Media BTEC Transition

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Extended Diploma 1080 GLH

Same size as 3 A levels
Applied General

Total units: 13
7 Mandatory Units
PLUS 6 Optional Units*

Purpose: A two-year, full-time course providing in-depth study of the sector. Learners can take a general route or can specialise in Film, Television and Radio, Interactive Publishing and Media or Digital Games. Supports progression to:

◎ Further education
◎ Employment in rolse such as games tester or apprenticeship in 2D visual effects

Introduction to media BTEC

Welcome to Media BTEC! Before diving into the content, we wanted to give you an introduction to what is involved in Media.

What will I be working on?

The Creative Media Level 3 BTEC is made up of 13 units, 7 Mandatory, 6 Optional.

Mandatory Units:

1. Media Representations

2. Working in the Creative Media Industry

3. Digital Media Skills

4. Pre Production Portfolio

5. Specialist Subject Investigation

6. Media Campaigns

8. Responding to a Commission

How will you be assessed?

Assignments
(internally assessed)

Set and marked by: Centre

Verified by: Pearson

Assignments are practical tasks set in work-related scenarios that can be tailored to local industry needs for your learners.

Learners demonstrate how they apply knowledge and skills to complete a practical project over a period of time, working individually or in groups.

Tasks
(externally assessed)

Set and marked by: Pearson

Tasks are practical work-related scenarios completed in realistic, time-based situations.

They are completed in controlled conditions and some tasks have pre-released information.

Learners demonstrate how to apply learning to common workplace or HE scenarios. Tasks provide evidence of a consistent standard of assessment for all BTEC learners.

On-screen exam
(externally assessed)

Set and marked by: Pearson

On-screen exam including a mix of short and long answer questions and completed in supervised exam conditions.

Learners will have access to unseen media products and will be able to engage with material independently using the on-screen platform.

Why should I care about the media industry?

The UK Creative Industries

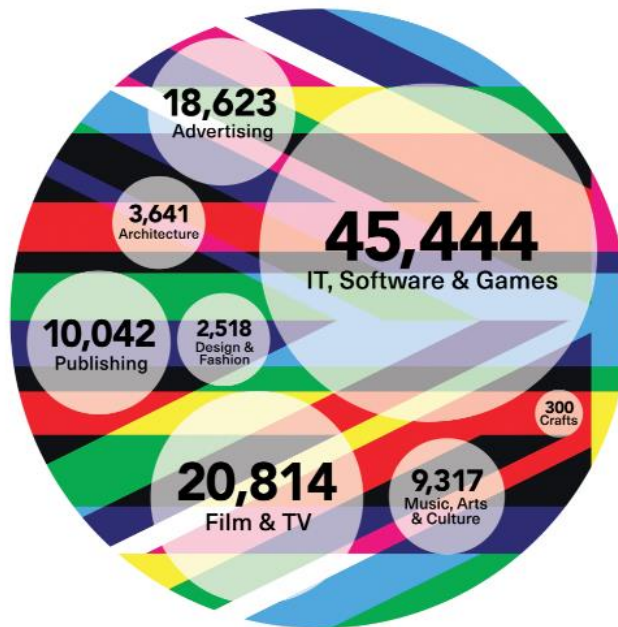**VALUE** (GVA*)
The UK Creative Industries 2018

£111.7bn A YEAR

£12.7m AN HOUR

>5x FASTER ANNUAL GROWTH THAN UK AVERAGE**

*GVA = Gross Value Added
Unless stated, all data in current prices and provisional

**Adjusted for inflation

UK Creative Industries split 2018 (£m)

18,623 Advertising
3,641 Architecture
45,444 IT, Software & Games
10,042 Publishing
2,518 Design & Fashion
300 Crafts
20,814 Film & TV
9,317 Music, Arts & Culture

GVA % change 2010-2018

60.5%
33.3%

UK AVERAGE   CREATIVE INDUSTRIES

www.thecreativeindustries.co.uk
Source: DCMS Statistics / February 2020

The media industry is worth billions

The UK's media industry is one of our biggest exports. London is the hub of film, advertising, gaming, publishing and so much more.

There are *so many* roles in the media industry – from business managers to producers to designers or writers. Even if you're not sure if you want to work in media, it's a massive part of law, business consultancy and many other industries.

Whatever you want to do in the future, we want to help to develop your passion, knowledge and to skill you up not only for university but for the workplace. Our department is made up of people who built successful careers in the industry.

Even if you don't want to work in the media industry, this is still the course for you. You will:

- Get ready for uni by practicing writing
- Learn how to build contacts in the industry
- Build an impressive portfolio of work

QUIZ

1) How many people work in the UK's creative media industry?
   a) 50,000
   b) 20,000
   c) 200,000
   d) 2 million

2) How much is the UK media industry estimated to be worth in 2023?
   a) £200 million
   b) £50 million
   c) £80 million
   d) £80 billion

3) How many UK businesses are there in the creative industry?
   a) 30,000
   b) 50,000
   c) Over 60,000

4) Between 2011 and 2018, how much did employment in the creative industries grow by?
   a) 10%
   b) 20%
   c) 30%
   d) 40%

Self-assess, using the answers below

1) D
2) D
3) C
4) C

SECTION ONE:

Analysis: 3 hours

Task: Write the title down in your book:

How does the media industry communicate meaning?

What is the communication process?

: **Read the following summary**

| Sender | → | Message | → | Receiver |

At the heart of all forms of media is the desire to communicate; above is a very basic diagram of the communication process. The sender (e.g. a film) communicates a message (e.g. that a character has just been killed off) and the receiver (the person watching) understands that the character has died. For instance, if you are watching an episode of Eastenders, the following communication system will take place:

| **Sender**: BBC | → | **Message**: An episode of Eastenders | → | **Receiver**: The viewers |
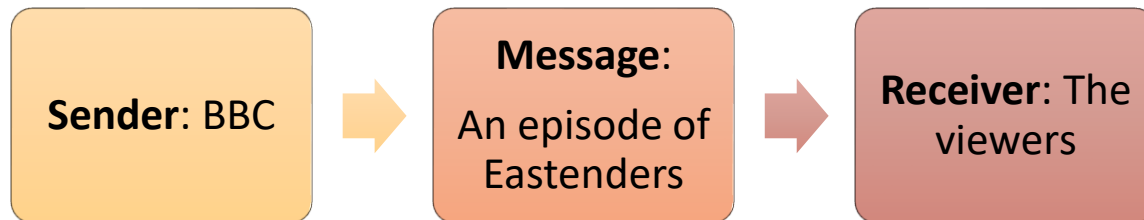
The message could be communicating information or ideas about:

- Developments in the story
- The characters
- Bigger themes or abstract concepts (e.g. power, wealth, religion)
- The world around us (e.g. politics, class, feminism etc)

Task Two: Read, Cover, Write, Check the key words (*5 minutes*):

Meaning (noun) – The ideas that are communicated, either intentionally or unintentionally.

This interaction between the receiver and the message is what creates *meaning.* For instance, if I issue you a detention, you know from having attended school, that it means that you are in trouble. If you were an alien, you would have no idea what a detention is and what it means, but it's from your having gone to school that you know that it means that you've done something bad. In other words, without the receiver applying their own experiences and knowledge, meaning cannot be made.

How does the industry communicate meaning?

Sign (noun): Anything that creates meaning. This can be images, words, physical gestures etc

Denotation (noun): The literal meaning of something

Connotation (noun): the idea or feelings we apply to something

Communication is understood through *signs.* Whether they're visual, like the ones above, or even verbal, (the English language), we've built up a system in which signs signify certain meanings.

When we see the signs above, we somehow know what they mean. This is because they use denotations and connotations to symbolise meaning. For instance:

The sign 'stop' **denotes** that you need to stop – it literally reads 'stop'.

However, we somehow know that we are being told to stop because of impending danger. This is because the colour red **connotes** danger.

Remember! Signs can include images, words or physical gestures. For instance, you might see me put my thumbs up – I'm denoting that my thumb is in the air, but it **connotes** that you've done a good job. Alternatively, you might read the word "youth" and whilst it denotes being young, it could connote hope, vulnerability, possibility, and many other things, depending on the cultural associations you have with the word.

Task four: Complete the following table, by working out the denotations and/ or connotations of the following signs. The boxes you need to fill in have been highlighted yellow. The first row has been done for you. (*20 minutes*)

Sign	Denotation	Connotation
	A rose	Passion; love; growth; appreciation; desire
	A skull	
"Sunset"		

	A hug	
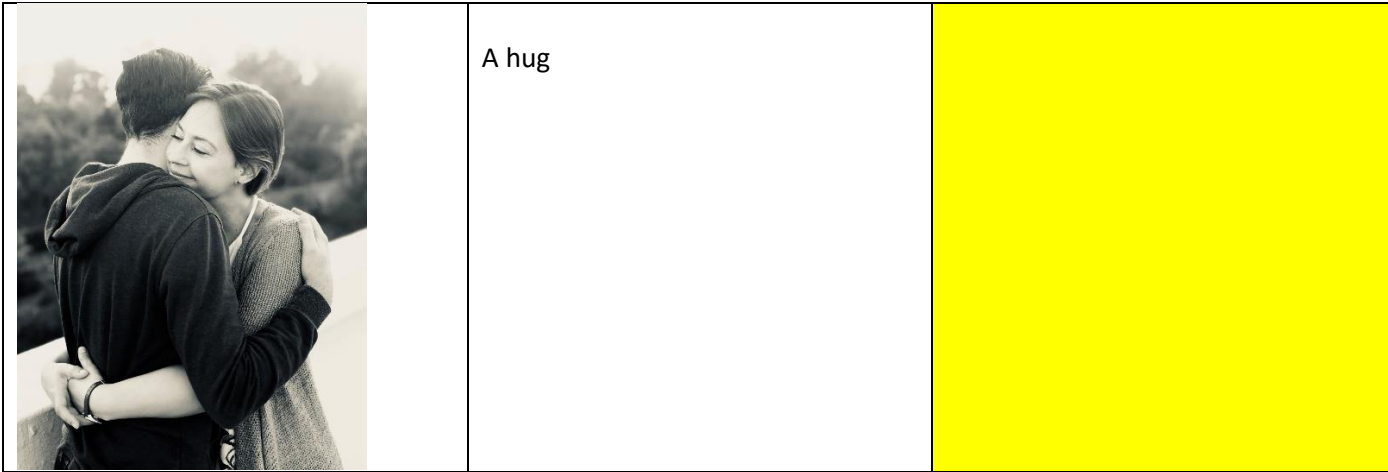
Connotations change according to context. Afterall, what we associate with a word or image comes from our own experiences. For instance, the skull and crossbones has its root in piracy, since then it has come to represent a warning against poison. It has also been used in a children's cartoon, and features on car stickers and badges.

What might the word "**woman**" connote in the 21st Century? How might this differ from what it might have signified in the 1950s? Write a paragraph, using full sentences. *(10 minutes)*

What is semiotic analysis?

Semiotic analysis – looking at signs and signals within media texts that send messages from the producer to the audience, who in turn apply their own experiences.

You've begun your journey into semiotic analysis above, by looking at the denotations and connotations of images, words and symbols – well done.

It is through analysing signs that we can begin to unpick the **messages** and **meaning** that is being communicated to the audience and begin to clearly explain **how** meaning is being communicated.

Of course, you may have an interpretation that others might disagree with. After all, you have your own personal experiences, likes and dislikes, beliefs and values that shape the way you *receive* the message. For instance, the following image could promote the following interpretations:
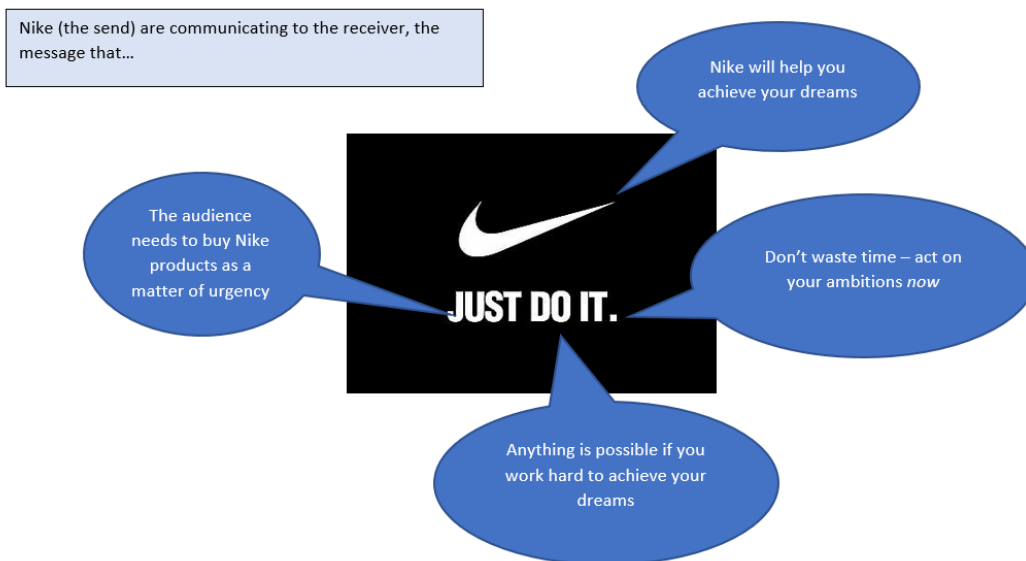
Ultimately, your interpretation of Nike's message will change depending on which part of the advert you're analysing. You may look at the large size of the Nike logo, (the tick), and decide that it's communicating the message that Nike is integral to achieving your dreams, while others may look at it and think that its implying that Nike has a track-record of success. Or maybe you were struck by the text "just do it", which you saw as peer pressure, as though it's saying "just go and buy our trainers". If you can explain what *communicates* the message – whether it's the logo, the text – then your interpretation is valid!

Part of good media analysis is to see that there are often *multiple readings,* depending on who is consuming the media and what their own beliefs and experiences are. The more **specific** you can make the message, the better. For instance, after watching an episode of Eastenders, I may decide that the producers have made me feel sorry for the character Phil Mitchell, at which point I would write:

> "In my opinion, the sender, *the BBC*, communicates the message to the receiver that *Phil is a character who deserves our sympathy".*

Sometimes messages aren't **intended** – for instance some people may watch a horror movie and argue:

> "The sender communicates the message to the receiver that *violence is acceptable".*

We can't assume that the sender meant to communicate a particular message. After all, perhaps the sender, in this example, merely wanted to show violence in the film trailer in order to communicate that the film will offer a different experience to the everyday. Both messages are valid, so long as you can pinpoint what creates the message.

Complete the table below, filling in the boxes highlighted yellow. Sentences starters have been given to help you. Remember to make the messages as **specific** as possible. This should take you **25 minutes.**

Challenge: Can you find more than one message for each clip?

Clip	Sender ⟫	Message ⟫	Receiver ⟫
https://www.youtube.com/watch?v=hOVkEHADCg4	Nike	*You can achieve your dreams if you own a pair of Nike shoes*	Viewers
https://www.youtube.com/watch?v=2gUtfBmw86Y	Fortnite	*Playing Fortnite will be exciting and fun* *Violence is presented as acceptable and fun*	Viewers
https://www.youtube.com/watch?v=S1gp0m4B5p8	Drake	Drake is shown to be … Wealth is communicated as being…	Viewers
https://www.youtube.com/watch?v=pqvAM0tHTAA	CNN Films *(the producer)*	Wales are… Those who capture wales are…	Viewers
https://www.youtube.com/watch?v=hvoD7ehZPcM	Grant Theft Auto	Violence is… Playing the game will be… Women are…	Game players

Task seven (15 minutes) : How does the advert communicate meaning? Annotate the connotations/ denotations of:

- The text and the font used
- The image
- The layout
- The props (e.g. the rose)
- The costume
- The facial expression used
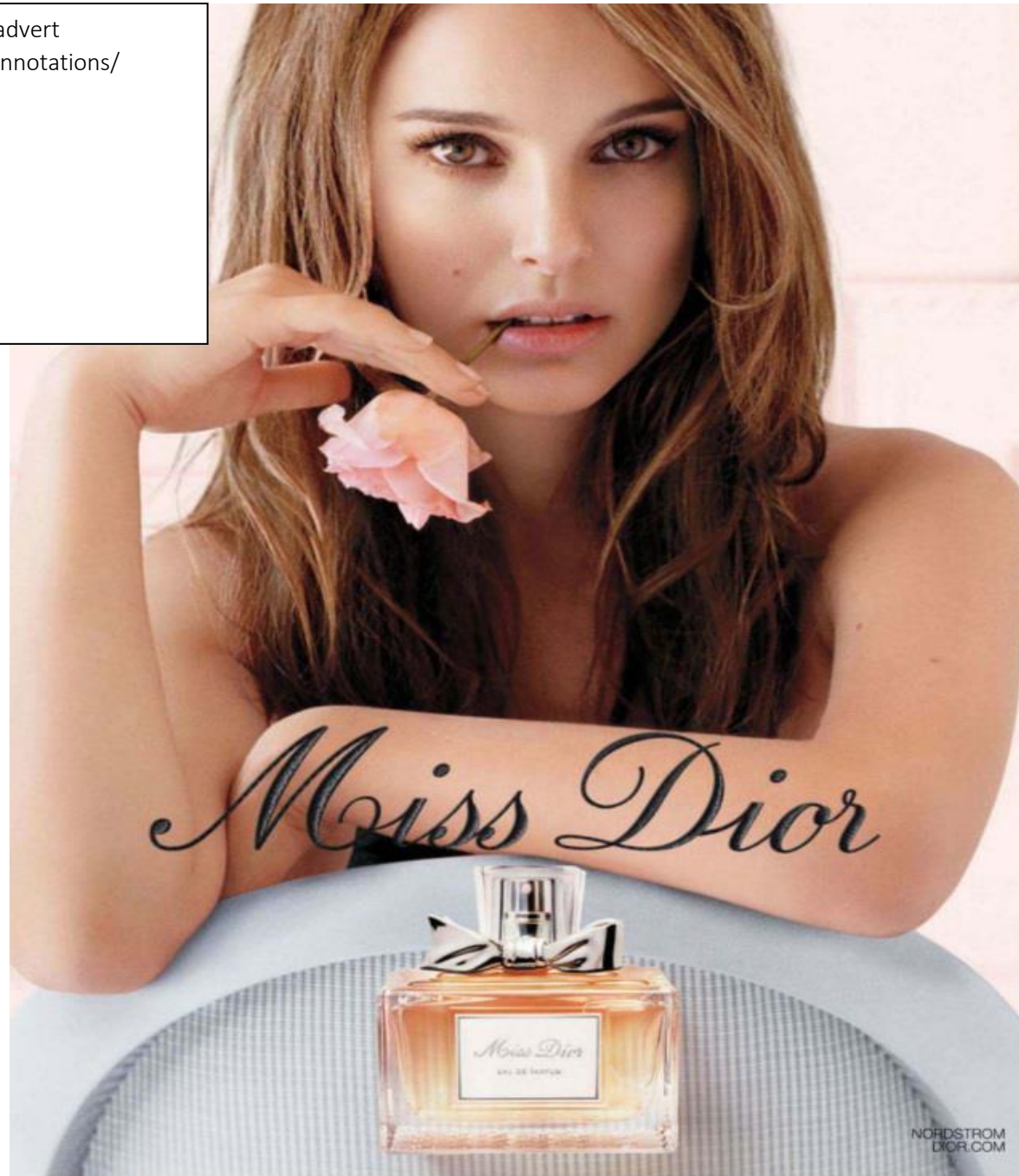
Focal Point: woman's eyes draw the viewer down to the rose, with her hair bridging the gap between the text, and, lastly, the product. Structure of perfume bottle contrasts with the organic form of the body

Signified: lust, sex, sexual desire, seduction, temptation, flirtatious

Signifier: young woman gazing at viewer while biting stem of pink rose

Icon: pink rose

Anchorage: Dior is a french brand with a penchant for sophistication, class, and style - 'Miss Dior' suggests that this perfume is for younger women who subscribe and/or aspire to the Dior brand identity.

Icon: direct representation of beautiful, young, seemingly naked woman

Denotive: woman, rose, nudity
Conotive: woman (Natalie Portman) holding a strong gaze with the viewer while holding a rose in her mouth connotes confidence, sexual temptation, desire, and a seductive playfulness. The consumer's previous knowledge of the Dior brand and Natalie Portman combine with the connotations exuded in the image to transfer messages of both sophistication and flirtatiousness onto the fragrance.

Signified: confidence, sexual desire, playfulness

Signifier: seemingly naked woman leaning on a chair

Icon: bottle of perfume
Conotive: bottle of perfume is same colouring as woman - connotes that the same qualities of woman are bottled into a frangrance

Icon: pastel blue chair

We are now going to do semiotic analysis of film posters, looking at the denotations and connotations of the signs used, and how they help to created meaning.

Using the questions below as a support, annotate the posters on the following pages, using the support questions below to guide your annotations.

Support questions:

1. How is the poster composed? Where is the text/images/information positioned? How does this affect where our eye is drawn to? What about use of colour/lighting? Is it a photo image or a graphic or animated image? What effect does having it in this format have?

2. Consider what has been included in the poster- are there any characters/settings? Why have these been chosen? Any writing? What? Is it a tag-line or slogan? A pun or a play on words? How does it excite the audiences' interest? What information does the poster give us? How is this important or relevant?

3. When analysing the content and any symbolic meaning in the poster, think about and focus your writing on:

   • What particular aspects of the images stand out and offer key symbolic functions? What do they seem to symbolise for us?
   • What colours are used and what connotations do they have? (Use the Colour Semiotics chart to help with this)
   • What about the choice of font(s)? What connotations could it have for the viewer?

4. What overall ideas does the poster suggest to the viewer about the film? Does it raise a level of intrigue, and if so how? How successfully do you think the film is promoted by the poster?
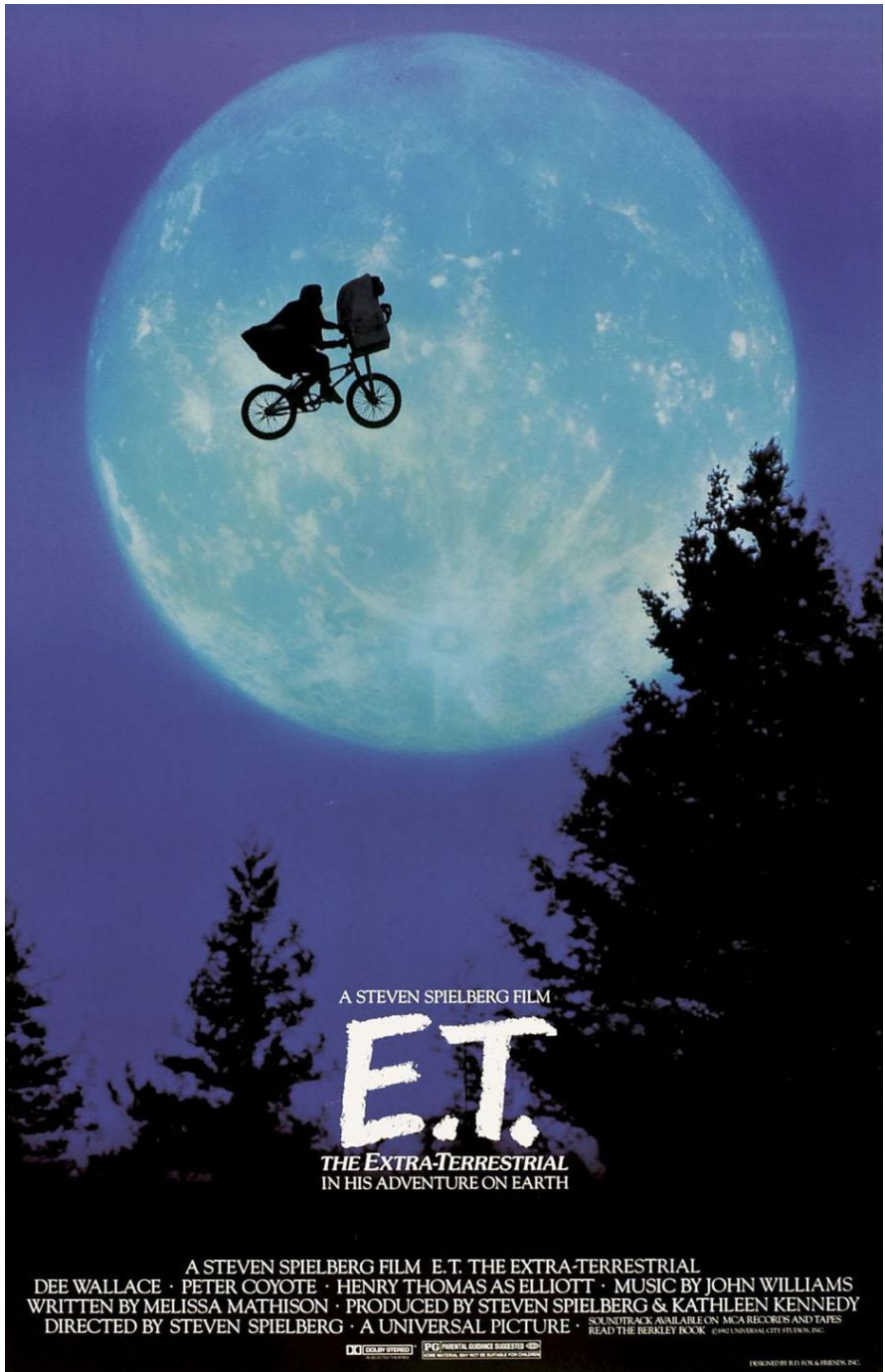
A L I E N

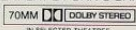In space no one can hear you scream.

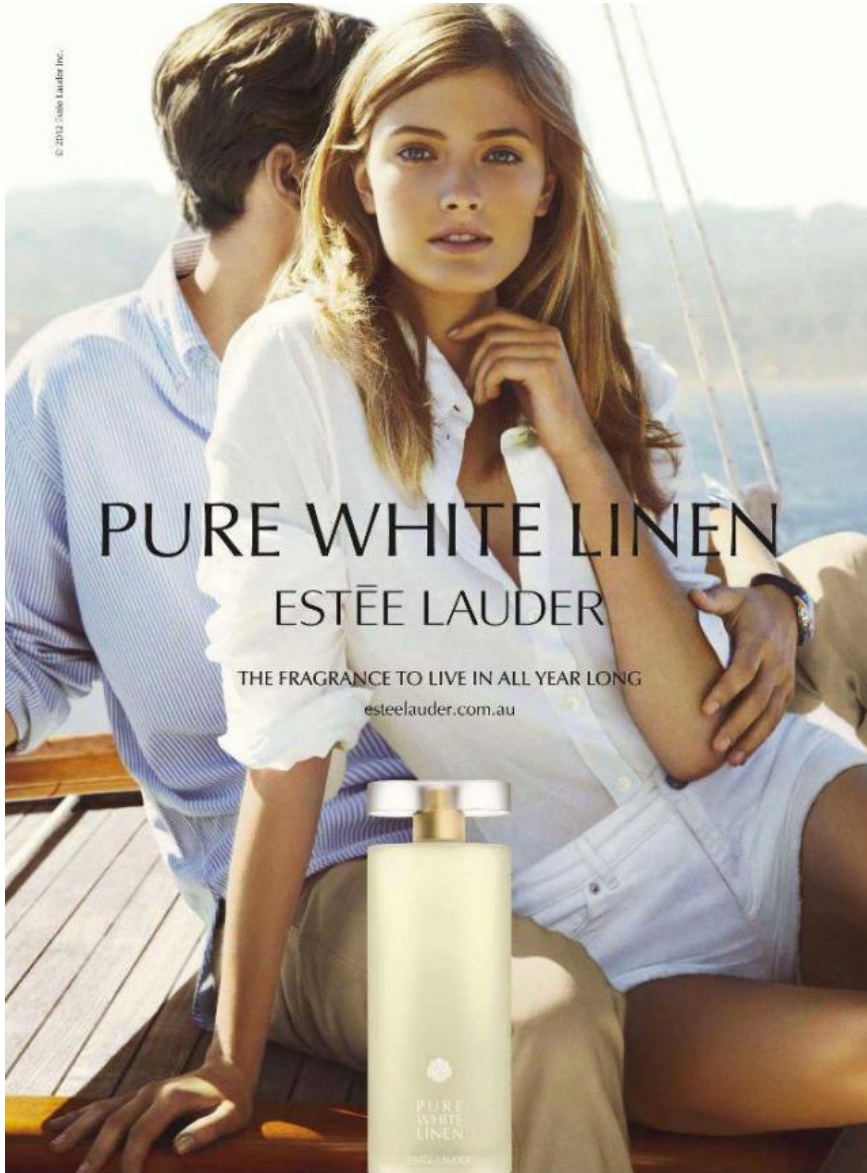TWENTIETH CENTURY-FOX PRESENTS **A L I E N**

© 1979 TWENTIETH CENTURY-FOX

TOM SKERRITT · SIGOURNEY WEAVER · VERONICA CARTWRIGHT · HARRY DEAN STANTON
JOHN HURT · IAN HOLM & YAPHET KOTTO AS PARKER
EXECUTIVE PRODUCER RONALD SHUSETT PRODUCED BY GORDON CARROLL, DAVID GILER AND WALTER HILL DIRECTED BY RIDLEY SCOTT
STORY BY DAN O'BANNON & RONALD SHUSETT SCREENPLAY BY DAN O'BANNON MUSIC JERRY GOLDSMITH PANAVISION® EASTMAN KODAK COLOR®
PRINTS BY DELUXE®

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

70MM ☐☐ DOLBY STEREO
IN SELECTED THEATRES

MOTION PICTURE SOUNDTRACK AVAILABLE ON 20TH CENTURY-FOX RECORDS & TAPES.

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PURE WHITE LINEN

ESTĒE LAUDER

THE FRAGRANCE TO LIVE IN ALL YEAR LONG

esteelauder.com.au

Semiotics Analysis- Film Posters- Written Example – 10 Marker

Q. Analyse the representations of the characters used in item 1

(10 marks)
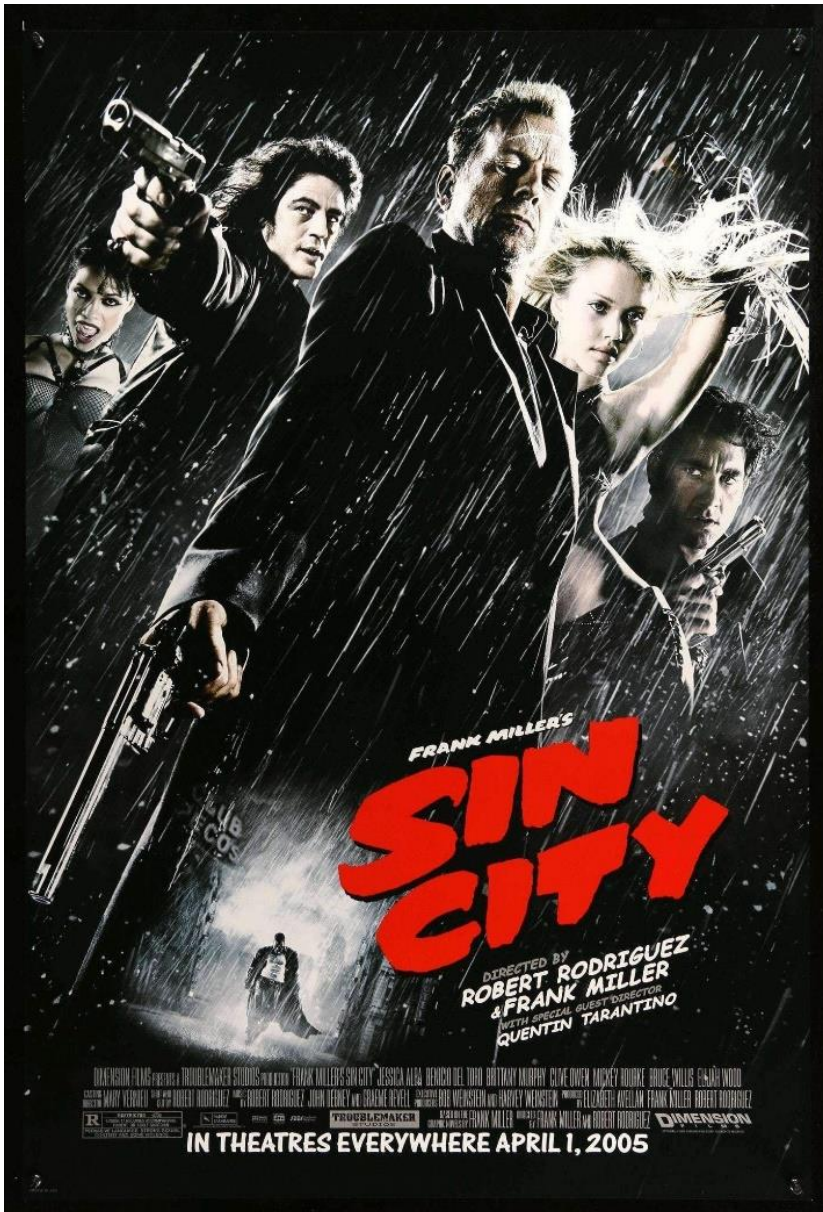
The characters are standing in the rain which echoes this grimy and dim feel. In addition, the light reflects off the rain and helps show more of a contrast between light and dark.

The poster is composed and balanced in a slightly unsettling way, with the characters shown at a canted angle and the title presented at an opposite angle, helping to reinforce the jarring effect. From the poster you can tell that the film has a male protagonist; a male is standing at the front of a group of people, which indicates he is the 'leader' and the main character. The shot they have chosen makes the male character at the front look tall and powerful, this makes him look different from the other characters in the picture. Also, the male character has his eyes shut which makes him look unemotional and cold. Weapons are also present in the poster which immediately connotes violence and action. The male characters have guns in the poster which suggests they are the protagonists and are the more controlling and leading characters in the film. This also helps attract their target audience. The awareness of guns in the poster may indicate action to the audience, which some people might like, therefore will see the film. In addition, the female characters are presented in a highly sexualised way, with revealing clothing and an emphasis on their bodies, offering connotations of sexual availability and see them portrayed as femme fatales. The only direct address to the viewer is from one of the female characters, and this look, along with the provocative licking of her lips, connotes ideas of her as a temptress who wields her sexuality in a powerful way.

The characters are all wearing black; in keeping with the overall feel of the poster it seems to represent death, power and secrecy. The poster looks very effective and interesting because they have used a lot of red and black, in keeping with the thriller genre, and helping to create a strong sense of brand identity with the film

Section Two: Practical assignments

Creative ideas (3 hours)

Task One: Using a model on the next page as a guide, create a storyboard for an advert that sells a new energy drink called 'Mountain Dew'. (1 hour)

Shot Number:	Shot Number:	Shot Number:

Shot Number:	Shot Number:	Shot Number:

Task 2: Nike has the very famous slogan "Just do it". A slogan is a catch short sentence that is meant to inspire action – it appears on every advert and becomes as familiar as the brand itself. Come up with a new slogan for a pair of trainers, using the models on the left-hand side as inspiration.

Models

- A difference you can

  feel in your sole.

- Built for work.

- Different. Like you.

- Run easy.

- Shoes are boring. Wear

  sneakers.

- Wear your future

Ideas:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Using green pen, put a tick next to your best idea, annotating around it what makes it effective.

<mark>Task 3:</mark> Come up with a plot for a film, by coming up with a plan for the beginning, the middle, and the end. You can choose between the following genres:

Sci-fi, Action, Mystery, Drama, Romantic

e.g. In the beginning, the main character meets a strange figure, who behaves bizarrely. Clues are given to the audience that perhaps he is extra-terrestrial. We learn more about the main character's (Rose) life: she is unpopular, 19 years old, attending university. She doesn't know who to tell about what she's seen. In the background of all of this, she meets a guy in her class who is very popular and she forms a friendship with him.

Beginning: Middle: End:

Character name	Character description	Actor you would choose to play the part and why

Section Three: Film research

(3 hours)

Task 1: Find and watch a film.

The IMDB top 250 list (https://www.imdb.com/search/title/?groups=top_250&sort=user_rating) is a really good place to start looking for films that are considered to be technically worth studying, but also enjoyable and popular to casual cinema goers.

Look through this list for a film that you have not seen before and can find to watch. (If you're really struggling to find one, email Ms Kay or Mr Young about it). Then watch the film!

Task 2: Summarise the plot.

Just as you did for your planning stage, map out the plot of your film using the three-part structure. How easy this is will depend on the film you chose!

Beginning:
Middle:
End:

Task 3: Critical response

Find a review of the film online and summarise it below.

1. Where is the review from? (The website/reviewer).
2. What do they pick out as positives of the film?
3. Do they have any negatives/issues with the film?
4. Do you agree with them?

Task 4: Poster analysis

Look back at the example in the semiotics section, then find the poster for the film you have watched, and answer the question below:

Analyse the representations of the characters used in your chosen film's poster.

(10 marks)