



BTEC CREATIVE DIGITAL MEDIA BRIDGING WORK 2021

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Course Information:

The qualification provides a coherent introduction to the study of creative digital media production at this level. Learners develop an understanding of the media industry through analyzing media representations and pitching and producing media projects. It is designed for post-16 learners who aim to progress to higher education and ultimately to employment, possibly in the media industries, as part of a programme of study alongside other BTEC Nationals or A levels.

Assessments:

The styles of external assessment used for qualifications in the creative digital media production suite are:

- examinations – all learners take the same assessment at the same time, normally with a written outcome.
- set tasks – learners take the assessment during a defined window and demonstrate.
- understanding through completion of a vocational task
- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence.

Internally assessed units:

This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- demonstrate practical and technical skills.
- complete realistic tasks to meet specific briefs or purposes.
- write up the findings of their own research.
- use case studies to explore complex or unfamiliar situations.
- carry out projects for which they have choice over the direction and outcomes.

You will study:

Four units in total.

- Three of these units are - mandatory (83%).
- Two of these units are - external assessment (58%)

MANDATORY UNIT: *learners complete and achieve all units.*

Media Representations – **1**

Pre-production Portfolio – **4**

Responding to a Commission – **8**

OPTIONAL UNIT: *learner completes 1 unit.*

Film Production – Fiction – **10 or** Digital Magazine Production – **14**

We Are Lady Parts

British television sitcom written and directed by Nida Manzoor. The series follows a British **punk rock band**, which consists entirely of **Muslim** women.



We Are Lady Parts

TASK 1: Watch S1.E1 of *We Are Lady Parts*. This is available On Demand on:
<https://www.channel4.com/programmes/we-are-lady-parts>

TASK 2: Using the space below make some notes on the following aspects of mise-en-scene.

mise-en-scène = everything that appears before the camera and its arrangement—
– lighting, A – actor/performance, M – make-up/hair, P – props, S – setting

C – costume, L

You may select a specific part, such as the opening, a climatic part in the middle of the narrative or somewhere closer to the end. You choose to focus on a sequence of shots, (2-4 shots) that you found interesting in terms of mise-en-scene.

CHALLENGE: Whilst you are doing so, consider the big question WHY? Why has the director/director of photographer made this decision?

TASK 3: Create a mini-IMDb A4 sheet contextualising industry information around the TV series.

- Source a photograph to accompany your information.
- Who directed the episode? What else have they directed/
- Who edited the episode? What else have they worked on?
- Who is the writer of the episode, what else have they worked on?
- Who stars in the episode? Where was it filmed etc.

TASK 4: Over the Summer holidays, annotate the film poster. Then **produce a piece of writing** that analyses how the film poster **markets** the film. **Consider:** What is it communicating about the film?

- How does it represent the character?
- Who is it targeting?
- What expertise is being promoted? (e.g. who is the director?)
- What film genre is being promoted?

Type up your analysis.



BONUS TASK 5: Recreate a scene from a film/tv show using TikTok + accompanying pre-production notes.

KEY WORDS AND VOCABULARY GLOSSARY

MEDIA LANGUAGE

How the media communicate **meaning** through their **forms, codes and conventions**, and **techniques**

Creators of media products **encode** messages and meanings within their products through **media language**, the audience then **decode** these messages and **respond** to them in different ways.

AUDIENCE

The people who **consume** media texts. Often they are **attracted** or **targeted** by producers and **positioned** to view texts in a particular way.

REPRESENTATION

The way in which different aspects of society and social **identity** are **presented** to the audience: **GENDER, SEXUALITY, AGE, CLASS, RACE, ETHNICITY, DISABILITY & KEY ISSUES**.

INDUSTRY & CONTEXTS

The **producers** and contextual background of a media text. Includes production issues, ownership, funding, distribution etc. Also the **social, historical and political** contexts in which a text is created and how this impacts an audience.

Preparation for starting the course.

Familiarise yourself with the following glossary of Media Terms. This is not an exhaustive list but covers a lot of the areas of Media Studies. How many of these do you already know?
KEEP this BOOKLET AT THE FRONT OF YOUR FILE – SO YOU CAN REFER TO IT.

Glossary of Media terms:

180-degree rule - A guideline which involves placing an 'invisible line' down the centre of the action that the camera cannot cross. Therefore, characters will always remain on the same side of the screen in a shot /counter shot.

Action code - a visual code or technical code within a text which connotes to an audience that something is about to happen.

Active audience - The idea that an audience is proactive when consuming media products, choosing which products to consume and interpreting different meanings through a process of negotiation.

Advert /advertising - An advert is an audio visual, audio or visual product that attempts to sell a product to a target audience.

Agenda - the ideological goals of a media product. Often a media product will attempt to change the ideology of an audience, for example in a party political broadcast, the audience is encouraged to change their mind about who they will vote for.

Anchoring /anchorage - The use of various visual codes and technical codes to 'fix' a particular meaning, or ideology.

Appeal - The ways in which a media product can attract or give pleasure to an audience, for example through the use of genre paradigms or celebrities.

Arc of transformation - The changes a character goes through in a narrative. Along the way, characters may learn, and improve, leading to a transformation by the end of the story. Also known as a character arc.

Archetype - A type of character that crops up time and time again in texts. In teen movies, we often have the nerd, jock, cheerleader and class clown archetypes. Archetypes can be used as a shortcut to help producers establish characters and generic conventions quickly.

ASA - The Advertising Standards Agency, in charge of regulating the advertising industry in the UK.

Aspect ratio - The ratio between the width and height of a screen

Aspirational - Where a media text encourages an audience to acquire more money and a better social standing.

Attract - How a media product creates appeal to persuade audiences to consume media products.

Audience - The group of people who consume a media product. Audiences can be small and specific, or big and more generalise

Audience categorisation - The different ways in which audiences are grouped by media producers. Examples of categorisation include by demographics, psychographics and/or by socio-economic class

Avatar - The image or graphic that represents a player's character in a videogame. Also known as a player character.

BBFC - The British Board of Film Certification is a non-government affiliated organisation that awards age certificates to almost all films commercially released in the United Kingdom. It is a legal obligation for a film to have a BBFC age certificate before screened in a public place. If a film is denied a BBFC certificate, it is effectively banned in the United Kingdom.

Bias / media bias - Where the producers of a text demonstrate a prejudice towards a certain group, or favouritism towards another. A one-sided perspective.

Binary opposition - Where two people, concepts, objects or ideologies are presented as the complete opposite of one another. Often creates conflict within the narrative, and one side of the binary is generally presented as being less desirable than the other.

Blog - Abbreviation of 'web log'. A collection of articles, often by one producer, and often taking the form of a diary or informal news source. You're currently reading one.

Bricolage - Where a media product is constructed with iconography and conventions from many other texts, creating entirely new meanings. Often used when discussing postmodern texts. An example of a text that uses bricolage is a 'mashup'.

Broadsheet - Large format newspaper, typically targeted at more affluent, middle class audiences

Canted angle - Where the camera is tilted on its axis, creating a skewed image. Often used to disorientate or confuse the audience.

Capitalism - a social system which puts value on competition, the exploitation of labour and an emphasis on profit.

Celebrity - "The attribution of glamorous or notorious status to somebody in the public sphere" (Rojec, cited in Abercrombie & Longhurst, 2007:54)

Censorship - The control over the content of media texts. Where elements of a media product are removed that are considered obscene, harmful to the state, or harmful to the audience. Different countries have radically different censorship laws.

Character arc - The 'journey' a particular character goes through in a narrative. See also story arc and arc of transformation.

Chronological - In the order of time.

Cinematography - everything to do with the camera (shots, angles, movement)

Class - A way of identifying audiences based on their 'place within society'. For example, middle class or working class.

Closed narrative - A closed narrative has a definite conclusion. The vast majority of films have closed narrative.

Close up - Where the camera is positioned very close to the subject. This shot can be used to connote intimacy or even aggression.

Code - any aspect within a product that creates meaning for the audience. For example, "the high key lighting codifies the intense relationship between the protagonist and her lover".

Connotation - the deeper meaning of a word, visual code or technical code.

Construction - The ways in which meaning is created for the audience through the process of making a media product. For example, the consistent representation of women in a subservient role may construct a representation of women as being inferior to men.

Consumption - how an audience uses or engages with a media product. This varies wildly depending on the product. Additionally, digital technologies have allowed audiences completely new ways of consuming media products.

Commodity - A product which is bought or sold.

Commodity fetishism - Where an object is prized for its monetary value rather than its quality. An example could be a luxury clothes brand like Gucci, whose products function in the same way as other items of clothing, but cost many times more. Wearing a Gucci dress may therefore give an individual cultural capital.

Commodification - Where an object, person or product is turned in to something that is bought and sold. Some may argue this removes any artistic value.

Conglomeration - Two or more businesses that join together, and are of completely different industries.

Continuity editing - Where a media product is edited to give the illusion of the flow of movement and time

Contrapuntal sound - The deliberately use of sound which does not fit with the current visuals. Often used to disorientate the audience, or for comedy.

Convention / conventional - A visual code or technical code that is typical of a certain genre or style. A conventional sports broadcast would include on screen graphics, slow motion replays and middle aged men discussing the sport in a studio. See also paradigm. If a product does not use the conventions expected, it is unconventional

Convergence - The coming together of previously separate industries, for example film, television, music etc. The widespread use of digital technology means we often access many different media on the same device.

Cultural capital - Monetary capital refers to how much money somebody has. Cultural capital refers to the things which are not money that give us social mobility. Examples include knowledge of classical music, fine dining, world cinema and ways of dressing.

Cultural imperialism - The domination of one culture over another culture. For example, the music charts in the UK are generally dominated by US music, despite the geographical distance between the two countries. This is a form of hegemony .

Deep focus - A shot where both the foreground and background is in focus.

Diegesis - The world of the narrative.

Diegetic sound - Sound which occurs within the world of the narrative, for example footsteps, dialogue, and music created by an on-screen source.

Digital technology - Any technology that is encoded in a digital format, for example media products which are accessed online or created using digital means such as Premiere Pro. Most media technologies now are digital

Disequilibrium/disruption of equilibrium - The stage in a narrative where the equilibrium or balance is broken by the main events of the narrative text. For example, in the Disney film Aladdin, the equilibrium is disrupted by the homeless, poverty stricken protagonist of the narrative finding a life changing magic lamp.

Distribution - The methods in which a media product is given to an audience. Examples include an album being sold on CD in a shop or digitally distributed online

Dominant ideology - The set of ideas or culture that is most common in society. For example, football is the UK's most popular sport, and the back page of most newspapers is totally devoted to it.

Dominant reading - Where the audience agrees with the ideology of the text. See also negotiated, oppositional and aberrant reading.

Equilibrium - The state of balance that occurs in a narrative, which is promptly disrupted

Gaze - The way in which an audience looks at subjects within a media product. Different audiences will be anchored by media producers to look at media products in different ways.

Effects model / hypodermic needle model - A theoretical framework, devised by German Marxists, which suggests that media products have an immediate and obvious effect on their audiences. There are many issues with this theory

Encoding / decoding - The idea that a producer will 'build in' their ideologies and bias into a media product. For example, a news broadcast may show a politician pulling a stupid face, encoding the ideology that they are stupid and not to be trusted. However, an audience may interpret this as the politician being funny and approachable. Audiences can therefore decode texts in many different ways.

Enigma code - A visual code or technical code which connotes mystery to the audience. For example, a gloved hand covering a man's face, followed by a shock cut to the film's title, leaves the audience unaware of the identity of the killer, with an expectation the mystery will be 'solved' by the end of the film.

Equilibrium - A state of balance in the narrative. Usually occurs at the start or even directly before a narrative begins, and is almost always disrupted by a disequilibrium.

Establishing shot - A shot, usually at the start of a scene, which demonstrates to the audience the setting where the scene is occurring. Very often a long shot or extreme long shot

Extreme close up / ECU - Where the camera is positioned very close to the subject. For example, an eye may fill the entire screen.

Extreme long shot - Where the camera is positioned a very long way from the subject. For example, a person may be a dot on the horizon in an ECU.

Feminism - An ideology that works towards **equality** between women and men.

Flashback - Where a narrative moves back in time to a previous event. Generally, it is essential to signal to the audience that this has occurred, through the use of a filter or warp, for example.

Foley - Specially recorded sounds which fill in for footsteps, clothes rustling, doors opening, and other sounds which the microphone tends to not record during principal photography

Gender - A particularly contested term, often used in Media to refer to how an individual identifies as, for example male, female, transgender etc.

Gender binary - The idea that there is a clear distinction between what makes a 'man' and what makes a 'woman'

Gender performativity - Idea attributed Judith Butler. The ways in which an individual 'acts out' their chosen gender. Some acts are seen as being typically male or female. For example, getting into fights, wearing trousers and sexual promiscuity are often seen as being typically 'masculine' acts, and may even be socially acceptable. However, there are many men who do not live up to this gender role, and conversely many women that do. Therefore, Butler argues that gender is a social construct rather than a biological one.

Hegemony - The influence of power over one group over another.

Icon – an object is deliberately used to give meaning e.g. putting an image of the Eiffel tower into an image immediately suggests Paris e.g. icons were used in the London Olympics 2012 trailer to emphasise that it was taking place in London.

Iconography - the visual images and symbols used in a media text or the study or interpretation of these. Often helps identify genre.

Ident - A very short film which demonstrates the ideology of an institution.

Ideology - A system of beliefs and values. Every media product has an ideology, even if it's very simple! Can be societal/the way a group thinks about messages.

Internal diegetic sound - The sound heard in a character's head, often demonstrating the 'inner thoughts' of the character.

Intertextuality - Where a media product or text makes reference to another media product or text.

Institution - An organisation which distributes media products and is recognised by audiences as...

Jump cut - an edit which cuts between the same subject in the same framing, creating a jarring 'jump' effect. Almost always a mistake, but can be used to create a disorientating atmosphere.

Juxtaposition: deliberate placement of scenes to create a new interpretation just by following on from one another – often used to invite a contrast, or to create an atmosphere through the extreme differences e.g. in Romeo and Juliet, their wedding takes place directly before Romeo's best friend is killed – this serves to emphasise the tragedy of his death.

Key light - A big, powerful light that typically provides the majority of light in a given shot. Usually balanced out with a fill light and back lights.

Lighting - The act of providing artificial light or manipulating natural lighting. Cameras generally need lots of light to create a compelling image.

Linear narrative - A narrative which progresses in a chronological, straightforward line.

Long shot - A shot where the camera is positioned a long way from the subject. Often used to connote isolation.

Long take - A shot which is uninterrupted by cuts for a long time. While there's no hard and fast rule, it's unusual for a shot to last for more than 20 seconds. Some films, for example Birdman, are a single extreme long take.

Majors - A producer, for example a film producer, that creates a significant amount of media products and is a market leader in their field, Examples of major film studios include 20th Century Fox, Warner Bros. and Disney.

Marxism - A way of seeing the world first in part devised by Karl Marx. It assumes the working class and the ruling class are in constant conflict, and that the ruling class uses many methods, for example the mass media and hegemony to control the working class.

Mass media - Media which reaches a particularly large audience. Marxist theorists are often worried over the effect that having such direct communication could have.

Media - The plural of 'medium'. A categories of products that disseminate some form of information, for example film, music, television and social media.

Metanarrative - A system of beliefs that give a set of rules for people to live their life by. Examples include religion, Marxism, Feminism and so on.

Middle class - A class group who are between the working class and the upper class. In the United Kingdom, middle class people are often (yet not always defined) as having a university education, working in a professional role such as a manager, teacher or doctor, and certain other lifestyle choices. Middle class people will therefore have a certain degree of cultural capital.

Mid shot - A shot between a long shot and a close up. In general, a mid shot will show most of the subject and also include the setting. Sometimes used interchangeably with two shot.

Mode of address - The way in which a media product 'speaks' to its audience.

Montage - Where a series of shots are edited in such a way as to create meaning.

Multi strand narrative - A narrative with many different stories or strands. Many sitcoms will have at least two simultaneous stories being told.

Narrative - The way in which a story is told.

Negotiation / negotiated reading - The process of 'give and take' between an audience and producer, where the audience decides which of the producer's ideological perspectives to accept or reject. A negotiated reading involves the audience partially agreeing with the dominant reading of the text.

Non diegetic sound - Sound which occurs outside of the world of the narrative. Examples include score music and voiceovers.

Nonlinear narrative - A narrative that does not occur in chronological order. Nonlinear narratives often make use of flashbacks and flash forwards.

Objectification - Where a person is represented as an object, with no thoughts, feelings or power.

Omniscient narrative- A narrative where the audience is aware of what every character knows. Omniscient narratives are pretty rare, as they lack enigma. They are popular in soap operas, which follow a large ensemble of characters

Open narrative - A narrative with no ending in sight. Examples typically include soap operas and long running TV series. Open narratives generally still have story arcs and narrative conclusions.

Oppositional reading - Where the audience goes against the dominant ideology of a text. An audience reading that contradicts the preferred reading of the producer.

Paradigm /paradigmatic - A visual code or technical code that shows the audience what genre something is. For example, pouring blood, screaming and a night time setting are all paradigmatic of the horror genre. The word paradigm can be used interchangeably with the word convention.

Patriarchy - A male dominated society.

Pleonastic - A sound which has been emphasised (usually by volume but can also be through bass etc.), either for the excitement or expectation of the audience.

Polysemy / polysemic - Where a media product holds many different meanings. Different audiences may therefore come up with completely different interpretations of what the meaning of the text is!

Positioning - where an audience are placed within a media product. This affects which characters we identify with, which characters we hate, and how much of the ideology we accept. Producers can position audiences using lighting, camera angles, shot types, soundtrack and so on.

Postmodernism - A complex style of media which often breaks established rules (for example breaking the fourth wall), adopts a deliberately trashy aesthetic, blurs space and time, and favours style over substance.

Preferred reading - Where the audience agrees with and accepts the ideology of the media product, as presented by the producer. See also dominant, aberrant and negotiated readings

Prime time - The period of time, usually in the late evening, where the most popular television shows are scheduled.

Producer - The maker of a media product. This term is always used, regardless of the official title of the producer

Product - The end result of a period of production, for example a television programme, a film, or a website.

Production - The process in which a media product is made. There are completely different production processes for different media

Promotion - The use of advertising to increase the audience's awareness of a product

Propaganda - The use of the mass media by the dominant class to sway the opinions of the subject class.

Negotiation - The process where an audience decides which ideologies they accept, and which they reject.

Regulation - The rules and legal guidelines an industry has to follow when making media products. For example, when releasing a film in the UK, a producer must ensure their film complies with the guidelines of the BBFC.

Repetition and difference - theory attributed to Steve Neale. Refers to how audiences seek media products which both repeat genre conventions, yet also offers something new in terms of genre. An example could be *Shaun of the Dead*, which contains the familiar, repeated features of the zombie subgenre and the comedy genre, yet gives audiences something fresh and different by combining them.

Representation - The ways in which media products 're-present' a certain group of people, an event, an issue and so on. Representations are constructed from visual codes and technical codes and reveal the ideology of the producer. Representation often use stereotypes, and can affect the way the represented group is treated in society.

Restricted narrative - A narrative where the audience is positioned with a single character or group of characters, and only knows what they know. The majority of narratives are restricted. The opposite is an omniscient narrative.

Scheduling - The specific time when a TV programme is shown. Many things can affect when a programme is shown, for example how popular it is and what explicit content it may contain

Score - Music which is composed specifically for a media product.

Sex - A widely contested term, in Media, we often use this term to refer to the biological categorisation of an individual. See also gender and gender performativity.

Shallow focus / shallow depth of field - Where one or more parts of the shot will be out of focus

Shot - An uninterrupted sequence of film.

Shot /reverse shot - Usually used to depict a conversation between two people, the editor will cut between one person talking to the other person who is off screen. Shot/reverse shot montages in particular need to follow the 180-degree rule.

Soap opera - A serial drama that typically continues for many years and features a large ensemble of characters. Soaps typically have linear, open and omniscient narratives.

Stereotype - A commonly held belief about a certain group of people. Often used in Media products to easily establish character types to the audience.

Story arc - A narrative within a narrative that has a definite start and conclusion. Examples include *Doctor Who*, which often has narratives that are introduced and resolved over several episodes, though most episodes are self-contained narratives.

Streaming - where data is continually and sequentially accessed to allow for instant viewing or listening of media products. Examples of streaming services include BBC iPlayer, Netflix and Spotify.

Subcultural capital - If cultural capital is the knowledge that allows us to get on in 'high culture', then subcultural capital is the knowledge, clothing and mannerisms that allow us to get on in a subculture. Examples of things which will give you subcultural capital in the rock/metal music genre subculture include wearing black band t-shirts, studded leather, and knowing a lot about obscure metal bands.

Subculture A smaller group within a larger cultural group that has different ideologies to the 'norm'. Examples could include punks, metal heads or squatters.

Subgenre - A 'genre within a genre'. Think of it like this: if the genre is the heading, the sub-genre is the sub heading. For example, within the crime genre, we have the sub genres detective, gangster, true crime, prison and so on.

Subject - The actor, prop or setting that forms the focal point of a shot.

Subjective sound - Sound which is either only heard by one character, or is heard more clearly by one character. See also internal diegetic sound.

Symbolic code - Where symbolism is encoded into a text. For example, "the red wallpaper here functions as a symbolic code, suggesting that violence is inherent to the scene."

Synergy - Where two different media products are combined and work particularly well as a result. For example, a music video, the combination of two previously separate industries, created an entirely new media form.

Target Audience - The precise audience which a producer wishes to market a media product towards.

Targeting - The process where a producer makes a Media product relevant and accessible to its target audience.

Technical code - The ways in which a product is made that creates meaning for the audience. Examples include camera angles, special effects and lighting.

Text - Anything which is studied within media studies, from a music video or newspaper to a TV programme or an advert. Anything which can be read.

Tracking shot - Where the camera follows the subject by being moved itself. This process is made easier and more stable by using a dolly or a shoulder mount.

Transnational media - The ever increasing ways in which media products are produced by producers from different countries and targeted towards audiences from several different countries. For more information, [click here](#).

Two shot - A shot wide enough to feature two characters. Often used interchangeably with mid shot

Unconventional - Something that goes against what is typical of a certain genre or representation.

Uses and gratifications model - The ways in which an audience can make use of or take pleasure from a Media product. This could be as the producer intended, or it could be a completely unexpected response, for example writing fan fiction.

USP - 'Unique Selling Point'. The aspect which makes a product different from all others.

Verisimilitude - The 'respective realism' of a text. Each media product has its own sense of realism. For example, magic wands and flying cars are acceptable for the diegesis of Harry Potter, but foul language is not. Therefore, Harry swearing would break the verisimilitude of the text.

Vertical integration - A practice where a producer owns the methods of production, distribution, as well as rights to the performers and produce

Visual code - Something the audience can see that creates meaning in a media product. Examples include gestures, mise-en-scene and the use of colour.

Voyeurism - The pleasure taken from watching someone else where they are unaware of being watched. It's a bit creepy, but this is a pleasure we take every time we watch a film or TV programme.

Watershed - A time at which it is considered acceptable for television channels to schedule more adult programming. On many UK channels, this is traditionally 9pm. Many satellite channels, for example Sky 1 have an effective watershed of 8pm.

Working class - A class group within society that falls between the middle class and the underclass. In the United Kingdom, the working class are often typified through working in manual labour, often without a university degree, and perhaps lacking in cultural capital.

Zoom - A process where the lens of a camera is manipulated to make the subject appear closer. Can also be done in digital post production

