 3: Be able to create multipage websites using multimedia components

Learners must be taught how to:

- create suitable folder structures to organise and save web pages and asset files using appropriate naming conventions
- source and import assets (e.g. graphics, image, texture, sound, video, animation, text)
- create a suitable master page as a template for a multipage website
- use a range of tools and techniques in web authoring software to create a multipage website
- insert assets into web pages to create planned layouts (e.g. text, lists, tables, graphics, moving images, embedded content)
- create a navigation system (e.g. using a navigation bar, buttons, hyperlinks)
- save a multipage website in a format appropriate to the software being used
- publish a multipage website to a location appropriate to client requirements.

Learners must be taught:

- how to use version control when creating multipage websites.

### Learning Outcome 4: Be able to review a multipage website

Learners must be taught how to:

- review a multipage website against a specific brief
- identify areas for improvement and further development of a multipage website (e.g. text, graphics, moving images, embedded content).

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R085.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.7 Unit R086: *Creating a digital animation*

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

Digital animation is used in a wide range of applications in the creative and digital media sector. It can enhance applications, and be used to entertain and inform the viewer.

This unit enables learners to understand the basics of digital animation for the creative and digital media sector. Learners will be able to plan a digital animation to a client brief, use animation software to create the animation and be able to store, export and review the final product.

On completion of this unit, learners will understand different types of digital animation techniques, know where they are used, be able to plan and create a digital animation and test and review a completed animation against a specific brief.

### Learning Outcome 1: Understand the purposes and features of animation

Learners must be taught:

- the purposes and use of animations (e.g. advertising, games, dynamic promotion, films, entertainment, education)
- animation types i.e.:
  - stop motion
  - time-lapse
  - cel animation
  - cut out
  - flipbook
  - digital
- the features of animation techniques i.e.:
  - frame by frame
  - onion skinning
  - key frame
  - inbetweening
  - still motion
  - squash and stretch
  - layering.



### Learning Outcome 2: Be able to plan a digital animation

Learners must be taught how to:

- interpret client requirements for a digital animation based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for a digital animation
- create a storyboard for a digital animation to include:
  - number of scenes
  - scene content
  - timings
  - camera angles
  - shots
- identify resources and assets to be used (e.g. hardware, software, images, graphics, shapes, sound and video)
- identify different file formats and the properties which make them suitable for a digital animation (e.g. .swf, .mov, .gif).

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to assets (e.g. images, graphics, logos), ideas and concepts (e.g. storylines, themes, character names) to be used in digital animation, whether sourced or created.

### Learning Outcome 3: Be able to create a digital animation

Learners must be taught to:

- source and store assets to be used in a digital animation
- use animation software to create a digital animation using a range of tools and techniques (e.g. frame by frame, onion skinning, key frame, inbetweening, still motion, squash and stretch, layering, user-interaction)
- create and maintain a test plan to test the digital animation during production
- use a range of functions within software to enhance and animate movement
- save a digital animation in a format appropriate to the software being used
- export a digital animation in a file format appropriate to client requirements.

Learners must be taught:

- how to use version control when creating a digital animation.

### Learning Outcome 4: Be able to review a digital animation

Learners must be taught how to:

- review a digital animation against a specific brief
- identify areas for improvement and further development of a digital animation.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R086.

1. LO2 (Interpreting client requirements); (Creating a storyboard).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.8 Unit R087: *Creating interactive multimedia products*

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

Interactive multimedia products are used widely in everyday life and the creative and digital media sector. They are used in computer games, mobile phone applications, presentations and many other areas.

This unit will enable learners to understand the basics of interactive multimedia products for the creative and digital media sector. They will learn where and why interactive multimedia is used and what features are needed for a given purpose. It will enable them to interpret a client brief, and to use time frames, deadlines and preparation techniques as part of the planning and creation process when creating an interactive multimedia product.

On completion of this unit, learners will understand the purpose and properties of interactive multimedia products, be able to plan and create an interactive multimedia product to a client's requirements and review it, identifying areas for improvement.

### Learning Outcome 1: Understand the uses and properties of interactive multimedia products

Learners must be taught:

- where different interactive multimedia products are used and their purpose, i.e.:
  - websites
  - information kiosks
  - mobile phone applications
  - e-learning products
- key elements to consider when designing interactive multimedia products, i.e.:
  - colour scheme
  - house style
  - layout
  - GUI (graphical user interface)
  - accessibility
- the required hardware, software and peripherals to create and view interactive multimedia products
- the type of limitations caused by connections, bandwidth and data transfer when accessing interactive multimedia products
- file formats supported by different platforms (e.g. computer, smartphone).

### Learning Outcome 2: Be able to plan interactive multimedia products

Learners must be taught how to:

- interpret client requirements for interactive multimedia products (e.g. for informative, educational, testing or entertainment purposes) based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for interactive multimedia products
- produce a work plan for an original interactive multimedia product, to include:
  - tasks
  - activities
  - workflow
  - timescales
  - resources
  - milestones
  - contingencies
- plan the structure and features of an interactive multimedia product (e.g. non-linear navigation, screen size, interaction, rollovers)
- produce a series of visualisation diagrams to include:
  - screen design (e.g. colour scheme, text, layout)
  - navigation features (e.g. GUI, menus, buttons, links)
  - assets (e.g. images, graphics, sound, video, animation)
- identify the assets and resources needed to create an interactive multimedia product
- create and maintain a test plan to test an interactive multimedia product during production.

Learners must be taught:

- how legislation (e.g. copyright, trademarks, logos, intellectual property use, permissions and implications of use) applies to assets (e.g. sound, video) to be used when creating interactive multimedia products, whether sourced or created.

### Learning Outcome 3: Be able to create interactive multimedia products

Learners must be taught how to:

- source assets to be used in an interactive multimedia product (e.g. graphics, sound, video, animation, navigation buttons/icons)
- create and re-purpose assets
- store assets to be used in an interactive multimedia product
- create an interactive multimedia product structure
- set up interaction and playback controls (e.g. navigation, rollovers, triggers, behaviours (e.g. pop-up messages))
- save an interactive multimedia product in a format appropriate to the software being used
- export the interactive multimedia product in a file format appropriate to client requirements.

Learners must be taught:

- how to use version control when creating interactive multimedia products.

### Learning Outcome 4: Be able to review interactive multimedia products

Learners must be taught how to:

- review an interactive multimedia product against a specific brief
- identify areas for improvement and further development of an interactive multimedia product.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R087.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.9 Unit R088: *Creating a digital sound sequence*

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

Gaming technologies, mobile phones and multimedia websites all use digital sound sequences to enhance and inform their content.

This unit will enable them to understand where digital sound sequences are used in the media industry such as radio, film, web applications or computer gaming. The learner will also learn how these technologies are developed to reach an identified target audience.

On completion of this unit, learners will understand the purpose of digital audio products and where they are used. They will be able to plan a digital sound sequence, create and edit a digital sound sequence and review the final sound sequence against a specific brief.

### Learning Outcome 1: Understand the uses and properties of digital sound

Learners must be taught:

- the sectors and uses of digital audio products, i.e.:
  - commercial contexts (e.g. voiceovers, advertising)
  - entertainment (e.g. broadcast radio, computer games)
  - business (e.g. information)
  - education (e.g. podcasts, tutorials)
- audio file formats, i.e.:
  - mp3
  - wav
  - wma
  - aiff
  - ogg vorbis
- the properties of digital sounds (e.g. bit depth, sample rate, tonal range, clarity, pitch, timbre)
- the environmental considerations and limitations relating to audio recording (e.g. distance from audio source, directionality, background noise, wind).

### Learning Outcome 2: Be able to plan a digital sound sequence

Learners must be taught how to:

- interpret client requirements for a digital sound sequence (e.g. purpose, duration, style, content) based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for a digital sound sequence
- produce a work plan for a digital sound sequence to include:
  - sound recording tasks
  - post-production tasks
  - activities
  - resources
  - timescales
  - milestones
  - contingencies
  - workflow
- identify appropriate equipment and software to be used in the creation of a digital sound sequence, i.e. for:
  - recording
  - storage
  - mixing
- plan the content and sequence for a digital sound (e.g. using a storyboard or script)
- create and maintain a test plan during production of a digital sound sequence.

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to the use of sounds, whether sourced or recorded.

### Learning Outcome 3: Be able to create a digital sound sequence

Learners must be taught how to:

- record and source sounds to store as assets for use in a digital sound sequence
- import assets into sound editing software
- use features of the sound editing software to edit assets (e.g. trim, copy and paste, envelope tool)
- use the features of sound editing software to enhance assets, (e.g. fade, gain, filter, noise removal, pitch, invert)
- use a range of tools and techniques (e.g. equalisation, audio compression, looping, generating silence) to mix assets within audio software
- save a digital sound sequence in a format appropriate to the software being used
- export a digital sound sequence in a file format appropriate to client requirements (e.g. .wav, .wma, .aiff, .mp3, ogg vorbis).

Learners must be taught:

- how to use version control when creating digital sound sequences
- considerations when exporting different file formats and file sizes (e.g. compression, optimisation, codecs, bit rate, compatibility).

### Learning Outcome 4: Be able to review a digital sound sequence

Learners must be taught how to:

- review a digital sound sequence against a specific brief
- identify areas for improvement and further development of a digital sound sequence.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R088.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.10 Unit R089: Creating a digital video sequence

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

Gaming technologies, mobile phones, multimedia websites, film and television productions all use digital video to enhance and inform their content.

The unit will enable learners to understand where digital video is used in the media industry such as television, film, web applications or computer gaming. The learner will also learn how these technologies are developed to reach an identified target audience.

On completion of this unit, learners will understand the purpose of digital video products and where they are used. They will be able to plan a digital video sequence, create and edit a digital video sequence and review the final video sequence against a specific brief.

### Learning Outcome 1: Understand the uses and properties of digital video

Learners must be taught:

- the sectors and uses of digital video products, i.e.:
  - commercial contexts (e.g. public information films, multimedia products, advertising)
  - entertainment (e.g. film, television, websites, computer games)
  - business (e.g. information, promotion)
  - education (e.g. tutorials)
- video file formats, i.e.:
  - avi
  - mp4
  - wmv
  - mov
  - flv
- the properties of digital video, i.e.:
  - resolution (e.g. 576, 640, 720, 1440)
  - format (e.g. PAL, NTSC, HD)
  - aspect ratio (e.g. 4:3, 16:9).

### Learning Outcome 2: Be able to plan a digital video sequence

Learners must be taught how to:

- interpret client requirements for a digital video sequence (e.g. journalism, documentary, film teaser trailer) based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand target audience requirements for a digital video sequence
- produce a work plan for a digital sound sequence to include:
  - video footage recording tasks
  - post-production tasks
  - activities
  - resources
  - timescales
  - workflow
  - resources
  - milestones
  - contingencies



- produce a storyboard to include:
  - angles
  - sequence
  - timings for each shot
- produce a shooting script to include:
  - angles
  - sequence
  - timings for each shot
- identify appropriate equipment and software to be used in the digital video sequence (e.g. camera type, lighting, tripods, software applications, connection equipment).

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to the use of video footage, whether sourced or recorded.

### Learning Outcome 3: Be able to create a digital video sequence

Learners must be taught how to:

- use a range of camera techniques to record original digital video footage, i.e.:
  - camera shots (e.g. long, medium, close-up)
  - camera movement (e.g. pan/tilt, tracking, dolly)
  - changing camera settings
  - lighting
- source additional footage and other assets (e.g. static frames and graphics, motion graphics, background music, narrated voiceover) for use in a digital video sequence
- identify appropriate original recorded footage for use in a digital video sequence
- import original recorded footage and assets into video editing software recognising any limitations of the software
- use software features to produce, edit and enhance a video sequence (e.g. splitting, trimming and cutting tracks, layering with multiple tracks, sound editing, adding transitions, titles and credits)
- save a digital video sequence file in a high-quality format appropriate to the software being used
- export a digital video sequence in a file format appropriate to client requirements (e.g. .avi, .mp4, .wmv, .flv, .3GP).

Learners must be taught:

- how to use version control when creating digital video sequences
- considerations when exporting different file formats and file sizes (e.g. compression, optimisation, codecs, bit rate, compatibility).

### Learning Outcome 4: Be able to review a digital video sequence

Learners must be taught how to:

- review a digital video sequence against a specific brief
- identify areas for improvement and further development of a digital video sequence.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R089.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.11 Unit R090: Digital photography

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

Digital photography is used in a variety of different situations and circumstances. These range from professional photographers taking wedding and special event photographs to informal holiday and social networking photographs.

In this unit learners will learn about different types of digital photographic equipment, features and settings used in digital photography, how to plan a photo shoot and how to present their portfolios.

On completion of this unit, learners will understand the features and settings of digital photographic equipment, be able to plan a photo shoot, review the digital photographs and review the final portfolio against a specific brief.

### Learning Outcome 1: Understand the features and settings of digital photographic equipment

Learners must be taught:

- the capabilities and limitations of different digital cameras, i.e.:
  - compact
  - advanced compact
  - bridge
  - dSLR
- the capabilities and limitations of other devices for taking digital photographs (e.g. mobile phones, tablets)
- the features and settings of digital photographic equipment, i.e.:
  - pixel count
  - zoom range
  - exposure modes
  - photographic image file format (e.g. raw, jpg)
  - photographic image quality settings
- the suitability of digital cameras for specific purposes (e.g. weddings, sporting events, portraits, landscapes, low light, studio)
- rules of photography and composition (e.g. rule of thirds, leading lines, frames, viewpoint, orientation).

### Learning Outcome 2: Be able to plan a photo shoot

Learners must be taught how to:

- interpret client requirements for a photo shoot (e.g. for exhibition, display, promotion, historical record) based on a specific brief (e.g. by client discussion, reviewing a written brief, or specification)
- understand the target audience requirements for a photo shoot
- produce a work plan for the photo shoot to include:
  - workflow
  - tasks
  - activities
  - milestones
  - timescales
  - location
  - time of day or night
  - photographic subjects
  - contingencies
- identify the equipment and resources needed to create a digital photographic portfolio.

Learners must be taught:

- how legislation (e.g. model and property releases, welfare considerations, child protection, privacy, trademarks, copyright, permissions and implications of use) applies to the taking of photographs and the production of a digital photographic portfolio.

### Learning Outcome 3: Be able to take and display digital photographs

Learners must be taught how to:

- organise the photographic subject and scene choosing a suitable viewpoint
- use appropriate features and settings of a digital camera, i.e.:
  - exposure settings, i.e.:
    - shutter speed
    - aperture
  - exposure compensation
  - depth of field
  - ISO
  - white balance
  - flash mode (e.g. red eye reduction, fill flash)
  - image stabilisation
  - shooting speed (e.g. continuous, single)
  - macro mode
- take digital photographs using rules of photography and composition
- store digital photographs (e.g. using internal device memory, portable storage device, web-based storage, PC/laptop)
- create a digital photographic portfolio to meet client requirements
- display digital photographs using a suitable medium (e.g. print, digital slide show, presentation, exhibition, on-screen).

### Learning Outcome 4: Be able to review digital photographs

Learners must be taught how to:

- review the portfolio of photographs (e.g. for composition, exposure, lighting, suitability of content for the client or end user) against a specific brief
- justify the selection of photographs for a portfolio
- identify areas for improvement and further development of a digital photographic portfolio.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R090.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## 2.12 Unit R091: *Designing a game concept*

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

This unit will enable learners to understand the capabilities and limitations of a range of platforms. They will be able to identify core features of digital games and gain the knowledge to create a games design concept proposal that can be presented to a client for critical review. This unit will also enable learners to understand the basics of planning and designing digital games for the creative digital media sector.

On completion of this unit, learners will know about different types of digital games and where they are used, be able to plan and design a digital game concept and present a game proposal to a client or focus group.

### Learning Outcome 1: Understand digital game types and platforms

Learners must be taught:

- the evolution of digital game platforms from generations 1 to 8 (e.g. handheld, PC, consoles)
- the evolution of the characteristics of a range of digital games (e.g. 2D arcade, 3D RPG, MMO, simulation, game-based learning, augmented reality)
- game objectives of a range of digital games
- digital game genres (e.g. action, sports, role playing game, quest, strategy).

Learners must be taught how to:

- compare the capabilities and limitations of platforms for 2D/3D digital games, i.e.:
  - hardware
  - display devices
  - game delivery method
  - networking, storage
  - player interface
  - peripherals.

### Learning Outcome 2: Be able to plan a digital game concept

Learners must be taught how to:

- interpret client/focus group requirements for digital game concepts (e.g. game genre, intended platform, purpose) based on a specific brief (e.g. by client discussion, reviewing a written brief or specification)
- understand target audience requirements
- generate a range of original ideas for a new game in line with client requirements, including key game play outlines, i.e.:
  - genre
  - concept
  - narrative
  - characters
  - locations.

### Learning Outcome 3: Be able to design a digital game proposal

Learners must be taught how to:

- identify design constraints and opportunities (e.g. availability of assets, target platform for the game, development timescales, costs, distribution channels)
- produce a range of visualisations for a game proposal (e.g. characters, character customisation, start screen, quizzes, battle system, upgrade methodology)
- create a game proposal to include:
  - game objectives
  - target audience and PEGI rating
  - game structure (e.g. three parts/acts/chapters, game play, main challenge)
  - genre (e.g. action, sports, role playing game, quest, strategy)
  - narrative structure (e.g. storyline, actions, events, script)
  - characters i.e.:
    - player
    - non-player
  - visual style (e.g. theme, first person or third person, selectable views, realism)
  - sounds
  - scoring systems
  - downloadable content.

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to the use of assets (e.g. images, graphics, background scenes, game characters), ideas and concepts (e.g. storylines, narrative, PEGI certification) as part of a games design whether sourced or created.

### Learning Outcome 4: Be able to review a digital game proposal

Learners must be taught how to:

- review a game proposal for a client or focus group
- identify areas for improvement and further development of a game design concept.

Learners must be taught:

- how to use version control when creating a game proposal

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R091.

1. LO2 (Interpreting client requirements).
2. LO4 (Identifying areas for improvement and development).

## 2.13 Unit R092: Developing digital games

### Aims

This unit builds on units R081 and R082 and learners will be able to apply the skills, knowledge and understanding gained in those units.

This unit will enable learners to understand the basics of creating digital games and their environments for the creative and digital media sector. It will enable learners to create a playable game from an existing design or brief. It will enable them to interpret a client brief, and to use time frames, deadlines and preparation techniques as part of the planning and creation process when creating a digital game.

On completion of this unit, learners will be aware of different types of digital games creation software, hardware and peripherals. They will be able to plan a digital game, create and edit the digital game and test the digital game with a client or focus group, identifying any areas for improvement.

### Learning Outcome 1: Understand game creation hardware, software and peripherals

Learners must be taught:

- the capabilities and limitations of a range of software used for 2D and 3D game creation (e.g. game engines, game editors, app development, software development kits (SDK))
- the range of hardware and peripherals required to create and test digital games (e.g. computer systems, speakers, interface controls, simulator, target platform test bed).

### Learning Outcome 2: Be able to plan the creation of a digital game

Learners must be taught how to:

- interpret client requirements for a digital game (e.g. platform, genre, visual style, intended age rating) based on a specific brief (e.g. by client discussion, reviewing a written brief or specification)
- understand target audience requirements for digital games
- identify key aspects of game creation, i.e.:
  - game objectives
  - original concept and narrative
  - audio and visual style for the genre
  - assets required
  - hardware including peripherals
  - software
- create and maintain a test plan to debug and test a digital game during production
- plan the structure of a game (e.g. game flow diagram, pathways, character creation, game play and scoring systems)
- source and store assets for inclusion in the game (e.g. component images, textures, video, sound, animation, scripting, sprites).

Learners must be taught:

- how legislation (e.g. copyright, trademarks, intellectual property use, permissions and implications of use) applies to the use of assets (e.g. images, graphics, sounds) ideas and concepts (e.g. storylines, narrative, PEGI certification) in a digital game whether sourced or created.

### Learning Outcome 3: Be able to create a digital game

Learners must be taught how to:

- identify software features needed for the creation of a game (e.g. use of libraries, drag and drop, object properties, event and actions, triggers, collisions)
- use geometric parameters to manipulate objects and environments (e.g. conversion, scale, creation, grid settings, spatial relationships)
- edit properties to set parameters of objects and environments (e.g. names, transparency, visibility, effects, colour, textures)
- import assets (e.g. graphics, image, texture, sound, video, animation, text)
- set up interaction (e.g. collision, triggers, activating an object, behaviours, pop-up messages, shake, fades and sounds)
- create game-play controls (e.g. mouse/keyboard, dialogue activation, start/pause/exit facilities)
- use algorithms in relevant areas (e.g. scoring systems, timing systems, game triggers, speed)
- save a digital game in a format appropriate to the game development software being used
- export and publish a digital game in a format that is playable on a different computer system.

Learners must be taught:

- how to use version control when creating digital games.

### Learning Outcome 4: Be able to review the creation of a digital game

Learners must be taught how to:

- review a digital game against a specific brief
- test a digital game with a client or focus group
- identify areas for improvement and further development of a digital game.

### Links between units and synoptic assessment

If learners have already completed unit R081 they will have been taught skills contained in this unit, which can be applied and assessed in context further in R092.

1. LO2 (Interpreting client requirements).
2. LO4 (Reviewing); (Identifying areas for improvement and development).



## Assessment of Cambridge Nationals in Creative iMedia

### 3.1 Overview of the assessment in the Cambridge Nationals in Creative iMedia

Entry code	Qualification title	GLH	Reference
J807	OCR Level 1/2 Cambridge National Award in Creative iMedia	60	600/7652/5
Made up of:			
<ul style="list-style-type: none"> <li>Units R081 and R082.</li> </ul>			
J817	OCR Level 1/2 Cambridge National Certificate in Creative iMedia	120	600/7043/2
Made up of:			
<ul style="list-style-type: none"> <li>Units R081 and R082</li> <li>Any other two units.</li> </ul>			
J827	OCR Level 1/2 Cambridge National Diploma in Creative iMedia	240	600/9258/0
Made up of:			
<ul style="list-style-type: none"> <li>Units R081 and R082</li> <li>Any other six units.</li> </ul>			

June 2019 series is the final assessment opportunity for OCR Cambridge National Diploma in Creative iMedia

Individual unit details below:

### Unit R081: *Pre-production skills*

30 GLH  
1 hour 15 minutes written paper  
60 marks (60 UMS)  
OCR set and marked

This question paper:

- contains a scenario on which all questions are based
- consists of two sections, comprising short answer and extended response questions
- assesses the quality of written communication.

### Unit R082: *Creating digital graphics*

30 GLH  
Centre assessed tasks  
60 marks (60 UMS)  
Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

### Unit R083: *Creating 2D and 3D digital characters*

30 GLH  
Centre assessed tasks  
60 marks (60 UMS)  
Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

### Unit R084: *Storytelling with a comic strip*

30 GLH  
Centre assessed tasks  
60 marks (60 UMS)  
Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

### Unit R085: *Creating a multipage website*

30 GLH  
Centre assessed tasks  
60 marks (60 UMS)  
Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

### Unit R086: *Creating a digital animation*

30 GLH  
Centre assessed tasks  
60 marks (60 UMS)  
Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R087: Creating Interactive multimedia products**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R088: Creating a digital sound sequence**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R089: Creating a digital video sequence**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R090: Digital photography**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R091: Designing a game concept**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

**Unit R092: Developing digital games**

30 GLH

Centre assessed tasks

60 marks (60 UMS)

Centre assessed and OCR moderated

The centre assessed tasks:

- will be practical tasks in the context of an assignment, selected from the OCR bank of model assignments.

A bank of model assignments is available free of charge from the OCR website for the centre assessed units R082 – R092.

### 3.2 Links between units and synoptic assessment

The DfE has recently announced that only those qualifications that provide evidence of synoptic assessment that demonstrates pupils' broad understanding of what they have studied in their courses will be counted in the school attainment tables.

This qualification is designed with that requirement in mind. It has been written in a way that allows learners to sequentially build up their knowledge, understanding and skills between the mandatory units (R081 and R082) and their chosen optional units over the course of their programme of learning, which will support them in the assessment of their mandatory and optional units.

While we will not prescribe in which order the units are assessed, it is important to be aware of the links between units and the requirement for synoptic assessment so that the teaching, learning and assessment can be planned accordingly then when being assessed learners can apply their learning in ways which show they are able to make connections across the qualification.

Synoptic assessment is included between units R081 and all other units. This specification will support synoptic assessment by:

- showing teaching and learning links between the units across the specification
- giving guidance, with the marking criteria for the optional units, about where learners could apply the knowledge and understanding from the core units to improve their performance.

This qualification supports synoptic learning and assessment by employing the following principles:

- to enable learners to demonstrate an ability to use and apply a range of different methods and/or techniques
- to provide assessment that encourages learners to put forward different ideas and/or explanations to support decisions they have made
- to develop learners' ability to suggest or apply different approaches to contexts, situations
- to develop and assess learners' use of transferable skills
- to enable learners to demonstrate analytical and interpretation skills (of situations and/or results) and the ability to formulate valid well-argued responses
- to enable learners to evaluate and justify their decisions, choices and recommendations.

### 3.3 Grading and awarding grades

All results are awarded on the following scale:

- Distinction\* at Level 2 (\*2)
- Distinction at Level 2 (D2)
- Merit at Level 2 (M2)
- Pass at Level 2 (P2)
- Distinction at Level 1 (D1)
- Merit at Level 1 (M1)
- Pass at Level 1 (P1).

The shortened format of the grade will be displayed on Interchange and some administrative documents provided by OCR. However the full format of the grade will appear on the certificates issued to learners.

The boundaries for Distinction at Level 2, Pass at Level 2, and Pass at Level 1 are set judgementsally. Other grade boundaries are set arithmetically.

The Merit (Level 2) is set at half the distance between the Pass (Level 2) grade and the Distinction (Level 2) grade. Where the gap does not divide equally, the Merit (Level 2) boundary is set at the lower mark (e.g. 45.5 would be rounded down to 45).

The Distinction\* (Level 2) grade is normally located as far above Distinction (Level 2) as Merit (Level 2) is below Distinction (Level 2).

To set the Distinction (Level 1) and Merit (Level 1) boundaries, the gap between the Pass (Level 1) grade and the Pass (Level 2) grade is divided by 3, and the boundaries set equidistantly. Where this division leaves a remainder of 1, this extra mark will be added to the Distinction (Level 1)-Pass (Level 2) interval (i.e. the Distinction (Level 1) boundary will be lowered by 1 mark). Where this division leaves a remainder of 2, the extra marks will be added to the Distinction (Level 1)-Pass (Level 2) interval, and the Merit (Level 1)-Distinction (Level 1) interval, i.e. the Distinction (Level 1) boundary will be lowered by 1 mark, and the Merit (Level 1) boundary will be lowered by 1 mark.

For example, if Pass (Level 2) is set judgementsally at 59, and Pass (Level 1) is set judgementsally at 30, then Distinction (Level 1) is set at 49, and Merit (Level 1) is set at 39.

Grades are indicated on qualification certificates. However, results for learners who fail to achieve the minimum grade (Pass at Level 1) will be recorded as *unclassified* (U or u) and this is **not** certificated.

These qualifications are unitised schemes. Learners can take units across several different series. They can also resit units or choose from optional units available. Please refer to section 7.4 *Unit and qualification resits*. When working out learners' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A learner's uniform mark for each unit is calculated from the learner's raw mark on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the learner's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, e.g. 40/60.

The uniform mark boundaries for each of the assessments are shown below:

Unit GLH	Max Unit Uniform Mark	Unit Grade							
		distinction* at L2	distinction at L2	merit at L2	pass at L2	distinction at L1	merit at L1	pass at L1	U
30	60	54	48	42	36	30	24	18	0

The learner's uniform mark for Unit R081 will be combined with the uniform mark for the centre assessed units to give a total uniform mark for the qualification. The learner's overall grade will be determined by the total uniform mark. The following table shows the minimum total mark for each overall grade:

Qualification	Max Uniform Mark	Qualification Grade							
		Distinction* at L2	Distinction at L2	Merit at L2	Pass at L2	Distinction at L1	Merit at L1	Pass at L1	U
Award	120	108	96	84	72	60	48	36	0
Certificate	240	216	192	168	144	120	96	72	0
Diploma	480	432	384	336	288	240	192	144	0



### 3.4 Performance descriptors

The performance descriptors indicate the level of attainment associated with Distinction at Level 2, Pass at Level 2 and Pass at Level 1. They are for use at awarding meetings. They give a general indication of the levels of attainment likely to be shown by a representative learner performing at these boundaries.

#### Performance descriptor – Distinction at Level 2

Learners will be able to work with confidence and independence to create materials which reflect thoughtful planning, skilled production and perceptive review.

They will be able to apply knowledge, understanding and skills in a variety of contexts – exploring, and using a range of creative media techniques, identifying and selecting equipment and assets efficiently to create effective media solutions. They will be able to confidently use suitable features from a range of software commonly found in the workplace and in higher education appropriate to creative media.

They will be able to produce work that is complete and coherent, demonstrating originality and with a depth of understanding.

They will be able to:

- recall a wide range of information regarding the effective use of creative media
- perceptively evaluate the purpose and uses of creative media
- understand and use a wide range of creative media terminology correctly
- demonstrate, in depth research, analytical and evaluative skills
- interpret and present information with sensitivity to needs and with a flair for effective communication
- work independently and manage time efficiently
- use techniques efficiently to source, select and store appropriate assets effectively, in a wide variety of contexts
- create solutions which demonstrate detailed consideration of target audience and for a specific brief
- confidently use and apply a wide range of techniques to create work that is fit for purpose
- perceptively analyse problems encountered in creative media.

**Performance descriptor – Pass at Level 2**

Learners will be able to work with independence to create material which reflects effective planning, production and review.

They will be able to apply knowledge, understanding and skills – identifying, selecting and using a range of creative media techniques, identify and select equipment and assets to produce creative media solutions. They will be able to use suitable features from a range of software commonly found in the workplace and in higher education appropriate to creative media.

They will be able to produce work that is complete and coherent, demonstrating independence and understanding.

They will be able to:

- recall a range of information regarding the effective use of creative media
- evaluate the purpose and uses of creative media
- understand and use a range of creative media terminology correctly
- demonstrate research, analytical and evaluative skills
- present information with awareness of needs and communication
- work independently and manage time efficiently
- create solutions which demonstrate consideration of target audience and for a specific brief
- use techniques to source, select and store appropriate assets, in a variety of contexts
- use and apply a range of techniques to create work that is fit for purpose
- analyse problems encountered in creative media.

### Performance descriptor – Pass at Level 1

Learners will be able to show evidence of independent work to create material which has been planned, created and reviewed.

They will be able to apply knowledge, understanding and skills in a limited range of contexts. They will have understanding of how to use creative media techniques and identify and select equipment and assets to produce creative media solutions. They will be able to use a limited range of features from a range of software commonly found in the workplace and in higher education appropriate to creative media.

They will be able to produce work which demonstrates some evidence of independence and understanding.

They will be able to:

- recall some information regarding the effective use of creative media
- understand the purposes and uses of creative media
- understand and use some creative media terminology correctly
- demonstrate some research and evaluative skills
- present information with an awareness of needs
- work with guidance to given timescales
- create solutions which demonstrate awareness of target audience and a specific brief
- use techniques to source, select and store information
- use and apply some techniques to create work that is suitable for a specific brief
- demonstrate an understanding of some problems encountered in creative media.

### 3.5 Quality of written communication

Quality of written communication is assessed in the mandatory externally assessed unit.

Learners are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use a suitable structure and style of writing
- use specialist terminology, where applicable.

This section provides guidance on the completion of the centre assessed units.

### **4.1 The centre assessed units**

Each of the centre assessed units (R082–R092) is designed to provide learners with the opportunity to build a portfolio of evidence to meet the learning outcomes for that unit.

We recommend that teaching and development of subject content and associated skills be referenced to real vocational situations, through the utilisation of appropriate industrial contact, vocationally experienced delivery personnel, and real life case studies.

Units R082–R092 are centre assessed and externally moderated by OCR. Centres can choose whether they would like moderation via the OCR Repository, postal or visiting moderation.

Appendix B of this specification contains assessment guidance for the centre assessed units, which should be referred to in conjunction with the unit content and marking criteria grids to inform delivery of the units. The assessment guidance aims to provide clarification regarding the scope of the learning required in specific areas of the units where this is felt to be beneficial.

### **4.2 Tasks for the centre assessed units**

#### **4.2.1 Units R082–R092**

A bank of model assignments is provided by OCR for units R082–R092. Centres must select from the model assignments provided to use when assessing their learners. The assignments will be available free of charge from the OCR website. Learners are able to work on the tasks anytime until the date the centre collects the work for internal assessment. OCR will review the model assignments annually which may result in an assignment being withdrawn and replaced. It is up to the centre to check the OCR website to see which model assignments are available to be used. We will give approximately 12 months notice if a model assignment is to be withdrawn and replaced so that we do not disadvantage any learners who have already started working on an assignment that is to be replaced.

Centres can make modifications to the model assignments that OCR provides so that the assignment can be put within a local context that learners might relate to more easily, or to allow for differences in the materials, equipment and facilities at different centres. Guidance on what can be modified is given in each assignment in the section Information for Teachers under *Scope of permitted model assignment modification*. If modifications are made to the model assignment, whether to just the scenario or to both the scenario and tasks, it is up to the centre to ensure that all learning outcomes can be met and that learners can access the full range of marks.

The duration of the assessment for centre assessed units is included in the guided learning hours for the unit. Guidance will be given within the section Information for Teachers in each model assignment as to approximately how long learners should expect to spend on each task.

The OCR model assignments are provided for summative assessment and not as practice materials.

Teachers must ensure learners are clear about the tasks they are to undertake and the criteria which they are expected to meet.

### 4.2.2 Methods of assessment

It is the assessor's responsibility to choose the best method of assessing a learner in relation to their individual circumstances. The methods chosen must be:

- valid
- reliable
- safe and manageable
- suitable to the needs of the learner.

#### **Valid**

Validity can be compromised if a learner does not understand what is required of them. For example, one valid method of assessing a learner's knowledge and understanding is to question them. If the questions posed are difficult for the learner to understand (not in terms of the content but the way they are phrased, for example) the validity of the assessment method is questionable.

As well as assessment methods being valid, the evidence presented must also be valid. For example, it would not be appropriate to present an organisation's equal opportunities policy as evidence towards a learner's understanding of how the equal opportunities policy operates within the organisation. It would be more appropriate for the learner to incorporate the policy within a report describing different approaches to equal opportunities.

#### **Reliable**

A reliable method of assessment will produce consistent results for different assessors on each assessment occasion. Internal moderators must make sure that all assessors' decisions are consistent.

#### **Safe and manageable**

Assessors and internal moderators must make sure that the assessment methods are safe and manageable and do not put unnecessary demands on the learner.

#### **Suitable to the needs of the learner**

OCR is committed to ensuring that achievement of these awards is free from unnecessary barriers. Centres must follow this commitment through when designing tasks and/or considering assessment.

### 4.3 Completing the tasks (for units R082–R092)

Teachers/assessors are expected to supervise and guide learners when undertaking work that is centre assessed. It should be remembered, however, that the final pieces of work must be produced solely by the individual learner.

When supervising tasks, teachers/assessors are expected to:

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Centre assessed work should be completed in the course of normal curriculum time, and supervised and marked by the teacher/assessor. Some of the work, by its very nature, may be undertaken outside the centre, for example, research work, testing etc. As with all centre assessed work, the teacher must be satisfied that the work submitted for assessment is the learner's own.

Learners are free to revise and redraft work without teacher/assessor involvement before submitting the work for assessment. The advice provided prior to final submission should only enable the learner to take the initiative in making amendments, rather than detailing what amendments should be made. This means that teachers/assessors must not provide templates, model answers or detail specifically what amendments should be made.

Adding, amending or removing any work after it has been submitted for final assessment will constitute malpractice.

#### 4.3.1 Presentation of the final piece of work

Learners must observe the following procedures when producing their final piece of work for the centre assessed tasks:

- work can be word processed or hand written
- tables and graphs (if relevant) may be produced using appropriate ICT
- any copied material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible
- a completed cover sheet must be attached to work submitted for moderation. The cover sheet must include the following information as well as the marks given for each of the assessment criteria:
  - centre number
  - centre name
  - candidate number
  - candidate name
  - unit code and title
  - assignment title.

Work submitted in digital format (CD or online) for moderation or marking must be in a suitable file structure as detailed in Appendix C at the end of this specification. Work submitted on paper must be secured by treasury tags or other suitable method.

#### 4.4 Marking and moderating centre assessment

All centre assessed units are internally marked by centre staff using OCR marking criteria and guidance and externally moderated by the OCR-appointed moderator.

The centre is responsible for appointing someone to act as the assessor. This could be the teacher who has delivered the programme or another person from the centre.

The marking criteria must be used to mark the learner's work. These specify the levels of skills, knowledge and understanding that the learner is required to demonstrate.

The primary evidence for assessment is the work submitted by the learner, however the following assessment methods are considered suitable for teachers/assessors to adopt for these qualifications:

- **observation** of a learner doing something
- **questioning** of the learner or witness.

##### Observation

The teacher/assessor and learner should plan observations together but it is the teacher's/assessor's responsibility to record the observation properly (for example observing a learner undertaking a practical task). Further guidance on recording observations can be found in Appendix A – guidance on witness statements.

##### Questioning

Questioning the learner is normally an ongoing part of the formative assessment process, and may in some circumstances provide evidence to support achievement of learning outcomes.

Questioning is often used to:

- test a learner's understanding of work which has been completed outside of the classroom
- check if a learner understands the work they have undertaken
- collect information on the type and purpose of the processes a learner has gone through.

If questioning is to be used as evidence towards achievement of specific learning outcomes, it is important that teachers/assessors record enough information about what they asked and how the learner replied, to allow the assessment decision to be moderated.

Questioning witnesses is normally an ongoing part of validating written witness statements. However, questioning witnesses can be used for other purposes. Teachers/assessors should be able to speak to witnesses and record, in whatever way is suitable, the verbal statements of these witnesses. A record of a verbal statement is a form of witness statement and could provide valuable evidence. Further guidance on the use of witness statements can be found in **Appendix A**.

#### 4.4.1 Use of a 'best fit' approach to marking criteria

The assessment tasks should be marked by teachers/assessors according to the OCR marking criteria using a 'best fit' approach. For each of the marking criteria, teachers/assessors select the band descriptor provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions.

The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a best fit match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.
- Where there is more than one strand within the band descriptors for a learning outcome and a strand has not been addressed at all, it is still possible for the answer to be credited within that mark band depending upon the evidence provided for the remaining strands. The answer should be placed in the mark band most closely reflecting the standard achieved across all strands within the band descriptors for a learning outcome; however in this scenario, the mark awarded for that band should reflect that a strand has not been addressed.

When deciding the mark within a band, the following criteria should be applied:

- the extent to which the statements within the band have been achieved.

For example:

- an answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statements, the highest mark should be awarded
- an answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statements, the most appropriate mark in the middle range should be awarded
- if an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statements for the higher band, the lowest mark for that band should be awarded.

Teachers/assessors should use the full range of marks available to them and award full marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from learners working at that level'.

#### 4.4.2 Annotation of learners' work

Each piece of internally assessed work should show how the marks have been awarded in relation to the marking criteria.

The writing of comments on learners' work, and cover sheet, provides a means of communication between teachers during the internal standardisation and with the moderator if the work forms part of the moderation sample.



## 4.5 Authentication

Teachers/assessors must be confident that the work they mark is the learner's own. This does not mean that a learner must be supervised throughout the completion of all work, but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the learner's work.

Wherever possible, the teacher should discuss work-in-progress with learners. This will not only ensure that work is underway in a planned and timely manner, but will also provide opportunities for teachers/assessors to check authenticity of the work.

Learners must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the learner being disqualified. Plagiarism sometimes occurs innocently when learners are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that learners understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Learners may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credibility they will gain from doing so, should be emphasised to learners as well as the potential risks of failing to acknowledge such material.

Candidates' work must be authenticated as follows:

- **Each learner** must sign a declaration before submitting their work to their teacher. A learner authentication statement that can be used is available to download from the OCR website. These statements should be retained within the centre until all enquiries about results, malpractice and appeals issues have been resolved. **A mark of zero must be recorded if a learner cannot confirm the authenticity of their work.**
- Centres must confirm to OCR that the evidence produced by learners is authentic. **Teachers** are required to declare that the work submitted for centre assessment is the learner's own work by completing a Centre Authentication Form for each unit. If a centre fails to provide evidence of authentication, **we will set the mark for the learner(s) concerned to Pending (Q) for that unit until authentication can be provided.** The Centre Authentication Form is available to download from the OCR website and includes a declaration which teachers must sign.

### 4.5.1 Internal standardisation

It is important that all teachers/assessors work to common standards. Centres must ensure that, within each unit, the internal standardisation of marks across teachers/assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

### 4.5.2 Submitting marks

All work for centre assessment is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR; see Section 4.6 for submission dates of the marks to OCR.

There should be clear evidence that work has been attempted and some work produced. If a learner submits no work for a centre assessed unit, then the learner should be indicated as being absent from that unit. If a learner completes any work at all for a centre assessed unit, then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

## 4.6 Moderation

The purpose of external moderation is to ensure that the standard of marking is the same for each centre and to ensure that internal standardisation has taken place.

Centres can select from:

- **Moderated via OCR Repository (see section 4.6.1)**
- **Moderated via postal moderation (see section 4.6.2)**
- **Moderated via visiting moderation (see section 4.6.3)**

The deadline dates for entries and submission of marks for each moderation method are detailed below. Centres must ensure when selecting a moderation method that the appropriate entry and marks submission deadlines can be adhered to.

Moderation method	January series		June series		November series (2014 onwards)	
	Entries	Marks	Entries	Marks	Entries	Marks
Moderated via OCR Repository	21 <sup>st</sup> Oct	10 <sup>th</sup> Jan	21 <sup>st</sup> Feb	15 <sup>th</sup> May	4 <sup>th</sup> Oct	5 <sup>th</sup> Nov
Moderated via postal moderation	21 <sup>st</sup> Oct	10 <sup>th</sup> Jan	21 <sup>st</sup> Feb	15 <sup>th</sup> May	4 <sup>th</sup> Oct	5 <sup>th</sup> Nov
Moderated via visiting moderation	21 <sup>st</sup> Oct	10 <sup>th</sup> Dec	21 <sup>st</sup> Feb	31 <sup>st</sup> Mar	Not available	

When making your entries, the entry option specifies how the work is going to be moderated. For each unit, you must choose the same moderation method for **all** learners (i.e. all learners for that unit in that series must be entered using the same entry option). However, you can choose different moderation methods for different units and in different series.

### Sample requests

Once you have submitted your marks, your exams officer will receive an email telling you which work will be sampled as part of the moderation. Samples will include work from across the range of attainment of the learners' work.

Each learner's work must have a cover sheet attached to it with a summary of the marks awarded for the task. If the work is to be submitted via OCR Repository, this cover sheet must also be submitted electronically within each learner's files.

OCR will require centres to release work for awarding and archive purposes and the co-operation of the centre is most appreciated in these instances, as it is imperative to have work available at awarding meetings. If this is required, then centres will be notified as early as possible.

Centres will receive the final outcome of moderation when the provisional results are issued. The following reports will be issued via Interchange:

- Moderation adjustments report – This lists any scaling that has been applied to internally assessed units.
- Moderator report to centres – This is a brief report by the moderator on the internal assessment of learners' work.

#### 4.6.1 Moderated via OCR Repository

The OCR Repository is a secure website for centres to upload candidate work and for assessors to access this work digitally. Centres can use the OCR Repository for uploading marked candidate work for moderation.

Centres can access the OCR Repository via OCR Interchange, find their candidate entries in their area of the Repository, and use the Repository to upload files (singly or in bulk) for access by their moderator.

The OCR Repository allows candidates to produce evidence and files that would normally be difficult for postal submissions, for example multimedia and other interactive unit submissions.

The OCR Repository is seen as a faster, greener and more convenient means of providing work for assessment. It is part of a wider programme bringing digital technology to the assessment process, the aim of which is to provide simpler and easier administration for centres.

All moderated units can be submitted electronically to the OCR Repository via Interchange: please check section 7.2.2 for unit entry codes for the OCR Repository.

There are three ways to load files to the OCR Repository:

1. Centres can load multiple files against multiple candidates by clicking on 'Upload candidate files' in the 'Candidates' tab of the Candidate Overview screen.
2. Centres can load multiple files against a specific candidate by clicking on 'Upload files' in the 'Candidate Details' screen.
3. Centres can load multiple administration files by clicking on 'Upload admin files' in the 'Administration' tab of the Candidate Overview screen.

Instructions for how to upload files to OCR using the OCR Repository can be found on OCR Interchange.

#### 4.6.2 Moderated via postal moderation

Your sample of work must be posted to the moderator within three days of receiving the request. You should use one of the labels provided by OCR to send the learners' work.

We would advise you to keep evidence of work submitted to the moderator, e.g. copies of written work or photographs of practical work. You should also obtain a certificate of posting for all work that is posted to the moderator.

Work may be submitted in digital format (on CD) for moderation but must be in a suitable file format and structure as detailed in Appendix C at the end of this specification.

### 4.6.3 Moderated via visiting moderation

Your sample of work must be retained in the centre ready for the moderation visit.

The work that is presented to the visiting moderator as their initial sample must be available in rank order, by unit, to allow moderation to take place. All work not selected for initial sampling **must** be available to the visiting moderator during their visit should they need to extend their sample.

At the end of the visit, the moderator may need to take samples of work away, or request for work to be posted to them for further consideration.

All learners' work must be retained securely within the centre until results are issued and it is certain that no Enquiries about results or appeal procedure are required.

## 5.1 Free resources available from the OCR website

The following materials are available on the OCR website:

- specification
- specimen assessment materials for unit R081
- a bank of model assignments for the centre assessed units R082 – R092.

## 5.2 Other resources

OCR has produced a range of resources, all available free of charge from the OCR website.

These include:

- Lesson Elements  
Task sheets with accompanying teacher instructions. Each offers the teacher a creative way of encouraging their learners to engage with the topic, with individual and group exercises, research activities and the opportunity to develop English and Maths skills.
- Delivery Guide  
Each guide contains a range of lesson ideas with associated activities that teachers can use with their learners. The guide is structured by learning outcome so the teacher can see how each activity helps them cover the specification.
- Qualification Calculator  
An Excel based tool to help the teacher ensure that their learners achieve the required number of units for their chosen qualification and meet the mandatory requirements.
- Progress Tracker  
An Excel based tracking document to help the teacher monitor their learners' progress, both individually and as a cohort, throughout the qualification by tracking progress against each learning outcome.
- Unit Introductory Presentations  
Short PowerPoint presentations introducing each unit. Each will look at the skills and knowledge that the learner will gain from the unit and give an overview as to how the skills are relevant to and can be used in study or work.

### 5.2.1 Endorsed publications

OCR endorses a range of publisher materials to provide quality resources for centres delivering its qualifications. You can be confident that materials branded with OCR's 'Official Publisher Partnership' or 'Approved publication' logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher's materials rests with the publisher.



These endorsements would not mean that such materials would be the only suitable resources available or necessary to achieve an OCR qualification.

## 5.3 Training

OCR will offer a range of support activities for all practitioners throughout the lifetime of the qualification to ensure they have the relevant knowledge and skills to deliver the qualification. The launch of the qualification will be supported by face-to-face training, with additional training to follow on the internally assessed units. Online training, consisting of interactive and non-interactive elements providing up-to-date feedback and guidance, will also be available.

Please see [Event Booker](#) for further information.

## 5.4 OCR support services

### 5.4.1 Active Results

Active Results is available to all centres offering the Cambridge Nationals qualifications.



Active Results is a free results analysis service to help teachers review the performance of individual learners or whole schools.

Devised specifically for the UK market, data can be analysed using filters on several categories such as gender and other demographic information, as well as providing breakdowns of results by question and topic.

Active Results allows you to look in greater detail at your results:

- richer and more granular data will be made available to centres including question-level data available from e-marking for unit R081
- you can identify the strengths and weaknesses of individual learners and your centre's cohort as a whole
- our systems have been developed in close consultation with teachers so that the technology delivers what you need.

Further information on Active Results can be found on the OCR website.

### 5.4.2 OCR Interchange

OCR Interchange has been developed to help you to carry out day-to-day administration functions online, quickly and easily. The site allows you to register and enter learners online. In addition, you can gain immediate and free access to learner information at your convenience. Sign up at <https://interchange.ocr.org.uk>.

### 6.1 Equality Act information relating to Cambridge Nationals in Creative iMedia

The Cambridge Nationals in Creative iMedia require assessment of a broad range of competences and, as such, prepare learners for a wide range of occupations and higher level courses.

The Cambridge Nationals in Creative iMedia qualifications were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled learners. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject.

Reasonable adjustments are made for disabled learners in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few learners will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Access Arrangements, Reasonable Adjustments and Special Consideration* produced by the Joint Council for Qualifications [www.jcq.org.uk](http://www.jcq.org.uk).

The access arrangements permissible for use in this specification are as follows:

Access arrangement	Yes/No	Type of assessment
Readers	Yes	All assessments
Scribes	Yes	All assessments
Practical assistants	Yes	All assessments
Word processors	Yes	All assessments
Transcripts	Yes	All assessments
BSL interpreters	Yes	All assessments
Oral language modifiers	Yes	All assessments
Modified question papers	Yes	All assessments
Extra time	Yes	All assessments

### 6.2 Arrangements for learners with particular requirements

All learners with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*. If a successful application for an access arrangement has been made for either GCSE or GCE, then there is no need to make an additional application for the same learner completing a Cambridge National qualification.

Learners who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination, may be eligible for special consideration. Centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.



# Administration of Cambridge Nationals in Creative iMedia

7

Full details of the administrative arrangements can be found in the Cambridge Nationals Admin Guide. The Admin Guide is available from the OCR website.

## 7.1 Availability of assessment

There are three assessment series each year in January, June and November. All units will be assessed from January 2014. Assessment availability can be summarised as follows:

	Unit R081	Units R082–R092
January 2014	✓	✓
June 2014	✓	✓
November 2014	–	✓*
January 2015	✓	✓
June 2015	✓	✓
November 2015	–	✓*

Certification is available for the first time in January 2014 and each January, June and November thereafter.

\* Visiting moderation is not available in the November series. Please see section 4.6 for details on the moderation methods available in each series.

## 7.2 Making entries

Centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Details on how to register with OCR can be found on the OCR website.

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and allocate a visiting moderator for centre assessment.

**It is essential** that unit entry codes are quoted in all correspondence with OCR.

### 7.2.1 Making estimated unit entries

Estimated entries must be made prior to each assessment series. Estimated entries are used by OCR to allocate examiners and moderators to centres.

### 7.2.2 Making final unit entries

When making an entry, centres must quote unit entry code and component codes. For the centre assessed units, centres must decide whether they want to submit learners' work for moderation via the OCR Repository, or via postal or visiting moderation. Learners submitting work must be entered for the appropriate unit entry code from the table over the page.

Unit entry code	Component code	Assessment method	Unit titles
R081	01	Written paper	<i>Pre-production skills</i>
R082 A	01	Moderated via OCR Repository	<i>Creating digital graphics</i>
R082 B	02	Moderated via postal moderation	
R082 C	03	Moderated via visiting moderation	
R083 A	01	Moderated via OCR Repository	<i>Creating 2D and 3D digital characters</i>
R083 B	02	Moderated via postal moderation	
R083 C	03	Moderated via visiting moderation	
R084 A	01	Moderated via OCR Repository	<i>Storytelling with a comic strip</i>
R084 B	02	Moderated via postal moderation	
R084 C	03	Moderated via visiting moderation	
R085 A	01	Moderated via OCR Repository	<i>Creating a multipage website</i>
R085 B	02	Moderated via postal moderation	
R085 C	03	Moderated via visiting moderation	
R086 A	01	Moderated via OCR Repository	<i>Creating a digital animation</i>
R086 B	02	Moderated via postal moderation	
R086 C	03	Moderated via visiting moderation	
R087 A	01	Moderated via OCR Repository	<i>Creating interactive multimedia products</i>
R087 B	02	Moderated via postal moderation	
R087 C	03	Moderated via visiting moderation	
R088 A	01	Moderated via OCR Repository	<i>Creating a digital sound sequence</i>
R088 B	02	Moderated via postal moderation	
R088 C	03	Moderated via visiting moderation	
R089 A	01	Moderated via OCR Repository	<i>Creating a digital video sequence</i>
R089 B	02	Moderated via postal moderation	
R089 C	03	Moderated via visiting moderation	

R090 A	01	Moderated via OCR Repository	<i>Digital photography</i>
R090 B	02	Moderated via postal moderation	
R090 C	03	Moderated via visiting moderation	
R091 A	01	Moderated via OCR Repository	<i>Designing a game concept</i>
R091 B	02	Moderated via postal moderation	
R091 C	03	Moderated via visiting moderation	
R092 A	01	Moderated via OCR Repository	<i>Developing digital games</i>
R092 B	02	Moderated via postal moderation	
R092 C	03	Moderated via visiting moderation	

The short title for these Cambridge National qualifications is CAMNAT and will display as such on Interchange and some administrative documents provided by OCR.

### 7.3 Certification rules

Learners must be entered for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Learners may be entered for:

- OCR Level 1/2 Cambridge National Award – certification code J807
- OCR Level 1/2 Cambridge National Certificate – certification code J817
- OCR Level 1/2 Cambridge National Diploma – certification code J827

Learners may be entered for certification of any combination of the Award, Certificate and Diploma qualifications concurrently.

Unit results used to calculate the result for one qualification can be re-used toward certification of other qualifications of a different size. This means that, as learners progress through the course, they may certificate for a qualification of one size and then later certificate for a qualification of a different size, re-using the units used towards the first certification.

There are no terminal requirements for these qualifications therefore learners can complete units in any order.

## 7.4 Unit and qualification resits

Learners may resit each assessment unit and the best unit result will be used to calculate the certification result.

Learners may resit the externally assessed Unit R081, **once**.

Centres must ensure that when arranging resit opportunities they are fair to all learners and do not give learners an unfair advantage over other learners.

Centres must ensure that when arranging resit opportunities they do not adversely affect other assessments being taken.

Arranging a resit opportunity is at the centre's discretion; resits should only be planned if it is clear that the learner has taken full advantage of the first assessment opportunity and formative assessment process. The summative assessment series must not be used as a diagnostic tool.

Learners may enter for the qualification an unlimited number of times. Learners must retake at least one unit, or take a different optional unit, for a new result to be issued.

## 7.5 Enquiries about results

Under certain circumstances, a centre may wish to query the result issued to one or more learners. Enquiries about results for all units must be made immediately following the series in which the relevant unit was taken (by the Enquiries about results deadline).

Please refer to the JCQ Post-Results Services booklet and the Cambridge National Admin Guide for further guidance about action on the release of results. Copies of the latest versions of these documents can be obtained from the OCR website.

For internally assessed units the enquiries about results process cannot be carried out for one individual learner; the outcome of a review of moderation must apply to a centre's entire cohort.

## 7.6 Shelf-life of units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

## Other information about Cambridge Nationals in Creative iMedia

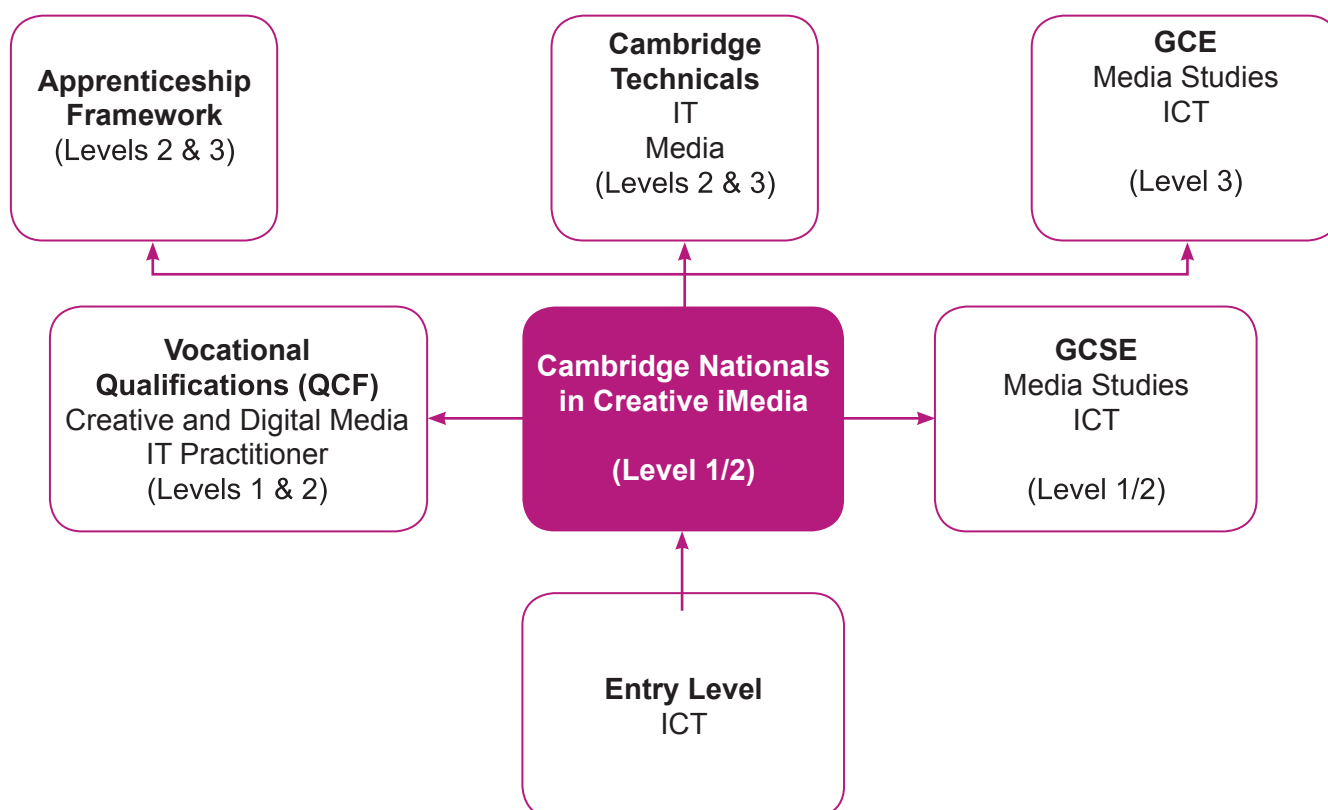
8

### 8.1 Overlap with other qualifications

There is some overlap between the content of these qualifications and that of GCSE in ICT and Media Studies.

There is overlap of skills and content between the units of this specification and the Functional Skills Qualification in ICT at Level 1 and Level 2.

### 8.2 Progression from/to these qualifications



OCR offers a flexible and responsive range of general and vocational ICT and Media qualifications that allow suitable progression routes for all types of learners.

Centres are able to use these qualifications to create pathways that provide learners with the underpinning skills and knowledge that will enable them to choose the most appropriate progression routes for their particular needs (further study, Further Education (FE) or employment).

Progression from OCR Level 1/2 Cambridge National Award/Certificate/Diploma in Creative iMedia to **GCSE qualifications**:

- ICT
- Computing
- Business and Communication Systems
- Manufacturing
- Art and Design
- Media Studies
- Design and Technology.

For learners who want to progress to Level 3 qualifications, they have the choice of various **GCE qualifications** which will further develop areas of their learning from Level 1/2:

- ICT
- Computing
- Media Studies
- Design and Technology.

Learners can progress from OCR Level 1/2 Cambridge National Award/Certificate/Diploma in Creative iMedia to other **vocational qualifications**:

- IT User Skills, IT Professional and IT Practitioner suite of qualifications (Levels 1–4)
- Creative iMedia suite of qualifications (Levels 1–3)
- Cambridge Technicals in IT; Media (Levels 2–3).

### 8.3 Avoidance of bias

OCR has taken great care in preparing this specification and assessment materials to avoid bias of any kind. Special focus is given to the nine strands of the Equality Act with the aim of ensuring both direct and indirect discrimination is avoided.

### 8.4 Criteria requirements

This specification complies in all respects with the Ofqual General Conditions of Recognition.

### 8.5 Language

This specification is available in English only.

## 8.6 Spiritual, moral, ethical, social, legislative, economic and cultural issues

These qualifications provide potential for centres to develop learners' understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues. This specification offers opportunities to contribute to an understanding of these issues in the following topics.

Issue	Examples of opportunities for developing an understanding of the issue during the course
Spiritual issues	<ul style="list-style-type: none"> <li>developing knowledge and understanding of how creative media has changed the way people interact with technology in their daily lives (including communication, shopping, gaming, entertainment, education and training, social networking etc.)</li> </ul>
Moral issues	<ul style="list-style-type: none"> <li>learning about appropriate uses of software, malicious use of software and the damage it can cause, and the safe and responsible use of ICT used within creative media</li> </ul>
Ethical issues	<ul style="list-style-type: none"> <li>learning about the ethical implications of the electronic storage and transmission of personal information</li> <li>how creative media can affect the quality of life experienced by persons with disabilities and the responsibility to meet individuals' access requirements</li> </ul>
Social issues	<ul style="list-style-type: none"> <li>social issues that can affect users of ICT, including the use and abuse of personal and private data, cyber bullying, etc.</li> </ul>
Legislative issues	<ul style="list-style-type: none"> <li>the main aspects of legislation relating to creative media: copyright design and patents acts and other legislation as it applies to the use of ICT in creative media, e.g. the computer misuse act and data protection</li> </ul>
Economic issues	<ul style="list-style-type: none"> <li>learning about making informed decisions about the choice, implementation, and use of creative media depending upon cost and the efficient management of money and resources</li> </ul>
Cultural issues	<ul style="list-style-type: none"> <li>helping learners to appreciate that creative media contributes to the development of our culture and to our highly technological future</li> <li>how learners need to show cultural awareness of their audience when communicating with creative media.</li> </ul>

## 8.7 Sustainable development, health and safety considerations and European developments, consistent with international agreements

These qualifications provide potential to heighten learners' awareness of sustainable development, health and safety considerations and European developments consistent with international agreements.

The specification incorporates learning about relevant health and safety, European and environmental legislation, and could include learning about how each of these factors has affected the use of ICT in creative media for businesses and individuals.

### Environmental issues

Learners could have the opportunity to learn about how the changes in working practices due to the use of ICT in creative media have impacted upon the environment e.g. fewer carbon emissions due to more online/remote working and therefore less travel and environmental issues connected to the production, and disposal of ICT resources used in creative media.

Learners could also explore the effect on natural resources in the creation and of ICT systems used in creative media including the environmental impact of digital devices and their use, deployment and eventual recycling and disposal.

The understanding of environmental issues will only form part of the assessment requirements where they are relevant to the specific content of the specification and have been identified within the taught content. Learners may choose to produce work that has an environmental theme or to enhance their learning by carrying out further personal study.

## 8.8 Key Skills

These qualifications provide opportunities for the development of the Key Skills of *Communication, Application of Number, Information and Communication Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit. The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IOLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
Unit R081	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
Unit R082	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R083	✓	✓			✓			✓	✓	✓	✓	✓
Unit R084	✓	✓			✓	✓			✓	✓	✓	✓
Unit R085	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R086	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R087	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R088	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R089	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R090	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R091	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R092	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓



## 8.9 Functional Skills

These qualifications provide opportunities for the development of the Functional Skills of:

- *English: Speaking and Listening, Reading and Writing*
- *Mathematics: Representing, Analysing and Interpreting*
- *ICT: Use ICT systems, Find and select information and Develop, present and communicate information*

at Levels 1 and 2. However, the extent to which this evidence fulfils the criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit. The following table indicates where opportunities may exist for at least some coverage of the criteria at Levels 1 and/or 2 for each unit.

Unit	English						Maths						ICT					
	S&L		R		W		R		A		I		U		F&SI		D,P&C	
	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
Unit R081	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						
Unit R082	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R083	✓	✓	✓	✓	✓	✓							✓	✓	✓	✓	✓	✓
Unit R084	✓	✓	✓	✓	✓	✓							✓	✓	✓	✓	✓	✓
Unit R085	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R086	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R087	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R088	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R089	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R090	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Unit R091	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓
Unit R092	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

It is anticipated that the majority of evidence will be produced directly by the learner. Indirect evidence, such as witness statements, should only be used where it would be impractical for the learner to produce the evidence themselves.

Witness statements will, ideally, support the direct evidence produced by the learner.

- Care should be taken that a witness statement is impartial and free from bias. The use of relatives and close friends as witnesses should be avoided, if possible.
- In all cases the witness will be required to declare their relationship to the learner.
- A witness statement should record what the learner has done and in doing so should not seek to repeat or paraphrase the marking criteria.
- The evidence presented by the witness should record the learner's individual contribution and should focus on the contribution made by the individual learner, as distinct from that of the group or team as a whole.
- Witnesses should describe what the learner did and not assess the learner. It is the responsibility of the teacher/assessor to judge the learner's skill, knowledge and understanding against the marking criteria. In doing so the teacher/assessor will use the witness statement to determine the value of the evidence against the marking criteria and award marks accordingly.
- The teacher/assessor is responsible for briefing anyone who is to provide a witness statement. It is expected that the teacher/assessor will ensure that the witness is appropriately prepared and that any issues related to child protection have been fully considered.
- The role of the witnesses should be that of impartial observers and they should not become involved in carrying out the activity on behalf of the learner.
- In circumstances where a witness does assist the learner in accomplishing a task or activity their input must be recorded within the statement so that the teacher/assessor can reflect this appropriately in the award of marks.

Where the above guidance has not been followed, the reliability of the witness statement may be called into question. In circumstances where doubt exists about the validity of a witness statement it cannot be used as assessment evidence and no marks may be awarded on the basis of it. If the unreliability of a witness statement becomes apparent during the visiting moderation process moderators will be instructed to adjust centre marks in accordance with this directive.

An exemplar template for recording a witness statement is available from the OCR website and centres are encouraged to use this to assist in recording witness evidence. However, witness evidence may take different forms including digitally recorded spoken commentary or video. In these cases additional accompanying documentation may be required to corroborate that the guidelines on witness statements detailed above have been followed.

## Appendix B: Marking criteria for centre assessment

B

These qualifications are combined Level 1/2, therefore the marking criteria for the centre assessed units span both levels.

### Unit R082: *Creating digital graphics*

#### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand the purpose and properties of digital graphics			
MB1: 1 – 3 marks		MB2: 4 – 6 marks	
Produce a summary of how and why digital graphics are used, demonstrating a <b>limited</b> understanding of the purpose of digital graphics.	Identifies a <b>limited range</b> of file types and formats, only <b>some</b> of which are appropriate to digital graphics.	Produce a summary of how and why digital graphics are used, demonstrating a <b>sound</b> understanding of the purpose of digital graphics.	Produce a summary of how and why digital graphics are used, demonstrating a <b>thorough</b> understanding of the purpose of digital graphics.
		Identifies a <b>range</b> of file types and formats, <b>most</b> of which are appropriate to digital graphics.	Identifies a <b>wide range</b> of file types and formats, which are <b>consistently</b> appropriate to digital graphics.
MB1: 1 – 4 marks		MB2: 5 – 7 marks	
Demonstrates a <b>limited</b> understanding of the connection between the properties of digital graphics and their suitability for use.	Demonstrates a <b>limited</b> understanding of how different purposes and audiences influence the design and layout of digital graphics.	Demonstrates a <b>sound</b> understanding of the connection between the properties of digital graphics and their suitability for use.	Demonstrates a <b>thorough</b> understanding of the connection between the properties of digital graphics and their suitability for use.
		Demonstrates a <b>sound</b> understanding of how different purposes and audiences influence the design and layout of digital graphics.	Demonstrates a <b>thorough</b> understanding of how different purposes and audiences influence the design and layout of digital graphics.
		MB3: 8 – 9 marks	

## LO2: Be able to plan the creation of a digital graphic

## MB1: 1 – 2 marks

Produces an interpretation from the client brief which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

## MB1: 1 – 5 marks

Produces a work plan for the creation of the digital graphic, which has **some** capability in producing the intended final product.

Produces a **simple** visualisation diagram for the intended final product.

Identifies **few** assets needed to create a digital graphic, demonstrating a **limited** understanding of their potential use.

Identifies **few** of the resources needed to create a digital graphic, demonstrating a **limited** understanding of their purpose.

Demonstrates a **limited** understanding of legislation in relation to the use of images in digital graphics.

## MB2: 3 – 4 marks

Produces an interpretation from the client brief which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

## MB2: 6 – 9 marks

Produces a work plan for the creation of the digital graphic, which is **mostly** capable of producing the intended final product.

Produces a **sound** visualisation diagram for the intended final product.

Identifies **many** assets needed to create a digital graphic, demonstrating a **sound** understanding of their potential use.

Identifies **many** of the resources needed to create a digital graphic, demonstrating a **sound** understanding of their purpose.

Demonstrates a **sound** understanding of legislation in relation to the use of images in digital graphics.

## MB3: 5 – 6 marks

Produces an interpretation from the client brief which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

## MB3: 10 – 12 marks

Produces a **clear** and **detailed** work plan for the creation of the digital graphic, which is **fully** capable of producing the intended final product.

Produces a **clear** and **detailed** visualisation diagram for the intended final product.

Identifies **most** assets needed to create a digital graphic, demonstrating a **thorough** understanding of their potential use.

Identifies **most** of the resources needed to create a digital graphic, demonstrating a **thorough** understanding of their purpose.

Demonstrates a **thorough** understanding of legislation in relation to the use of images in digital graphics.

### LO3: Be able to create and save a digital graphic

MB1: 1 – 4 marks		MB2: 5 – 7 marks		MB3: 8 – 9 marks	
Sources or creates a <b>limited range</b> of assets for use in the digital graphic.		Sources and creates a <b>range</b> of assets for use in the digital graphic.		Sources and creates a <b>wide range</b> of assets for use in the digital graphic.	
Prepares the assets for use in the digital graphic, <b>some</b> of which are <b>technically appropriate</b> or <b>compatible</b> .		Prepares the assets for use in the digital graphic, <b>most</b> of which are <b>technically appropriate</b> and <b>compatible</b> .		Prepares the assets for use in the digital graphic, <b>all</b> of which are <b>technically appropriate</b> and <b>compatible</b> .	
MB1: 1 – 4 marks		MB2: 5 – 7 marks		MB3: 8 – 9 marks	
Use of standard tools and techniques to create the digital graphic is <b>limited</b> and therefore creates a <b>simple</b> digital graphic which is appropriate to <b>some</b> aspects of the client brief.		Use of standard tools and techniques to create the digital graphic is <b>effective</b> and therefore creates a digital graphic which shows <b>some</b> detail which is appropriate to <b>most</b> aspects of the client brief.		Use of a range of advanced tools and techniques to create the digital graphic is <b>effective</b> and therefore creates a <b>complex</b> digital graphic which is appropriate for the client brief.	
<b>Occasionally</b> saves and exports the digital graphic in formats which are <b>appropriate</b> .		<b>Mostly</b> saves and exports the digital graphic in formats and properties which are <b>appropriate</b> .		<b>Consistently</b> saves and exports the digital graphic in formats and properties, which are <b>appropriate</b> .	
<b>Occasionally</b> saves electronic files using appropriate file and folder names and structures.		<b>Mostly</b> saves electronic files using file and folder names and structures which are <b>consistent</b> and <b>appropriate</b> .		<b>Consistently</b> saves electronic files using file and folder names and structures which are <b>consistent</b> and <b>appropriate</b> .	

### LO4: Be able to review the digital graphic

MB1: 1 – 2 marks		MB2: 3 – 4 marks		MB3: 5 – 6 marks	
Produces a review of the finished graphic which demonstrates a <b>limited</b> understanding of what worked and what did not, making <b>few</b> references back to the brief.		Produces a review of the finished graphic which demonstrates a <b>reasonable</b> understanding of what worked and what did not, <b>mostly</b> referencing back to the brief.		Produces a review of the finished graphic which demonstrates a <b>thorough</b> understanding of what worked and what did not, <b>fully</b> referencing back to the brief.	
Review identifies areas for improvement and further development of the final digital graphic, some of which are <b>appropriate</b> and sometimes <b>explained</b> .		Review identifies areas for improvement and further development of the final digital graphic, which are <b>mostly appropriate</b> and <b>explained well</b> .		Review identifies areas for improvement and further development of the final digital graphic, which are <b>wholly appropriate</b> and <b>justified</b> .	



## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work, teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

- LO1** – Learners should show their knowledge and understanding of the types, purpose, uses and properties of digital graphics together with the design, layout and file types.
- LO2** – Learners should interpret a client brief and produce a range of appropriate planning documents.
- LO3** – Learners need to create the digital graphic in line with their plan.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written or presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> <li>• <i>Written/types or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the digital graphic e.g. client discussion, written brief, specification, purpose and timescales</i></li> <li>• <i>A visualisation diagram or sketch of what the learner intends to create e.g. scanned drawings or sketches</i></li> <li>• <i>Work plans in a spreadsheet or project file type</i></li> </ul>
Digital graphics	<ul style="list-style-type: none"> <li>• <i>Digital graphics in a jpg, tiff, png, pdf or possibly gif file type</i></li> <li>• <i>Screen captures will need to evidence the creation process, using an appropriate range of tools and techniques. The final work in its intended format is essential</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R083: Creating 2D and 3D digital characters

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.



## Marking criteria grid

LO1: Understand the properties and uses of 2D and 3D digital characters			
MB1: 1 – 3 marks		MB2: 4 – 6 marks	MB3: 7 – 9 marks
Demonstrates a <b>basic</b> understanding of when and where 2D and 3D digital characters are used.	Demonstrates a <b>sound</b> understanding of when and where 2D and 3D digital characters are used.	Demonstrates a <b>thorough</b> understanding of when and where 2D and 3D digital characters are used.	
Lists a <b>few</b> 2D and 3D digital characters and a <b>limited</b> range of basic software that can be used to create them.	Describes a <b>range</b> of 2D and 3D digital characters and details a <b>range</b> of software that can be used to create them.	Describes a <b>range</b> of 2D and 3D digital characters and details a <b>range</b> of software, including some complex types, that can be used to create them.	
MB1: 1 – 2 marks		MB2: 3 – 4 marks	MB3: 5 – 6 marks
Demonstrates a <b>basic</b> understanding of physical and facial characteristics of a <b>limited range</b> of 2D and 3D digital characters.	Demonstrates a <b>sound</b> understanding of physical and facial characteristics of a <b>range</b> of 2D and 3D digital characters.	Demonstrates a <b>thorough</b> understanding of physical and facial characteristics of a <b>wide range</b> of 2D and 3D digital characters.	

## LO2: Be able to plan original 2D and 3D digital characters

## MB1: 1 – 5 marks

Produces an interpretation from the client brief for a 2D or 3D digital character which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Identifies a **few** assets needed to create a 2D or 3D digital character, demonstrating a **limited** understanding of their potential use.

Identifies a **few** of the resources needed to create a 2D or 3D digital character, demonstrating a **limited** understanding of their purpose.

Produces a work plan for the 2D or 3D digital character, which has **some** capability in producing the intended final character.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

## MB1: 1 – 4 marks

Produces a **simple** visualisation diagram for the 2D or 3D digital character.

Creates a test plan for the character which tests **some** of the functionality.

Demonstrates a **limited** understanding of legislation in relation to the use of assets in 2D and 3D digital characters.

## MB2: 6 – 9 marks

Produces an interpretation from the client brief for a 2D or 3D digital character which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Identifies **some** assets needed to create a 2D or 3D digital character, demonstrating a **sound** understanding of their potential use.

Identifies **some** of the resources needed to create a 2D or 3D digital character, demonstrating a **sound** understanding of their purpose.

Produces a work plan for the 2D or 3D digital character, which is **mostly** capable of producing the intended final character.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

## MB2: 5 – 7 marks

Produces a **sound** visualisation diagram for the 2D or 3D digital character.

Creates a test plan for the character which tests **most** of the functionality, identifying expected outcomes.

Demonstrates a **sound** understanding of legislation in relation to the use of assets in 2D and 3D digital characters.

## MB3: 10 – 12 marks

Produces an interpretation from the client brief for a 2D or 3D digital character which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

Identifies **many** assets needed to create a 2D or 3D digital character, demonstrating a **thorough** understanding of their potential use.

Identifies **many** of the resources needed to create a 2D or 3D digital character, demonstrating a **thorough** understanding of their purpose.

Produces a **clear** and **detailed** work plan for the 2D or 3D digital character, which is **fully** capable of producing the intended final character.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

## MB3: 8 – 9 marks

Produces a **clear** and **detailed** visualisation diagram for the 2D or 3D digital character.

Creates a **clear** and **detailed** test plan for the character which **fully** tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.

Demonstrates a **thorough** understanding of legislation in relation to the use of assets in 2D and 3D digital characters.

## LO3: Be able to create 2D and 3D digital characters

## MB1: 1 – 4 marks

Sources and stores a **limited range** of assets for use, **occasionally** uses appropriate methods.

Creates a character using shapes or freehand drawing tools.

## MB2: 5 – 7 marks

Sources and stores a **range** of assets for use, **mostly** uses appropriate methods.

Uses a **range** of software tools and techniques to create the visualised character. Adds and applies a **range** of effects to enhance the character.

## MB3: 8 – 9 marks

Sources and stores a **wide range** of assets for use, **consistently** uses appropriate methods.

Uses a **wide range** of software tools and techniques to create the visualised character. Adds and applies a **wide range** of effects to enhance the character.

## MB1: 1 – 4 marks

**Occasionally** saves and exports the 2D or 3D digital character in **appropriate** formats.

**Occasionally** saves electronic files using appropriate file and folder names and structures.

## MB2: 5 – 7 marks

**Mostly** saves and exports the 2D or 3D digital character in **appropriate** formats.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 8 – 9 marks

**Consistently** saves and exports the 2D or 3D digital character in **appropriate** formats.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## LO4: Be able to review 2D and 3D digital characters

## MB1: 1 – 2 marks

Produces a review of the finished character which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the final character, **some** of which are **appropriate** and sometimes **explained**.

## MB2: 3 – 4 marks

Produces a review of the finished character which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the final character, which are **mostly appropriate** and **explained well**.

## MB3: 5 – 6 marks

Produces a review of the finished character which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the final character, which are **wholly appropriate** and **justified**.

### Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

**LO1** – Learners should show their knowledge and understanding of 2D and 3D characters.

**LO2** – Learners should interpret a client brief and produce appropriate planning documents.

**LO3** – Only one character needs to be created, which can be either 2D or 3D although learners should be taught both as part of the unit learning. The 2D or 3D character should be exported into a format that can be viewed on a different computer system without needing any specialised software.

**LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Work plan or report, Gantt chart</i></li> <li>• <i>A visualisation diagram or sketch of what the learner intends to create e.g. scanned drawings or sketches.</i></li> <li>• <i>Work plans in a spreadsheet or project file type</i></li> <li>• <i>Test plan</i></li> </ul>
Sketches or drawings of the character that they intend to create	<ul style="list-style-type: none"> <li>• <i>Scanned and stored in a digital format as necessary</i></li> </ul>
Visualisation	<ul style="list-style-type: none"> <li>• <i>Actual visualisation document, photographs of visualisation with annotations</i></li> </ul>
Character creation	<ul style="list-style-type: none"> <li>• <i>Report/presentation containing screen shots, screen cast of character production</i></li> <li>• <i>Final product</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R084: *Storytelling with a comic strip*

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand comic strips and their creation		
MB1: 1 – 3 marks	MB2: 4 – 6 marks	MB3: 7 – 9 marks
Demonstrates a <b>limited</b> understanding of the origins and history of multipage comic strips, which shows a <b>limited</b> awareness of their target audiences.	Demonstrates a <b>sound</b> understanding of the origins and history of multipage comic strips, and shows <b>some</b> awareness of their target audiences.	Demonstrates a <b>thorough</b> understanding of the origins and history of multipage comic strips, and shows a <b>clear</b> awareness of their target audiences.
Demonstrates a <b>basic</b> understanding of comic strip characters and <b>limited</b> knowledge of their respective physical and non-physical characteristics.	Demonstrates a <b>sound</b> understanding of comic strip characters and <b>some</b> knowledge of their respective physical and non-physical characteristics.	Demonstrates a <b>thorough</b> understanding of comic strip characters and <b>detailed</b> knowledge of their respective physical and non-physical characteristics.
MB1: 1 – 2 marks	MB2: 3 – 4 marks	MB3: 5 – 6 marks
Identifies software that can be used to create a comic strip and <b>some</b> of the tools that can be used in its creation.	Identifies software that can be used to create a comic strip and a <b>range</b> of tools that can be used in its creation.	Describes software that can be used to create a comic strip, <b>accurately</b> describing a <b>range</b> of tools that can be used and explains how these relate to the layout and features of the pages.
Demonstrates a <b>basic</b> understanding of panel placement and story flow.	Demonstrates a <b>sound</b> understanding of panel placement and story flow.	Demonstrates a <b>thorough</b> understanding of panel placement and story flow.



## LO2: Be able to plan a multipage comic strip

MB1: 1 – 4 marks		MB2: 5 – 7 marks	MB3: 8 – 9 marks
Produces an interpretation from the client brief for a multipage comic strip which meets <b>few</b> of the client requirements.	Produces an interpretation from the client brief for a multipage comic strip which meets <b>most</b> of the client requirements.	Produces an interpretation from the client brief for a multipage comic strip which meets <b>most</b> of the client requirements.	Produces an interpretation from the client brief for a multipage comic strip which <b>fully</b> meets the client requirements.
Produces a <b>limited</b> identification of target audience requirements.	Produces a <b>clear</b> identification of target audience requirements.	Produces a <b>clear</b> identification of target audience requirements.	Produces a <b>clear</b> and <b>detailed</b> identification of target audience requirements.
Creates a script and storyline with <b>some</b> elements of originality.	Creates a script and storyline which is <b>mostly</b> original.	Creates a script and storyline which is <b>mostly</b> original.	Creates a script and storyline which is <b>fully</b> original and appropriate for use in a multipage comic strip.
Draws upon <b>limited</b> skills/knowledge/understanding from other units in the specification.	Draws upon <b>some relevant</b> skills/knowledge/understanding from other units in the specification.	Draws upon <b>some relevant</b> skills/knowledge/understanding from other units in the specification.	<b>Clearly</b> draws upon <b>relevant</b> skills/knowledge/understanding from other units in the specification.
MB1: 1 – 4 marks		MB2: 5 – 7 marks	MB3: 8 – 9 marks
Creates rough sketches to plan the comic strip, including a panel layout which has <b>limited</b> accuracy.	Creates a storyboard of rough sketches and a script with <b>reasonable accuracy</b> that includes panel layout, characters, storyline, communication, and focal points.	Creates a storyboard of rough sketches and a script with <b>reasonable accuracy</b> that includes panel layout, characters, storyline, communication, and focal points.	<b>Accurately</b> creates a storyboard of sketches and a script with that includes characters, storyline, panel layout, communication, focal points and locations.
Identifies a <b>few</b> assets needed to create a multipage comic strip, demonstrating a <b>limited</b> understanding of their potential use.	Identifies <b>some</b> assets needed to create a multipage comic strip, demonstrating a <b>sound</b> understanding of their potential use.	Identifies <b>some</b> assets needed to create a multipage comic strip, demonstrating a <b>sound</b> understanding of their potential use.	Identifies <b>many</b> assets needed to create a multipage comic strip, demonstrating a <b>thorough</b> understanding of their potential use.
Identifies a <b>few</b> of the resources needed to create a multipage comic strip, demonstrating a <b>limited</b> understanding of their purpose.	Identifies <b>some</b> of the resources needed to create a multipage comic strip, demonstrating a <b>sound</b> understanding of their purpose.	Identifies <b>some</b> of the resources needed to create a multipage comic strip, demonstrating a <b>sound</b> understanding of their purpose.	Identifies <b>many</b> of the resources needed to create a multipage comic strip, demonstrating a <b>thorough</b> understanding of their purpose.
Demonstrates a <b>limited</b> understanding of legislation in relation to the use of assets in multipage comic strips, which is <b>occasionally accurate</b> .	Demonstrates a <b>sound</b> understanding of legislation in relation to the use of assets in multipage comic strips, which is <b>mostly accurate</b> .	Demonstrates a <b>sound</b> understanding of legislation in relation to the use of assets in multipage comic strips, which is <b>mostly accurate</b> .	Demonstrates a <b>thorough</b> understanding of legislation in relation to the use of assets in multipage comic strips, which is <b>accurate</b> .



## LO3: Be able to produce a multipage comic strip

## MB1: 1 – 4 marks

Sources and stores a **limited range** of assets for use, **occasionally** using methods which are appropriate.

Prepares the page layout for the comic strip with panels, not all of which are complete.

## MB1: 1 – 5 marks

Inserts some **basic** assets into the comic strip panels, **sometimes** establishing **appropriate** focal points.

Creates a story and narrative within the strip of **limited** coherence, which is **occasionally** in line with the plan.

Saves and exports the comic strip **occasionally** using **appropriate** formats.

**Occasionally** saves electronic files using appropriate file and folder names and structures.

## MB2: 5 – 7 marks

Sources and stores a **range** of assets for use, **mostly** using methods which are appropriate.

Prepares the page layout for the comic strip with panels which are **mostly** complete.

## MB2: 6 – 9 marks

Places assets into the prepared panels to produce an illustrated story over several pages, establishing **some key** focal points.

Integrates the script with the visual storyline to produce a **mostly** coherent comic strip, which **mostly** follows the plan.

Saves and exports the comic strip **mostly** using **appropriate** formats.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 8 – 9 marks

Sources and stores a **wide range** of assets for use, **consistently** using methods which are appropriate.

Prepares the page layout for the comic strip with **complete** and **detailed** panels.

## MB3: 10 – 12 marks

Places assets into the prepared panels to produce an illustrated story over several pages, **consistently** establishing **key** focal points for the story.

Integrates the script with the visual storyline to produce a **fully** coherent comic strip, which **closely** follows the plan.

Saves and exports the comic strip **consistently** using **appropriate** formats.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## LO4: Be able to review a multipage comic strip

## MB1: 1 – 2 marks

Produces a review of the finished comic strip which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the finished comic strip, **some** of which are **appropriate** and sometimes **explained**.

## MB2: 3 – 4 marks

Produces a review of the finished comic strip which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the finished comic strip, which are **mostly appropriate** and **explained well**.

## MB3: 5 – 6 marks

Produces a review of the finished comic strip which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the finished comic strip, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Creating a storyboard).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

- LO1** – A range of multipage comic strips and their characters should be investigated.
- LO2** – Learners should interpret a client brief and produce appropriate planning documents.
- The script and storyline is separate to the storyboard and should be created first.
  - The storyboard should combine the script and storyline.
  - The storyboard should not be reworked using images from the final comic strip.
- LO3** – Learners are assessed on combining assets with a script and storyline to create a comic strip.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written or presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Script, storyline storyboard, asset table</i></li> </ul>
Designing panels	<ul style="list-style-type: none"> <li>• <i>Evidence in form of report or presentation</i></li> </ul>
Finished comic strip prior to review	<ul style="list-style-type: none"> <li>• <i>Actual comic strip</i></li> <li>• <i>Final electronic files/evidence of the website</i></li> <li>• <i>Print screen evidence</i></li> <li>• <i>Annotated screen shots</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R085: Creating a multipage website

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand the properties and features of multipage websites			
MB1: 1 – 5 marks		MB2: 6 – 9 marks	MB3: 10 – 12 marks
<p>Produces a summary of the purpose and component features of websites in the public domain which demonstrates a <b>limited</b> understanding.</p> <p>Provides a <b>limited</b> description of the devices used to access web pages.</p> <p>Demonstrates a <b>limited</b> understanding of internet connection methods.</p>	<p>Produces a summary of the purpose and component features of websites in the public domain which demonstrates a <b>sound</b> understanding.</p> <p>Provides a <b>sound</b> description of the devices used to access web pages.</p> <p>Demonstrates a <b>sound</b> understanding of internet connection methods.</p>	<p>Produces a summary of the purpose and component features of websites in the public domain which demonstrates a <b>thorough</b> understanding.</p> <p>Provides a <b>detailed</b> description of the devices used to access web pages.</p> <p>Demonstrates a <b>thorough</b> understanding of internet connection methods.</p>	

## LO2: Be able to plan a multipage website to client brief

## MB1: 1 – 4 marks

Produces an interpretation from the client brief for a multipage website which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

Produces a work plan for the creation of the multipage website which has **some** capability in producing the intended final website.

Applies **some basic** planning techniques to show what the website will look like but with **limited** consideration to the client requirements.

## MB1: 1 – 4 marks

Identifies a **few** assets needed to create a multipage website, demonstrating a **limited** understanding of their potential use.

Identifies a **few** of the resources needed to create a multipage website, demonstrating a limited understanding of their purpose.

Creates a test plan for the website which tests **some** of the functionality.

Demonstrates a **limited** understanding of legislation in relation to the use of assets in websites.

## MB2: 5 – 7 marks

Produces an interpretation from the client brief for a multipage website which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

Produces a work plan for the creation of the multipage website, which is **mostly** capable of producing the intended final website.

Applies **sound** planning techniques, including **some** reference to a house style that takes into consideration **some** of the client requirements.

## MB2: 5 – 7 marks

Identifies **some** assets needed to create a multipage website, demonstrating a **sound** understanding of their potential use.

Identifies **some** of the resources needed to create a multipage website, demonstrating a **sound** understanding of their purpose.

Creates a test plan for the website, which tests **most** of the functionality, identifying expected outcomes.

Demonstrates a **sound** understanding of legislation in relation to the use of assets in websites.

## MB3: 8 – 9 marks

Produces an interpretation from the client brief for a multipage website which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

Produces a **clear** and **detailed** work plan for the creation of the multipage website, which is **fully** capable of producing the intended final website.

Applies **complex** planning techniques in a well-organised way, including **detailed** reference to a house style showing **clear** consideration of the client requirements.

## MB3: 8 – 9 marks

Identifies **many** assets needed to create a multipage website, demonstrating a **thorough** understanding of their potential use.

Identifies **many** of the resources needed to create a multipage website, demonstrating a **thorough** understanding of their purpose.

Creates a **clear** and **detailed** test plan for the website, which **fully** tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.

Demonstrates a **thorough** understanding of legislation in relation to the use of assets in websites.

## LO3: Be able to create a multipage website using multimedia components

MB1: 1 – 6 marks

MB2: 7 – 12 marks

MB3: 13 – 18 marks

Creates **basic** folder structures which are **occasionally used appropriately**.

Sources and imports a **limited range** of assets for use, **occasionally** using **appropriate** methods.

Creates a **basic** masterpage as a template, in which the house style is only **occasionally clear** or **consistent**.

Applies standard techniques with **some** effects created in the software to create the multipage website, using a **limited range** of assets.

Combines components to produce a **basic** navigation system when creating the multipage website.

Saves and publishes the website and related files **occasionally** using **appropriate** formats. The website will seldom load quickly and correctly.

**Occasionally** saves electronic files using **appropriate** file and folder names and structures.

Creates **clear** folder structures which are **mostly used appropriately**.

Sources and imports a **range** of assets for use, **mostly** using **appropriate** methods.

Creates a **sound** masterpage as a template which uses a **clear** house style.

Applies **some** advanced techniques and effects of the software to create the multipage website, using a **range** of assets.

Combines components to produce a **clear** working navigation system when creating the multipage website.

Saves and publishes the website and related files **mostly** using **appropriate** formats. The website will frequently load quickly and correctly.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

Creates logical and well-structured folder structures which are **consistently used appropriately**.

Sources and imports a **wide range** of assets for use, **consistently** using **appropriate** methods.

Creates an **effective** and **appropriate** masterpage which uses a **clear** and **appropriate** house style.

Applies a **range** of **advanced** techniques and effects of the software, **appropriately** and **effectively**, to create the multipage website using a **range** of assets.

Combines components **effectively** to produce a **clear** and coherent working navigation system when creating the multipage website.

Saves and publishes the website and related files **consistently** using **appropriate** formats. The website will frequently load quickly and correctly.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.



#### LO4: Be able to review the final website against the client brief

MB1: 1 – 5 marks		MB2: 6 – 9 marks		MB3: 10 – 12 marks	
Produces a review of the finished website which demonstrates a <b>limited</b> understanding of what worked and what did not, making <b>few</b> references back to the brief.		Produces a review of the finished website which demonstrates a <b>reasonable</b> understanding of what worked and what did not, <b>mostly</b> referencing back to the brief.		Produces a review of the finished website which demonstrates a <b>thorough</b> understanding of what worked and what did not, <b>fully</b> referencing back to the brief.	
Review identifies areas for improvement and further development of the final website, <b>some</b> of which are <b>appropriate</b> and sometimes <b>explained</b> .		Review identifies areas for improvement and further development of the final website, which are <b>mostly appropriate</b> and <b>explained well</b> .		Review identifies areas for improvement and further development of the final website, which are <b>wholly appropriate</b> and <b>justified</b> .	

#### Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

## Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

To complete the assessment of Unit R085 learners will need to use web authoring software.

- LO1** – The purpose and features of multipage websites should cover a range of different types e.g. news/information, brand/advertising and collaborative and social networking.
- LO2** – A visualisation of a web page layout should be produced before the website is created.
- LO3** – Learners are not being assessed on combining assets or components to create a website. The website should be saved/exported in a format so that it can be viewed in a browser for moderation purposes. A master page is one that defines the colour schemes and styles used on all pages of the website e.g. using css.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the multipage website to include a work plan and test plan</i></li> </ul>
Finished website	<ul style="list-style-type: none"> <li>• <i>A functioning website</i></li> <li>• <i>Final electronic files/evidence of the website</i></li> <li>• <i>Print screen evidence</i></li> <li>• <i>Annotated screen shots</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording.</i></li> </ul>



## Unit R086: Creating a digital animation

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand the purposes and features of animation		
MB1: 1 – 3 marks	MB2: 4 – 6 marks	MB3: 7 – 9 marks
Demonstrates a <b>basic</b> understanding of the purposes and uses of animations.	Demonstrates a <b>sound</b> understanding of the purposes and uses of animations.	Demonstrates a <b>thorough</b> understanding of the purposes and uses of animations.
Lists a <b>limited range</b> of animation techniques and types, demonstrating a <b>basic</b> understanding of the advantages and disadvantages of each.	Describes a <b>range</b> of animation techniques and types, demonstrating a <b>sound</b> understanding of the advantages and disadvantages of each.	Describes a <b>wide range</b> of animation techniques and types, demonstrating a <b>thorough</b> understanding of the advantages and disadvantages of each.
LO2 – Be able to plan a digital animation		
MB1: 1 – 4 marks	MB2: 5 – 7 marks	MB3: 8 – 9 marks
Produces an interpretation from the client brief for a digital animation which meets <b>few</b> of the client requirements.	Produces an interpretation from the client brief for a digital animation which meets <b>most</b> of the client requirements.	Produces an interpretation from the client brief for a digital animation which <b>fully</b> meets the client requirements.
Produces a <b>limited</b> identification of target audience requirements.	Produces a <b>clear</b> identification of target audience requirements.	Produces a <b>clear</b> and <b>detailed</b> identification of target audience requirements.
Draws upon <b>limited</b> skills/knowledge/understanding from other units in the specification.	Draws upon <b>some relevant</b> skills/knowledge/understanding from other units in the specification.	<b>Clearly</b> draws upon <b>relevant</b> skills/knowledge/understanding from other units in the specification.
Describes file formats and their properties with <b>limited</b> accuracy. Judgment of suitability for the digital animation is <b>sometimes accurate</b> .	Describes file formats and their properties with <b>some</b> accuracy. Judgment of suitability for the digital animation is <b>mostly accurate</b> .	Describes file formats and their properties with accuracy. Judgment of suitability for the digital animation is <b>almost always accurate</b> .
MB1: 1 – 5 marks	MB2: 6 – 9 marks	MB3: 10 – 12 marks
Creates a <b>basic</b> storyboard which identifies a <b>limited range</b> of resources and assets to be used. These choices are <b>occasionally appropriate</b> to the client requirements.	Creates a <b>sound</b> storyboard which identifies a <b>range</b> of resources and assets to be used. These choices will <b>mostly</b> be <b>appropriate</b> to the client requirements.	Creates a <b>detailed</b> storyboard which identifies a <b>wide range</b> of resources and assets to be used. These choices will <b>consistently</b> be <b>appropriate</b> to the client requirements.
Demonstrates a <b>limited</b> understanding of legislation in relation to the use of assets, ideas and concepts in digital animations.	Demonstrates a <b>sound</b> understanding of legislation in relation to the use of assets, ideas and concepts in digital animations.	Demonstrates a <b>thorough</b> understanding of legislation in relation to the use of assets, ideas and concepts in digital animations.

## LO3: Be able to create a digital animation

LO3: Be able to create a digital animation		
MB1: 1 – 4 marks	MB2: 5 – 7 marks	MB3: 8 – 9 marks
Sources and stores a <b>limited range</b> of assets for use, <b>occasionally</b> using methods which are <b>appropriate</b> .	Sources and stores a <b>range</b> of assets for use, <b>mostly</b> using methods which are <b>appropriate</b> .	Sources and stores a <b>wide range</b> of assets for use, <b>consistently</b> using methods which are <b>appropriate</b> .
MB1: 1 – 5 marks	MB2: 6 – 9 marks	MB3: 10 – 12 marks
Produces a test plan for the animation which tests <b>some</b> of the functionality.	Creates a test plan for the animation which tests <b>most</b> of the functionality, identifying expected outcomes.	Creates a <b>clear</b> and <b>detailed</b> test plan for the animation which <b>fully</b> tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.
Uses tools and techniques within the animation software <b>some</b> of which address the client brief, to create the digital animation.	Uses tools and techniques within the animation software <b>most</b> of which address the client brief, to create the digital animation.	Uses tools and techniques within the animation software to <b>fully</b> address the client brief, to create the digital animation.
Uses a <b>few</b> functions within the animation software to enhance and animate movement.	Uses <b>some</b> functions within the animation software to enhance and animate movement.	Uses <b>many</b> functions within the animation software to enhance and animate movement.
Carries out <b>limited</b> testing of the digital animation during production.	Carries out <b>sound</b> testing of the digital animation <b>intermittently</b> during production.	Carries out <b>thorough</b> testing of the digital animation at <b>regular</b> intervals during production
<b>Occasionally</b> saves and exports the digital animation in an <b>appropriate</b> format.	<b>Mostly</b> saves and exports the digital animation in an <b>appropriate</b> format.	<b>Consistently</b> saves and exports the digital animation in an <b>appropriate</b> format.
<b>Occasionally</b> saves electronic files using <b>appropriate</b> file and folder names and structures.	<b>Mostly</b> saves electronic files using file and folder names and structures which are <b>consistent</b> and <b>appropriate</b> .	<b>Consistently</b> saves electronic files using file and folder names and structures which are <b>consistent</b> and <b>appropriate</b> .

## LO4: Be able to review a digital animation

## MB1: 1 – 4 marks

Produces a review of the digital animation which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the digital animation, **some** of which are **appropriate** and sometimes **explained**.

## MB2: 5 – 7 marks

Produces a review of the digital animation which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the digital animation, which are **mostly appropriate** and **explained well**.

## MB3: 8 – 9 marks

Produces a review of the digital animation which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the digital animation, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Creating a storyboard).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

This unit focuses on digital animation rather than traditional animation techniques such as stop motion. Appropriate application software must be selected by learners when creating their own digital animation.

- LO1** – The purpose and use of animations should cover a range.
- LO2** – Learners should complete the storyboard prior to producing the animation, which may be scanned and stored in a digital format as necessary. The storyboard should not be reworked using images from the final animation.
- LO3** – The animation must be created digitally and incorporate animated movement (as opposed to just a sequence of scenes created in animation software as a slideshow). The export format should allow the animation to be viewed in a browser or media player.
- LO4** – Learners should prepare a critical review of the finished product and explain why it is fit for purpose making reference to the original brief.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents to include a storyboard, work plan and test plan</i></li> <li>• <i>The storyboard could be created in a variety of different software applications</i></li> </ul>
Finished animation	<ul style="list-style-type: none"> <li>• <i>Final animation</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R087: Creating interactive multimedia products

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.



## Marking criteria grid

LO1: Understand the uses and properties of interactive multimedia products		
MB1: 1 – 5 marks	MB2: 6 – 9 marks	MB3: 10 – 12 marks
<p>Identifies a <b>limited range</b> of products and where they are used. Produces a <b>limited</b> identification of design principles.</p> <p>Identifies a <b>limited</b> range of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a <b>basic</b> understanding of their use and purpose.</p> <p>Demonstrates a <b>basic</b> understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.</p> <p>Identification of file formats and their suitability for different platforms with <b>limited accuracy</b>.</p>	<p>Identifies a <b>range</b> of products, includes <b>some</b> details of purpose and where they are used and with <b>some</b> identification of design principles.</p> <p>Identifies a <b>range</b> of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a <b>sound</b> understanding of their use and purpose.</p> <p>Demonstrates a <b>sound</b> understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.</p> <p>Identification of file formats and their suitability for different platforms is <b>mostly accurate</b>.</p>	<p>Identifies a <b>wide range</b> of products, includes <b>most</b> details of purpose and where they are used and with <b>detailed</b> identification of design principles.</p> <p>Identifies a <b>wide</b> range of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a <b>thorough</b> understanding of their use and purpose.</p> <p>Demonstrates a <b>thorough</b> understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.</p> <p>Identification of file formats and their suitability for different platforms is <b>accurate</b>.</p>

## LO2: Be able to plan the interactive multimedia product

## MB1: 1 – 2 marks

## MB2: 3 – 4 marks

## MB3: 5 – 6 marks

Produces an interpretation from the client brief for an interactive multimedia product which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Produces a work plan for the creation of the interactive multimedia product which has **some** capability in producing the intended final product.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

Produces an interpretation from the client brief for an interactive multimedia product which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Produces a work plan for the creation of the interactive multimedia product which is **mostly** capable of producing the intended final product.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

Produces an interpretation from the client brief for an interactive multimedia product which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

Produces a **clear** and **detailed** work plan for the creation of the interactive multimedia product which is **fully** capable of producing the intended final product.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

## MB1: 1 – 4 marks

## MB2: 5 – 7 marks

## MB3: 8 – 9 marks

Uses **basic** planning techniques to show what the product will look like with **limited** consideration of design principles. Identifies a **limited** range of assets and resources to be used as part of these plans, some of which are **not appropriate**.

Produces **simple** visualisation diagrams for the intended final product.

Creates a test plan for the interactive multimedia product which tests **some** of the functionality.

Demonstrates a **limited** understanding of legislation in relation to the use of assets in interactive multimedia products.

Uses **sound** planning techniques to show what the product will look like with **some** consideration of design principles. Identifies a **range** of assets and resources to be used as part of these plans, which are **mostly appropriate**.

Produces **sound** visualisation diagrams for the intended final product.

Creates a test plan for the interactive multimedia product which tests **most** of the functionality, identifying expected outcomes.

Demonstrates a **sound** understanding of legislation in relation to the use of assets in interactive multimedia products.

Uses **complex** planning techniques to show what the product will look like with **full** consideration of design principles. Identifies a **wide range** of assets and resources to be used as part of these plans, which are **wholly appropriate**.

Produces **clear** and **detailed** visualisation diagrams for the intended final product.

Creates a **clear** and **detailed** test plan for the interactive multimedia product which **fully** tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.

Demonstrates a **thorough** understanding of legislation in relation to the use of assets in interactive multimedia products.



## LO3: Be able to create interactive multimedia products

## MB1: 1 – 4 marks

Sources and creates the assets to be used in the interactive multimedia product **occasionally** using methods that are **appropriate**.

Prepares the structure for the interactive multimedia product in a way which is **sometimes** consistent or does not **reflect** the designs.

## MB1: 1 – 5 marks

Combines a **limited range** of different planned asset types with a **basic** navigation system to create a working interactive multimedia product. **Some** elements do not work as intended.

Saves and exports the multimedia product in a file format that **sometimes** retains interactivity but has **limited appropriateness** to the client brief.

**Occasionally** saves electronic files using appropriate file and folder names and structures.

## MB2: 5 – 7 marks

Sources, creates and re-purposes the assets to be used in the interactive multimedia product **mostly** using methods that are **appropriate**.

Prepares the structure for the interactive multimedia product in a way which is **mostly** consistent and **reflects** the designs.

## MB2: 6 – 9 marks

Combines a **range** of different planned asset types with a **clear** navigation system to create a working interactive multimedia product. **Most** elements work as intended.

Saves and exports the multimedia product in a file format that retains interactivity and is **mostly appropriate** to the client brief.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 8 – 9 marks

Sources, creates and re-purposes the assets to be used in the interactive multimedia product **consistently** using methods that are **appropriate**.

Prepares the structure for the interactive multimedia product in a way which is **wholly** consistent and **fully reflects** the designs.

## MB3: 10 – 12 marks

Combines a **wide range** of different planned asset types with a **clear** and coherent navigation system to create a working interactive multimedia product. **All** elements work as intended.

Saves and exports the multimedia product in a file format that retains interactivity and is **wholly appropriate** to the client brief.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## LO4: Be able to review interactive multimedia products

## MB1: 1 – 5 marks

Produces a review of the interactive multimedia product which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the interactive multimedia product, **some** of which are **appropriate** and sometimes **explained**.

## MB2: 6 – 9 marks

Produces a review of the interactive multimedia product which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the interactive multimedia product, which are **mostly appropriate** and **explained well**.

## MB3: 10 – 12 marks

Produces a review of the interactive multimedia product which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the interactive multimedia product, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

- LO1** – The hardware, software and peripherals required to create the interactive multimedia product may be different from those needed to view the final product. Limitations caused by connections should include consideration of the file sizes and type of Internet connection (e.g. Broadband, 3G) or other distribution method.
- LO2** – Learners should complete the storyboard prior to producing the animation, which may be scanned and stored in a digital format as necessary. The storyboard should not be reworked using images from the final animation.
- LO3** – Playback controls can also include play/pause/stop for audio and video media formats. The navigation should be non linear and not just allow the user to click through to the next slide or screen. The interactive multimedia product should be exported into a format that can be viewed on a different computer system without needing any specialised software.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or presentation</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the interactive multimedia product to include a work plan, asset table, visualisation diagram and test plan</i></li> </ul>
Finished product	<ul style="list-style-type: none"> <li>• <i>An interactive product e.g., web site, animation, mobile phone app, presentation</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R088: Creating a digital sound sequence

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand the uses and properties of digital sound		
MB1: 1 – 5 marks	MB2: 6 – 9 marks	MB3: 10 – 12 marks
Produces a summary of the uses and properties of digital sound, identifying a <b>few</b> sectors in which digital sound is used which demonstrates a <b>limited</b> understanding.	Produces a <b>reasoned</b> summary of the uses and properties of digital sound, identifying a <b>range</b> of sectors in which digital sound is used which demonstrates a <b>sound</b> understanding.	Produces a <b>detailed</b> and <b>thorough</b> summary of the uses and properties of digital sound, identifying a <b>wide range</b> of sectors in which digital sound is used which demonstrates a <b>thorough</b> understanding.
Describes with <b>limited accuracy</b> different audio file formats and the properties of digital sound.	Describes with <b>reasonable accuracy</b> different audio file formats and the properties of digital sound.	Describes <b>accurately</b> different audio file formats and the properties of digital sound.
Demonstrates a <b>basic</b> understanding of environmental considerations and limitations relating to audio recording.	Demonstrates a <b>sound</b> understanding of environmental considerations and limitations relating to audio recording.	Demonstrates a <b>thorough</b> understanding of environmental considerations and limitations relating to audio recording.

## LO2: Be able to plan a digital sound sequence

## MB1: 1 – 6 marks

Produces an interpretation from the client brief for a digital sound sequence which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Produces a work plan for the creation of the digital sound sequence, which identifies a **limited range** of content and a **partly appropriate** sequence for the digital sound.

Produces a list of equipment and software to be used in creating the digital sound sequence and gives **basic** reasons for selection in relation to the identified success criteria.

Demonstrates a **limited** understanding of legislation in relation to the use of sounds in digital sound sequences.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

## MB2: 7 – 12 marks

Produces an interpretation from the client brief for a digital sound sequence which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Produces a work plan for the creation of the digital sound sequence, which identifies a **range** of content and an **appropriate** sequence for the digital sound.

Produces a list of equipment and software to be used in the creation of a digital sound sequence and gives **sound** reasons for selection in relation to the identified success criteria.

Demonstrates a **sound** understanding of legislation in relation to the use of sounds in digital sound sequences.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

## MB3: 13 – 18 marks

Produces an interpretation from the client brief for a digital sound sequence which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

Produces a **clear** and **detailed** work plan for the creation of the digital sound sequence, which identifies a **wide range** of content and a sequence for the digital sound which is **fully appropriate** and has **some complexity**.

Produces a **comprehensive** list of equipment and software to be used in the creation of the digital sound sequence, **thoroughly** justifying selection in relation to the identified success criteria.

Demonstrates a **thorough** understanding of legislation in relation to the use of sounds in digital sound sequences.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.



## LO3: Be able to create a digital sound sequence

## MB1: 1 – 4 marks

Records or sources a **few** sounds to create assets for the digital sound sequence.

Imports a range of **basic** assets into the chosen software that are appropriate in **some cases**.

Uses a **limited range** of sound editing, mixing and enhancement tools and techniques in ways that are **appropriate** in **some cases**.

## MB1: 1 – 4 marks

Saves and exports the digital sound sequence **occasionally** using a format which is **appropriate**.

Demonstrates **limited** awareness of the limitations imposed by different file formats and sizes.

Produces a digital sound sequence with **few simple** parts to the sequence which **partially reflects** the planning and meets **some** of the client requirements.

**Occasionally** saves electronic files using **appropriate** file and folder names and structures.

## MB2: 5 – 7 marks

Records and sources a **range of mostly appropriate** sounds to create assets for the digital sound sequence.

Imports a range of assets into the chosen software that are **mostly appropriate**.

Uses a **range** of sound editing, mixing and enhancement tools and techniques in ways that are **mostly appropriate**.

## MB2: 5 – 7 marks

Saves and exports the digital sound sequence **mostly** using a format which is **appropriate**.

Demonstrates **some** awareness of the limitations imposed by different file formats and sizes.

Produces a digital sound sequence with **some complexity** which **reflects** the planning and meets **most** of the client requirements.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 8 – 9 marks

Records and sources **consistently appropriate** sounds from a **wide range** of sources to create assets for the digital sound sequence.

Imports a range of assets into the chosen software that are **wholly appropriate**.

Uses a **wide range** of sound editing, mixing and enhancement tools and techniques in ways that are **appropriate**.

## MB3: 8 – 9 marks

Saves and exports the digital sound sequence **consistently** using a format which is **appropriate**.

Demonstrates **clear** awareness of the limitations imposed by different file formats and sizes.

Produces a **complex** digital sound sequence which **clearly reflects** planning and **fully** meets the client requirements.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## LO4: Be able to review a digital sound sequence

## MB1: 1 – 5 marks

Produces a review of the digital sound sequence which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the digital sound sequence, **some** of which are **appropriate** and sometimes are **explained**.

## MB2: 6 – 9 marks

Produces a review of the digital sound sequence which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the digital sound sequence, which are **mostly appropriate** and **explained well**.

## MB3: 10 – 12 marks

Produces a review of the digital sound sequence which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the digital sound sequence, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).



### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

To complete the assessment of Unit R088, the learners will need the use of sound editing software.

Learners will also need access to sourced assets e.g. sound effects, music.

- LO1** – Learners show their knowledge and understanding of the types, uses and properties of digital audio.
- LO2** – Equipment for recording audio should include choice of microphone and recording hardware. Depending on the nature of the planned sequence, a storyboard (for mixing a range of sounds) or a script (for mostly dialogue) can be prepared. The planned sequence should be produced prior to creating the audio product.
- LO3** – Learners should record some sounds for use in the sequence and not just rely on sounds sourced from the Internet. Screen shots are recommended to evidence the creation and editing processes since the use of an appropriate range of tools and techniques is not likely to be explicitly clear in the final sound file. The digital sound sequence should be exported into a format that can be listened to on a different computer system without needing any specialised software.
- LO4** – Review should consider primarily the technical aspects of the digital sound sequence. The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the digital sound sequence to include a work plan and asset table</i></li> </ul>
A digital sound sequence	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence: sound sequence (e.g. music recording/mix)</i></li> <li>• <i>Final electronic files/evidence of the sound sequence</i></li> <li>• <i>Print screen evidence</i></li> <li>• <i>Annotated screen shots</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R089: Creating a digital video sequence

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand the uses and properties of digital video		
MB1: 1 – 5 marks	MB2: 6 – 9 marks	MB3: 10 – 12 marks
Produces a summary on the uses of digital video products, identifying <b>some</b> of the sectors in which digital video is used which demonstrates a <b>limited</b> understanding.	Produces a summary of the uses and properties of digital video, identifying a <b>range</b> of sectors in which digital video is used which demonstrates a <b>sound</b> understanding.	Produces a summary of the uses and properties of digital video, identifying a <b>wide range</b> of sectors in which digital video is used which demonstrates a <b>thorough</b> understanding.
Describes with <b>limited accuracy</b> different video file formats and the properties of digital video.	Describes with <b>reasonable accuracy</b> different video file formats and the properties of digital video.	Describes <b>accurately</b> different video file formats and the properties of digital video.
LO2 – Be able to plan a digital video sequence		
MB1: 1 – 6 marks	MB2: 7 – 12 marks	MB3: 13 – 18 marks
Produces an interpretation from the client brief for a digital video sequence which meets <b>few</b> of the client requirements.	Produces an interpretation from the client brief for a digital video sequence which meets <b>most</b> of the client requirements.	Produces an interpretation from the client brief for a digital video sequence which <b>fully</b> meets the client requirements.
Produces a <b>limited</b> identification of target audience requirements.	Produces a <b>clear</b> identification of target audience requirements.	Produces a <b>clear</b> and <b>detailed</b> identification of target audience requirements.
Produces a work plan, shooting script and storyboard which have <b>some</b> capability in creating the intended digital video sequence.	Produces a work plan, shooting script and storyboard which is <b>mostly</b> capable of creating the intended digital video sequence.	Produces a <b>clear</b> and <b>detailed</b> work plan, shooting script and storyboard which is <b>fully</b> capable of creating the intended digital video sequence.
Produces a list of equipment and software to be used in creating the digital video sequence and gives <b>brief</b> reasons for selection in relation to the identified success criteria.	Produces a list of equipment and software to be used in the creation of a digital video sequence and gives <b>sound</b> reasons for selection in relation to the identified success criteria.	Produces a <b>comprehensive</b> list of equipment and software to be used in the creation of the digital video sequence, <b>thoroughly</b> justifying selection in relation to the identified success criteria.
Demonstrates a <b>limited</b> understanding of legislation in relation to the use of video footage (sourced and recorded).	Demonstrates a <b>sound</b> understanding of legislation in relation to the use of video footage (sourced and recorded).	Demonstrates a <b>thorough</b> understanding of legislation in relation to the use of video footage (sourced and recorded).
Draws upon <b>limited</b> skills/knowledge/understanding from other units in the specification.	Draws upon <b>some relevant</b> skills/knowledge/understanding from other units in the specification.	<b>Clearly</b> draws upon <b>relevant</b> skills/knowledge/understanding from other units in the specification.

## LO3: Be able to create a digital video sequence

## MB1: 1 – 4 marks

Uses a **limited range** of camera techniques to record original video footage. Identification of original footage for use in the digital video sequence is **partly** appropriate.

Sources additional video footage to create assets, which are appropriate in **some cases** for the digital video sequence.

Imports a **limited range** of assets into video editing software, demonstrating a **basic** understanding of the limitations imposed by the software.

## MB1: 1 – 4 marks

Uses a **limited range** of video editing, production and enhancement tools and techniques, in ways that are **occasionally appropriate**.

Saves and exports the digital video sequence

**occasionally** using a format which is **appropriate**. Demonstrates **limited** awareness of the limitations imposed by different file formats and sizes.

**Occasionally** saves electronic files using appropriate file and folder names and structures.

Produces a digital video sequence with **few simple** parts which **partially** reflects the planning and meets **some** of the client requirements.

## MB2: 5 – 7 marks

Uses a **range** of camera techniques to record original video footage. Identification of original footage for use in the digital video sequence is **mostly** appropriate.

Sources additional video footage to create assets which are **mostly** appropriate, for the digital video sequence.

Imports a **range** of assets into video editing software, demonstrating a **sound** understanding of the limitations imposed by the software.

## MB2: 5 – 7 marks

Uses a **range** of video editing, production and enhancement tools and techniques, in ways that are **mostly** appropriate.

Saves and exports the digital video sequence **mostly** using a format which is **appropriate**. Demonstrates **sound** awareness of the limitations imposed by different file formats and sizes.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

Produces a digital video sequence with **some complexity** which reflects the planning and meets **most** of the client requirements.

## MB3: 8 – 9 marks

Uses a **wide range** of camera techniques to record original video footage. Identification of original footage for use in the digital video sequence is **wholly** appropriate.

Sources additional video footage to create assets which are **wholly** appropriate, for the digital video sequence.

Imports a **wide range** of assets into video editing software, demonstrating a **thorough** understanding of the limitations imposed by the software.

## MB3: 8 – 9 marks

Uses a **wide range** of video editing, production and enhancement tools and techniques, in ways that are **consistently** appropriate.

Saves and exports the digital video sequence

**consistently** using a format which is **appropriate**.

Demonstrates **thorough** awareness of the limitations imposed by different file formats and sizes.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

Produces a **complex** digital video sequence which **clearly** reflects planning and **fully** meets the client requirements.

## LO4: Be able to review a digital video sequence

## MB1: 1 – 5 marks

Produces a review of the digital video sequence which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Review identifies areas for improvement and further development of the digital video sequence, **some** of which are **appropriate** and sometimes are **explained**.

## MB2: 6 – 9 marks

Produces a review of the digital video sequence which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Review identifies areas for improvement and further development of the digital video sequence, which are **mostly appropriate** and **explained well**.

## MB3: 10 – 12 marks

Produces a review of the digital video sequence which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Review identifies areas for improvement and further development of the digital video sequence, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).



## Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

To complete the assessment of Unit R089, the learners will need the use of video editing software.

Learners will also need access to sourced assets e.g. graphics, sound effects and music. They may also need access to video clips to enhance their work, where such footage cannot be obtained in person.

- LO1** – Learners should show their knowledge and understanding of the types, uses and properties of digital video.
- LO2** – The storyboard should illustrate the storyline and sequence for the final video whereas the shooting script will be in the sequence that it is to be recorded and aimed at the production crew. The storyboard should not be reworked using images from the final video.
- LO3** – Learners should record a range of original video footage for use in the sequence and not just rely on clips sourced from the Internet. Screen captures are recommended to evidence the creation and editing processes since the use of an appropriate range of tools and techniques is not likely to be explicitly clear in the final video file. The digital video sequence should be exported into a format that can be viewed on a different computer system without needing any specialised software.
- LO4** – Review should consider primarily the technical aspects of the digital video sequence. The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> <li>• <i>Written/types or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the digital video sequence to include a work plan, shooting script and storyboard</i></li> </ul>
Digital video	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence: video sequence (e.g. video recording)</i></li> <li>• <i>Final electronic files/evidence of the video sequence</i></li> <li>• <i>Print screen evidence</i></li> <li>• <i>Annotated screen shots</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R090: Digital photography

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.



### Marking criteria grid

LO1: Understand the features and settings of digital photographic equipment			
MB1: 1 – 4 marks		MB2: 5 – 7 marks	MB3: 8 – 9 marks
Gives a <b>basic</b> description of <b>some</b> features and settings of digital photographic equipment.	Describes <b>some</b> capabilities and limitations of different types of digital camera and other methods of taking digital photographs.	Gives a <b>sound</b> description of <b>most</b> features and settings of digital photographic equipment.	Gives a <b>thorough</b> description of <b>most</b> features and settings of digital photographic equipment.
		Describes <b>many</b> capabilities and limitations of different types of digital camera and other methods of taking digital photographs.	Describes <b>most</b> capabilities and limitations of different types of digital camera and other methods of taking digital photographs.
MB1: 1 – 4 marks		MB2: 5 – 7 marks	MB3: 8 – 9 marks
Describes the suitability of digital cameras, with <b>limited</b> accuracy, for a <b>limited range</b> of scenarios.	Describes the suitability of digital cameras, with <b>limited</b> accuracy, for a <b>limited range</b> of scenarios.	Describes the suitability of digital cameras, with <b>some</b> accuracy, for a <b>range</b> of scenarios.	Describes <b>accurately</b> the suitability of digital cameras, for a <b>wide range</b> of scenarios.
Describes a <b>few</b> rules of photography and composition with <b>limited accuracy</b> .	Describes <b>some</b> rules of photography and composition with <b>some accuracy</b> .	Describes <b>many</b> rules of photography and composition <b>accurately</b> .	

## LO2: Be able to plan a photo-shoot

## MB1: 1 – 6 marks

## MB2: 7 – 11 marks

## MB3: 12 – 15 marks

Produces an interpretation from the client brief for a photo shoot which meets **few** of the client requirements.

Produces a **limited** identification of target audience requirements.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

Produces a work plan for the photo-shoot, which has **some** capability in producing the intended final photo-shoot.

Lists **some** of the equipment and software to be used in creating the digital photographic portfolio and gives **basic** reasons for selection in relation to the identified success criteria.

Demonstrates a **limited** understanding of legislation in relation to the taking of photographs and the production of a digital photographic portfolio.

Produces an interpretation from the client brief for a photo shoot which meets **most** of the client requirements.

Produces a **clear** identification of target audience requirements.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

Produces a work plan for the photo-shoot, which is **mostly** capable of producing the intended final photo-shoot.

Lists **most** of the equipment and software to be used in creating the digital photographic portfolio and gives **sound** justification for selection in relation to the identified success criteria.

Demonstrates a **sound** understanding of legislation in relation to the taking of photographs and the production of a digital photographic portfolio.

Produces an interpretation from the client brief for a photo shoot which **fully** meets the client requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

Produces a **clear** and **detailed** work plan for the photo-shoot, which is **fully** capable of producing the intended photo-shoot.

Lists **all** of the equipment and software to be used in creating the digital photographic portfolio, **thoroughly** justifying selection in relation to the identified success criteria.

Demonstrates a **thorough** understanding of legislation in relation to the taking of photographs and the production of a digital photographic portfolio.

## LO3: Be able to take and display digital photographs

## MB1: 1 – 4 marks

Uses **some** relevant features and settings of the digital camera, which are **not always appropriate** to the client brief. The subject and scene are **organised with limited appropriateness**.

Takes digital photographs using a **limited range** of the rules of photography and composition.

## MB1: 1 – 4 marks

Stores digital images, **occasionally** using a medium which is appropriate.

Creates portfolios of stored images that meet **some** of the client requirements. The selected images are displayed in a medium which has **some appropriateness** to the brief.

## MB2: 5 – 7 marks

Uses **many** relevant features and settings of the digital camera, which are **mostly appropriate** to the client brief. The subject and scene are in the **most part appropriately organised**.

Takes digital photographs using a **range** of the rules of photography and composition.

## MB2: 5 – 7 marks

Stores digital images, **mostly** using a medium which is appropriate.

Creates portfolios of stored images that meet **most** of the client requirements. The selected images are displayed in a medium which is **mostly appropriate** to the brief.

## MB3: 8 – 9 marks

Uses **most** relevant features and settings of the digital camera, **all** of which are **appropriate** to the client brief. The subject and scene are **appropriately organised**.

Takes digital photographs using a **wide range** of the rules of photography and composition.

## MB3: 8 – 9 marks

Stores digital images, **consistently** using an appropriate medium.

Creates portfolios of stored images that meet **all** of the client requirements. The selected images are **effectively** displayed in a medium which is **fully appropriate** to the brief.

## LO4: Be able to review digital photographs

## MB1: 1 – 4 marks

Produces a review of the photographic portfolio which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

Provides a **limited** justification for the photographs selected.

Review identifies areas for improvement and further development of the photographic portfolio, **some** of which are **appropriate** and sometimes are **explained**.

## MB2: 5 – 7 marks

Produces a review of the finished portfolio which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Provides a **reasonable** justification for the photographs selected.

Review identifies areas for improvement and further development of the photographic portfolio, which are **mostly appropriate** and **explained well**.

## MB3: 8 – 9 marks

Produces a review of the finished portfolio which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

Provides a **thorough** justification for the photographs selected.

Review identifies areas for improvement and further development of the photographic portfolio, which are **wholly appropriate** and **justified**.

### Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements); (Producing a work plan).
2. LO4 (Reviewing); (Identifying areas for improvement and development).

### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication; for further guidance.*

- LO1** – Learners should show their knowledge and understanding of the capabilities, features and settings of digital cameras. Exploring the rules of photography can be evidenced using the learners own photographs or sourced images with suitable annotation.
- LO2** – Learners should identify the equipment and type of photography to be undertaken.
- LO3** – Learners should have the opportunity to undertake different styles of photography e.g. landscape, portraiture, still life, architecture, nature, macro.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written or presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the digital sound sequence to include a work plan</i></li> </ul>
Portfolio of digital photographic images	<ul style="list-style-type: none"> <li>• <i>Electronic file/evidence</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R091: *Designing a game concept*

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand digital game types and platforms		
MB1: 1 – 4 marks	MB2: 5 – 7 marks	MB3: 8 – 9 marks
Produces a summary of digital gaming hardware platforms, reviewing a <b>limited range</b> of platforms from different generations which demonstrates a <b>limited</b> understanding.	Produces a summary of digital gaming hardware platforms, reviewing a <b>range</b> of platforms from different generations which demonstrates a <b>sound</b> understanding.	Produces a summary of digital gaming hardware platforms, reviewing a <b>wide range</b> of platforms from different generations which demonstrates a <b>thorough</b> understanding.
Demonstrates a <b>basic</b> understanding of gaming platform capabilities and limitations.	Demonstrates a <b>sound</b> understanding of gaming platform capabilities and limitations.	Demonstrates a <b>thorough</b> understanding of gaming platform capabilities and limitations.
MB1: 1 – 4 marks	MB2: 5 – 7 marks	MB3: 8 – 9 marks
Produces a <b>brief</b> summary of the evolution of digital game characteristics from a <b>limited range</b> of genres.	Produces a <b>clear</b> summary of the evolution of digital game characteristics from a <b>range</b> of genres.	A <b>detailed</b> analysis of digital games evolution and their characteristics from a <b>wide range</b> of genres.
Gives explanations, with <b>limited accuracy</b> , of game objectives from a <b>limited range</b> of digital games.	Gives <b>mostly accurate</b> explanations of game objectives from a <b>range</b> of digital games.	Gives <b>fully accurate</b> explanations of game objectives from a <b>wide range</b> of digital games.



## LO2: Be able to plan a digital game concept

## MB1: 1 – 5 marks

Produces an interpretation from the client/focus group requirements for a digital game concept which meets **few** of the requirements.

Produces a **limited** identification of target audience requirements.

Generates a **few** original ideas for a new game, with **limited** reference to key game play outlines and **limited** consideration of the success criteria.

Draws upon **limited** skills/knowledge/understanding from other units in the specification.

## MB2: 6 – 9 marks

Produces an interpretation from the client/focus group requirements for a digital game concept which meets **most** of the requirements.

Produces a **clear** identification of target audience requirements.

Generates **some** original ideas for a new game, with **some** reference to key game play outlines and **some** consideration of the success criteria.

Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.

## MB3: 10 – 12 marks

Produces an interpretation from the client/focus group requirements for a digital game concept which **fully** meets the requirements.

Produces a **clear** and **detailed** identification of target audience requirements.

Generates **many** original ideas for a new game, with **extensive** and **clear** reference to key game play outlines and **thorough** consideration of the success criteria.

**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.

## LO3: Be able to design a digital game proposal

## MB1: 1 – 5 marks

Identifies an idea for a game which makes **limited** reference to design constraints and lists a **few** opportunities which have **limited** appropriateness, given the original idea.

Creates a game proposal with a **brief** explanation of **some** of the game components.

Visualisations of the game are **sometimes appropriate** and concepts are presented with **limited detail**.

Demonstrates a **limited** understanding of legislation in relation to the use of assets, ideas and concepts as part of a game design proposal, which is **occasionally accurate**.

**Occasionally** saves electronic files using **appropriate** file and folder names and structures.

## MB2: 6 – 9 marks

Identifies an idea for a game which makes **some** reference to design constraints and lists **some** opportunities, **most** of which are appropriate, given the original idea.

Creates a game proposal with a **sound** explanation of **many** of the game components.

Visualisations of the game are **mostly appropriate** and concepts are **clearly** presented.

Demonstrates a **sound** understanding of legislation in relation to the use of assets, ideas and concepts as part of a game design proposal, which is **mostly accurate**.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 10 – 12 marks

Identifies an idea for a game which makes **full** and **clear** reference to design constraints and lists **many** opportunities, **all** of which are appropriate, given the original idea.

Creates a game proposal with a **detailed** explanation of **most** of the game components.

Visualisations of the game are **consistently appropriate** and concepts are **clearly** and **comprehensively** presented.

Demonstrates a **thorough** understanding of legislation in relation to the use of assets, ideas and concepts as part of a game design proposal, which is **consistently accurate**.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.



## LO4: Be able to review a digital game proposal

MB1: 1 – 3 marks		MB2: 4 – 6 marks		MB3: 7 – 9 marks	
Produces a game proposal review with a <b>limited</b> explanation of game components, narrative and game play.		Produces a game proposal review with a <b>considered</b> explanation of game components, narrative and game play.		Produces a game proposal review with a <b>detailed</b> and <b>thorough</b> explanation of game components, narrative and game play.	
Shows <b>limited</b> consideration to the way in which elements integrate to form a playable game.		Shows <b>some</b> consideration to the way in which elements integrate to form a playable game.		Shows <b>full</b> consideration to the way in which elements integrate to form a playable game.	
MB1: 1 – 3 marks		MB2: 4 – 6 marks		MB3: 7 – 9 marks	
Review identifies areas for improvement and further development of the games design concept, <b>some</b> of which are <b>appropriate</b> and sometimes are <b>explained</b> .		Review identifies areas for improvement and further development of the games design concept, which are <b>mostly appropriate</b> and <b>explained well</b> .		Review identifies areas for improvement and further development of the games design concept, which are <b>wholly appropriate</b> and <b>justified</b> .	

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements).
2. LO4 (Reviewing).

## Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

Learners are not required to create a playable game in this unit. The outcome from LO3 should be a game proposal document or presentation that could be supplied to a client or developer.

- LO1** – Learners should show their knowledge and understanding of the evolution of games and gaming platforms. All sources must be referenced so that it is clear what the learners own contribution is to the interpretation, annotation and descriptions provided. Learners should not be expressing why they like/dislike a particular game nor will they receive any marks for this type of analysis.
- LO2** – Game designs can be inspired by existing games but not copies of them. One of these ideas should be chosen for further development that becomes the game proposal outcome for this unit.
- LO3** – The game proposal should be in a suitable format for presentation to a client. The visualisations may be hand drawn or created digitally.
- LO4** – Learners may use a focus group which could be peers, to provide feedback on the appeal of the game design. The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written or presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Ideas	<ul style="list-style-type: none"> <li>• <i>Planning documents e.g. mood boards, outlines, drawings</i></li> </ul>
Game proposal	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence to include the game plan idea, game proposal and visualisations of key concepts e.g. concept art, narrative identifying visual style</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Unit R092: Developing digital games

### Marking criteria guidance

0 marks must be given where there is no evidence or no evidence worthy of credit.

For a description of the key words (printed in **bold**) in the marking criteria, please see the *Marking criteria glossary of terms* in Appendix D. Teachers/assessors must use the complete description in the marking criteria and not rely only on the words in bold.

A range of marks is allocated to each learning outcome. Where marks are allocated to a number of statements within a learning outcome, marks should be awarded using a 'best fit' approach. For each of the learning outcomes, one of the descriptors provided in the mark scheme that most closely describes the quality of the work being marked should be selected. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

- Each band descriptor covers all the relevant content for the learning outcomes.
- The descriptors should be read and applied as a whole.
- Make a 'best fit' match between the answer and the band descriptors.
- An answer does not have to meet all of the requirements of a band descriptor before being placed in that band. It will be placed in a particular band when it meets more of the requirements of that band than it meets the requirements of other bands.

When deciding the mark within a band, the following criterion should be applied:

- The extent to which the statements within the band have been achieved.

For example:

- An answer that convincingly meets nearly all of the requirements of a band descriptor should be placed at or near the top of that band. Where the learner's work *convincingly* meets the statement, the highest mark should be awarded.
- An answer that meets many of the requirements of the band descriptor should be placed in the middle of the band. Where the learner's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- If an answer is on the border-line between two bands but it is decided that it fits better the descriptors for the lower of these two bands, then it should be placed near the top of that band. Where the learner's work *just* meets the statement for the higher band, the lowest mark for that band should be awarded.

When learners are taking an assessment task, or series of tasks, for this unit they may be able to use relevant, appropriate knowledge, understanding and skills that they will have developed through the completion of units R081 and/or R082.

## Marking criteria grid

LO1: Understand game creation hardware, software and peripherals		
MB1: 1 – 3 marks	MB2: 4 – 6 marks	MB3: 7 – 9 marks
<p>Produces a summary of the capabilities and limitations of a <b>limited range</b> of 2D and 3D software used for digital game creation which demonstrates <b>limited</b> understanding.</p> <p>Demonstrates a <b>limited</b> understanding of gaming platform hardware and peripherals required to create and test digital games.</p>	<p>Produces a summary of the capabilities and limitations of a <b>range</b> of 2D and 3D software used for digital game creation which demonstrates <b>sound</b> understanding.</p> <p>Demonstrates a <b>sound</b> understanding of gaming platform hardware and peripherals required to create and test digital games.</p>	<p>Produces a summary of the capabilities and limitations of a <b>range</b> of 2D and 3D software used for digital game creation which demonstrates <b>thorough</b> understanding.</p> <p>Demonstrates a <b>thorough</b> understanding of gaming platform hardware and peripherals required to create and test digital games.</p>

## LO2: Be able to plan the creation of a digital game

MB1: 1 – 6 marks

MB2: 7 – 11 marks

MB3: 12 – 15 marks

<p>Produces an interpretation from the client brief for a digital game which meets <b>few</b> of the client requirements.</p> <p>Produces a <b>limited</b> identification of target audience requirements.</p> <p>Draws upon <b>limited</b> skills/knowledge/understanding from other units in the specification.</p> <p>Demonstrates a <b>basic</b> understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is <b>limited</b>.</p> <p>Creates a test plan for the digital game which tests <b>some</b> of the functionality.</p> <p>Applies <b>basic</b> design techniques to the planning of the game structure, including <b>limited</b> reference to pathways, game play and game mechanics and with <b>limited</b> consideration of the success criteria.</p> <p>Sources and stores the assets to be used in the digital game <b>occasionally</b> using methods that are <b>appropriate</b>.</p> <p>Demonstrates a <b>limited</b> understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.</p>	<p>Produces an interpretation from the client brief for a digital game which meets <b>most</b> of the client requirements.</p> <p>Produces a <b>clear</b> identification of target audience requirements.</p> <p>Draws upon <b>some relevant</b> skills/knowledge/understanding from other units in the specification.</p> <p>Demonstrates a <b>sound</b> understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is <b>sound</b>.</p> <p>Creates a test plan for the digital game which tests <b>most</b> of the functionality, identifying expected outcomes.</p> <p>Applies <b>sound</b> design techniques to the planning of the game structure, including <b>some</b> reference to pathways, game play and game mechanics and with <b>some</b> consideration of the success criteria.</p> <p>Sources and stores the assets to be used in the digital game <b>mostly</b> using methods that are <b>appropriate</b>.</p> <p>Demonstrates a <b>sound</b> understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.</p>	<p>Produces an interpretation from the client brief for a digital game which <b>fully</b> meets the client requirements.</p> <p>Produces a <b>clear</b> and <b>detailed</b> identification of target audience requirements.</p> <p><b>Clearly</b> draws upon <b>relevant</b> skills/knowledge/understanding from other units in the specification.</p> <p>Demonstrates a <b>thorough</b> understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is <b>comprehensive</b>.</p> <p>Creates a <b>clear</b> and <b>detailed</b> test plan for the digital game which <b>fully</b> tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.</p> <p>Applies <b>detailed</b> design techniques to the planning of the game structure, including <b>extensive</b> reference to pathways, game play and game mechanics and with <b>thorough</b> consideration of the success criteria.</p> <p>Sources and stores the assets to be used in the digital game <b>consistently</b> using methods that are <b>appropriate</b>.</p> <p>Demonstrates a <b>thorough</b> understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.</p>
--	--	--

## LO3: Be able to create a digital game

## MB1: 1 – 5 marks

Needs **considerable support** to select and use appropriate software features to create a digital game.

**Occasionally** uses **basic** geometric parameters to manipulate object(s) and environment(s), displaying **limited** accuracy.

**Occasionally** uses properties to set parameters and manipulate (where appropriate) **a limited number of** objects and environments.

Imports assets into the digital game, **some** of which are not appropriate.

## MB2: 6 – 9 marks

Needs **some support** to select and use appropriate software features to create a digital game.

Uses geometric parameters **most of the time** to manipulate object(s) and environment(s), displaying **some** accuracy.

**Mostly** uses properties to set parameters most of the time and manipulate (where appropriate) **some** objects and environments.

Imports assets and combines components that are **mostly** appropriate throughout the digital game.

## MB3: 10 – 12 marks

**Independently** selects and uses appropriate software features to create a digital game.

**Consistently** uses geometric parameters to manipulate object(s) and environment(s), displaying **excellent** accuracy.

**Consistently** uses properties to set parameters and manipulate (where appropriate) **all relevant** objects and environments.

Imports assets and combines components, which are **consistently** appropriate, **effectively** throughout the digital game.

## MB1: 1 – 6 marks

Creates a **limited** range of **basic** interactions using the software to aid in game-play experience. The interactions have **limited appropriateness** to the brief.

Creates game-play controls that are **sometimes** appropriate and **partly** operational. Uses basic algorithms which are **sometimes appropriate**. The algorithms work **some** of the time.

Saves, exports and publishes the digital game with **some** components and assets working, to form a **partially** functional game that **in part** reflects the game design in relation to the client brief.

**Occasionally** saves electronic files using **appropriate** file and folder names and structures.

## MB2: 7 – 11 marks

Creates a **range** of appropriate interactions, **some** advanced, using the software to enhance the game-play experience. The interactions are **mostly appropriate** to the client brief.

Creates game-play controls that are **mostly** appropriate and **mostly** operational. Uses basic algorithms which are **mostly appropriate**. The algorithms work **most** of the time.

Saves, exports and publishes the digital game with **most** components and assets working, to form a **fully** functional game that **generally** reflects the game design in relation to the client brief.

**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.

## MB3: 12 – 15 marks

Creates a **wide range** of appropriate interactions, **effectively** using the software to enhance the game-play experience. The interactions are **consistently appropriate** to the client brief.

Creates game-play controls that are **consistently** appropriate and **fully** operational. Uses basic algorithms which are **consistently appropriate**. The algorithms work **consistently**.

Saves, exports and publishes the digital game with **all** components and assets working, to form a **fully** functional game that **fully** reflects the game design in relation to the client brief.

**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.



## LO4: Be able to review the creation of a digital game

## MB1: 1 – 4 marks

Produces a review of the digital game which demonstrates a **limited** understanding of what worked and what did not, making **few** references back to the brief.

**Partly** tests the digital game with **limited** reference to the brief and to a test plan.

Review identifies areas for improvement and further development of the digital game, **some** of which are **appropriate** and sometimes are **explained**.

## MB2: 5 – 7 marks

Produces a review of the digital game which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.

Tests **most** of the digital game with **some** reference to the brief and to a test plan.

Review identifies areas for improvement and further development of the digital game, which are **mostly appropriate** and **explained well**.

## MB3: 8 – 9 marks

Produces a review of the digital game which demonstrates a **thorough** understanding of what worked and what did not, **fully** referencing back to the brief.

**Fully** tests the digital game with **clear** reference to the brief and to a test plan.

Review identifies areas for improvement and further development of the digital game, which are **wholly appropriate** and **justified**.

## Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad understanding of the subject. This is achieved by drawing upon the skills/knowledge/understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit in order to meet the marking criteria for a specific Learning Outcome. When completing work for assessment, learners should be encouraged to apply the **relevant** skills/knowledge/understanding from other units within the specification and not seek to incorporate input from all the previously studied units or content unless it is appropriate to do so. When assessing the learner's work teachers should focus on whether the skills/knowledge/understanding applied are relevant. The links to content delivered in the mandatory unit R081 identified below, are guidance only and learners may find other skills/knowledge/understanding that they are able to apply synoptically either in addition to or in place of this guidance.

1. LO2 (Interpreting client requirements).
2. LO4 (Reviewing); (Identifying areas for improvement and development).



### Assessment guidance

Teachers/assessors must only accept evidence for assessment that is **authentic**. If any work is produced outside of direct supervision, the teacher/assessor must be certain that the work is the learners' own. *Please see section 4.4 Marking and moderating centre assessment; 4.5 Authentication;* for further guidance.

The aim of this unit is to create a playable digital game.

- LO1** – Learners should show their knowledge and understanding of the game creation software applications and hardware development platforms.
- LO2** – The game designed in Unit 10 can be used as the basis for this game.
- LO3** – The export format should allow the digital game to be played on a different computer system without any specialised software.
- LO4** – The review should be the learner's own critical review and not just rely on feedback from others.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written or presentation files	<ul style="list-style-type: none"> <li>• <i>Electronic files/evidence</i></li> <li>• <i>Written/typed report or recorded analysis</i></li> </ul>
Client requirements	<ul style="list-style-type: none"> <li>• <i>Written report, presentation, audio commentary</i></li> </ul>
Planning documents	<ul style="list-style-type: none"> <li>• <i>Planning documents on how to create the digital game e.g. work plan spider diagrams, visualisation diagrams, narrative, test plan</i></li> </ul>
Digital game	<ul style="list-style-type: none"> <li>• <i>Final electronic files/evidence of the digital game</i></li> <li>• <i>Print screen evidence</i></li> <li>• <i>Annotated screen shots</i></li> </ul>
Review	<ul style="list-style-type: none"> <li>• <i>Written report, presentation or verbal recording</i></li> </ul>

## Appendix C: Guidance for the production of electronic internal assessment

C

### Structure for evidence

The centre assessed units are comprised of Units R082–R092. For each learner, all the tasks together will form a portfolio of evidence, stored electronically. Evidence for each unit must be stored separately.

An internal assessment portfolio is a collection of folders and files containing the learner's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index called 'Home Page'.

There should be a top level folder detailing the learner's centre number, OCR candidate number, surname and forename, together with the unit code (R082, R085 etc), so that the portfolio is clearly identified as the work of one learner.

Each learner's internal assessment portfolio should be stored in a secure area on the centre's network. Prior to submitting the portfolio to OCR, the centre should add a folder to the folder tree containing the internal assessment and summary forms.

### Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save learners' work using an appropriate file format.

Learners must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Centre assessed tasks are designed to give learners an opportunity to demonstrate what they know, understand and can do using current technology. Learners do not gain marks for using more sophisticated formats or for using a range of formats. A learner who chooses to use only digital photographs (as required by the specification) and word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word processed documents, presentation documents, digital photos and digital video.

To ensure compatibility, all files submitted electronically must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. Files should be exported in a generic format that can be opened on a PC computer system without any specialist software applications. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each learner.

Standard file formats acceptable as evidence for these Creative iMedia qualifications are listed below (please note not all these formats can be submitted via the OCR Repository):

- avi
- bmp
- csv
- doc
- fla
- flv
- gif
- jpg
- mov
- mp3
- mp4
- mpeg
- mpg
- odg
- odp
- ods
- odt
- pdf
- png
- pps
- ppt
- psd
- rar
- rtf
- swf
- sxc
- sxd
- sxi
- sxw
- tga
- tif
- txt
- wav
- wks
- wma
- wmf
- wmv
- xls
- zip

It is suggested that pdf files are supplied for native file types where possible.

N.B. Files created on a Mac must include the file extensions (e.g. webpage.html) to allow non Mac users to open the files. When saving files created on a Mac you must make sure the final file is saved as a PC version to allow your work to be moderated.

### Accepted File Formats for the OCR Repository

#### Movie formats for digital video evidence

MPEG (\*.mpg)  
 QuickTime movie (\*.mov)  
 Macromedia Shockwave (\*.aam)  
 Macromedia Shockwave (\*.dcr)  
 Flash (\*.swf)  
 Windows Media File (\*.wmf)  
 MPEG Video Layer 4 (\*.mp4)

#### Audio or sound formats

MPEG Audio Layer 3 (\*.mp3)

#### Graphics formats including photographic evidence

JPEG (\*.jpg)  
 Graphics file (\*.pcx)  
 MS bitmap (\*.bmp)  
 GIF images (\*.gif)

#### Animation formats

Macromedia Flash (\*.fla)

#### Structured markup formats

XML (\*.xml)

#### Text formats

Comma Separated Values (.csv)  
 PDF (.pdf)  
 Rich text format (.rtf)  
 Text document (.txt)

#### Microsoft Office suite

PowerPoint (.ppt)  
 Word (.doc)  
 Excel (.xls)  
 Visio (.vsd)  
 Project (.mpp)

Accurately	Acting or performing with care and precision; within acceptable limits from a standard
Advanced	Being at a high level; progressive
All	All relevant as described in the unit content for a specific area
Appropriate	Relevant to the purpose/task
Basic	The work comprises the minimum required and provides the base or starting point from which to develop. Responses are simple and not complicated; the simplest and most important facts are included
Brief	Accurate and to the point but lacking detail/contextualisation/examples
Clear	Focused and accurately expressed, without ambiguity
Comment	Present an informed opinion
Communicate	Make known, transfer information
Complex	Consists of several interwoven parts, all of which relate together
Comprehensive	The work is complete and includes everything that is necessary to evidence understanding, in terms of both breadth and depth
Confident	Exhibiting certainty; having command over one's information/argument etc.
Consider	Review and respond to given information
Considered	Reached after or carried out with careful thought
Consistently	A level of performance which does not vary greatly in quality over time
Create	To originate (e.g. to produce a solution to a problem)
Critical	Incisive – exposing/recognising flaws
Describe	Set out characteristics
Design	Work out creatively/systematically
Detail	To describe something item by item, giving all the facts
Detailed	Point-by-point consideration (e.g. analysis, argument)
Discuss	Present, explain and evaluate salient points (e.g. for/against an argument)
Effective	Applies skills appropriately to a task and achieves the desired outcome; successful in producing a desired or intended result
Efficient	Performing or functioning in the best possible manner with the least waste of time and effort; having and using requisite knowledge, skill and effort
<p><i>Note on effective versus efficient: both express approval of the way in which someone or something works but their meanings are different. <b>Effective</b> describes something which successfully produces an intended result, without reference to morality, economy or effort, or efficient use of resources. <b>Efficient</b> applies to someone or something able to produce results with the minimum expense or effort, as a result of good organisation or good design and making the best use of available resources.</i></p>	
Evaluate	Make a qualitative judgement, taking into account different factors and using available knowledge/experience
Explain	Set out the purposes or reasons
Extensive	Large in range or scope
Few	A small number or amount, not many but more than one

<b>Fully</b>	Completely or entirely; to the fullest extent
<b>High</b>	Advanced in complexity or development
<b>Independent</b>	Without reliance on others
<b>Limited</b>	The work produced is small in range or scope and includes only a part of the information required; it evidences partial, rather than full, understanding
<b>List</b>	Document a series of outcomes or events or information
<b>Little</b>	A very small amount of evidence, or low number of examples, compared to what was expected, is included in the work
<b>Many</b>	A large number of (less than 'most' see below)
<b>Most</b>	Greatest in amount; the majority of; nearly all of; at least 75% of the content which is expected has been included
<b>Occasionally</b>	Occurring, appearing or done infrequently and irregularly
<b>Outline</b>	Set out main characteristics
<b>Partly</b>	To some extent, but not completely
<b>Plan</b>	Consider, set out and communicate what is to be done
<b>Present</b>	<ol style="list-style-type: none"> <li>1. Produce an exposition/resumé for an audience, e.g. at the conclusion of the project to demonstrate what has been done and the outcome</li> <li>2. Set out (project) aims, content, outcomes and conclusions clearly/logically for the use/benefit of others</li> </ol>
<b>Range</b>	The evidence presented is sufficiently varied to give confidence that the knowledge and principles are understood in application as well as in fact
<b>Reasoned</b>	Justified; to understand and to make judgements based on practical facts
<b>Relevant</b>	Correctly focused on the activity
<b>Simple</b>	The work is composed of one part only, either in terms of its demands or in relation to how a more complex task has been interpreted by the learner
<b>Some</b>	About 50% of the content which would have been expected is included
<b>Sound</b>	Valid, logical, shows the learner has secured relevant knowledge/understanding
<b>Support</b>	Teacher gives training, instruction, guidance and advice as appropriate, and monitors activities to assist learners in tackling/completing their projects, ensuring authenticity and a fair and accurate assessment
<b>Thorough</b>	Extremely attentive to accuracy and detail
<b>Wholly</b>	Entirely; full
<b>Wide</b>	The learner has included many relevant details, examples or contexts thus avoiding a narrow or superficial approach; broad approach taken to scope/scale; comprehensive list of examples given

## Your checklist

Our aim is to provide you with all the information and support you need to deliver our specifications.

- ☒ Bookmark **[www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals)**
- ☒ Be among the first to hear about support materials and resources as they become available. Register for email updates at **[www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals)**
- ☒ Join our social network community for teachers at **[www.social.ocr.org.uk](http://www.social.ocr.org.uk)**

## Need more help?

Here's how to contact us for specialist advice:

Phone: 02476 851509

Email: [cambridgenationals@ocr.org.uk](mailto:cambridgenationals@ocr.org.uk)

Online: <http://answers.ocr.org.uk>

Fax: 01223 552627

Post: Customer Contact Centre, OCR, Progress House, Westwood Business Park,  
Coventry CV4 8JQ

## What to do next

- 1) Sign up to teach – let us know you will be teaching this specification to ensure you receive the support you need. Simply complete the online form at **[www.ocr.org.uk/cambridgenationals](http://www.ocr.org.uk/cambridgenationals)** for more information.
- 2) Become an approved OCR centre – if your centre is completely new to OCR and has not previously used us for any examinations, visit **[www.ocr.org.uk/centreapproval](http://www.ocr.org.uk/centreapproval)** to become an approved OCR centre.





For more information visit  
**[ocr.org.uk/cambridgenationals](http://ocr.org.uk/cambridgenationals)**  
or call our Customer Contact Centre on  
**01223 553998**

Alternatively, you can email us on  
**[vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)**



**Cambridge  
Assessment**

**OCR**  
Oxford Cambridge and RSA

OCR is part of the Cambridge Assessment Group, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. ©OCR 2018 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.