OCR
Oxford Cambridge and RSA

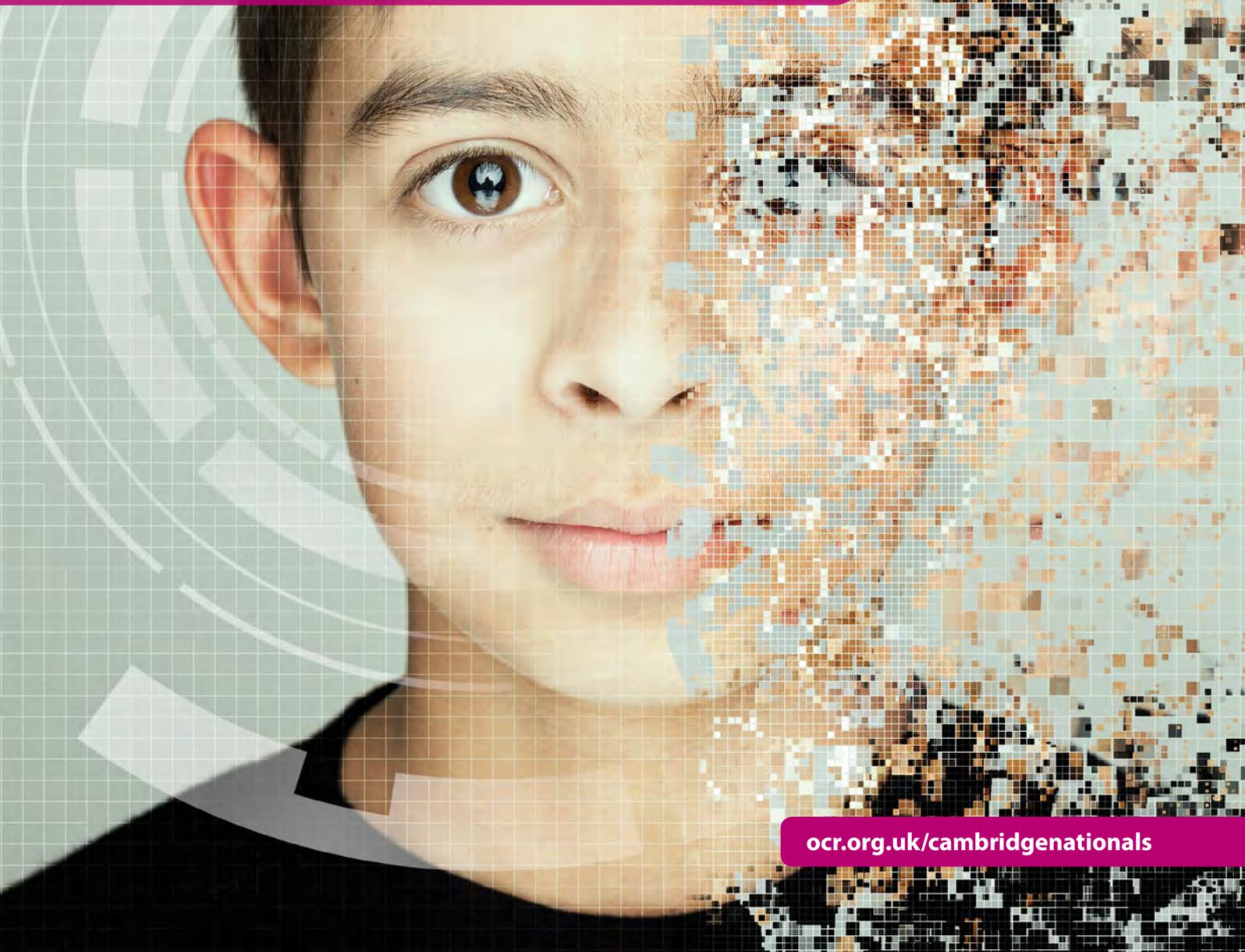Cambridge **NATIONALS LEVEL 1/2**

CREATIVE iMEDIA

Cambridge
NATIONALS

Specification

OCR Level 1/2 Cambridge National Award in Creative iMedia (60glh)
OCR Level 1/2 Cambridge National Certificate in Creative iMedia (120 glh)

September 2021 – Version 12

ocr.org.uk/cambridgenationals

Summary of key changes to this specification

Section	Change	Version and date issued
4.1 The centre-assessed units 4.6 Moderation 7.1 Availability of assessment 7.2.2 Making final unit entries Appendix A	Reference to visiting moderation removed.	Version 12 September 2021
4.6.3 Moderated via visiting moderation	Section deleted	
1.5 Overview of the qualifications	Due to the withdrawal of the Award (J807) and Certificate (J817), the final assessment opportunity for these have been clarified in the tables.	Version 11 April 2021
7.1 Availability of assessment		
5.4.2 OCR Interchange	Updated information	
8.2 Progression from/to these qualification	Diagram and text updated to reflect current progression routes.	
2.1 Guidance on unit content	Added text to clarify that changes to the OCR-set assignments are not permitted	Version 10 September 2020
3.1 Overview of the assessment in the Cambridge Nationals in Creative iMedia	Added text to clarify that learners cannot study both R088 and R089 as they are a barred combination.	
4.3 Requirements and Guidance for delivering and marking	Updated wording and guidance	
Appendix C: Guidance for the production of electronic internal assessment	Updated table of standard file formats acceptable as evidence	
Appendix E: Template use	Appendix title change and updated guidance on template use	
3.3 Grading and awarding grades	Additional text added to clarify the potential for grade thresholds to change.	Version 9 December 2019
4.4.3 Presentation of the final piece of work 4.6.2 Moderated via postal moderation	Added text to clarify that learners must submit their completed product(s) in an electronic format.	
Appendix C: Guidance for the production of electronic internal assessment	Updated text.	
All	Remove references to the Diploma (J827), following final assessment opportunity in June 2019 series	Version 8 September 2019
5.2 Other resources 5.3 Training 5.4 OCR support services	Updated text.	
7.5 Post-results services	Updated section title and additional information added	

Section	Change	Version and date issued
2.8 Unit R087: Creating interactive multimedia products	Typographical correction to teaching content in LO2	Version 7 April 2019
2.11 Unit R090: Digital photography	Missing piece of taught content added back to end of LO2	
3.3 Grading and awarding grades	Missing text between unit grade tables added	
6.2 Accessibility	Updated information	
Appendix B: Marking criteria for centre assessment	Minor typographical corrections made throughout	
Appendix B: Unit R092 Marking criteria grid for LO4	Updated Mark band range for LO4 due to error in previous version.	
Appendix E: OCR approved templates	Students may create or source their own templates if they wish to	
Section 4: The centre-assessed units	Improved guidance	Version 6 March 2019
Section 4: The centre-assessed units	Improved guidance	Version 5 February 2019
Appendix E – new appendix	OCR approved templates for use with the centre-assessed units	
2.4 Units R083 – R092	At the end of each unit, updated Connections between units for synoptic assessment	Version 4 October 2018
3.2 Synoptic assessment	Updated section	
Appendix B Marking criteria for centre assessment	Updated Guidance on synoptic assessment for each unit	
7.4 Unit and qualification resits	Update information about resits for the externally assessed	Version 3 September 2018
1.5 Overview of the qualifications	June 2019 series - final assessment opportunity for OCR Cambridge National Diploma in Creative iMedia	Version 2 July 2018
3.1 Overview of the assessment in the Cambridge Nationals in Creative iMedia		

OCR Cambridge Nationals in Creative iMedia

Qualification title	Guided Learning Hours (GLH)	Entry Code	Reference
OCR Level 1/2 Cambridge National Award in Creative iMedia	60	J807	600/7652/5
OCR Level 1/2 Cambridge National Certificate in Creative iMedia	120	J817	600/7043/2

Withdrawal of Level 1/2 Cambridge Nationals Award and Certificate in Creative iMedia.

Following the development of a new suite of Cambridge Nationals qualifications, which will be available to teach from September 2022, we are withdrawing the qualifications above. We will, of course, continue to support and assess these qualifications up to the conclusion of the final assessment series in June 2023.

The final assessment opportunity for all units is the June 2023 series with a resit opportunity for the examined units only in the January 2024 series.

As the qualification is designed for delivery over a two-year period, the last opportunity for Year 10 students to start a two-year programme is September 2021.

Contents

1   Introduction

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 in Creative iMedia.

1.2   Qualification summary

The Cambridge Nationals in Creative iMedia consist of two 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.

1.3   Qualification size (GLH and TQT)

The size of the qualification is described in terms of Guided Learning Hours (GLH) and Total Qualification Time (TQT).

GLH indicates the approximate time (in hours) the teacher will spend supervising or directing study time and assessment activities. We have worked with people who are experienced in delivering related qualifications to determine what content needs to be taught and how long it will take to deliver.

TQT is comprised of two elements: GLH, and an estimate of the number of hours a learner will reasonably spend on any unsupervised learning or assessment activities (including homework) so they can successfully achieve their qualification.

OCR Level 1/2 Cambridge National Award in Creative iMedia is 60 GLH and 78 TQT.

OCR Level 1/2 Cambridge National Certificate in Creative iMedia is 120 GLH and 142 TQT.

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

Units	Assessment method	GLH	J807 Award 60 GLH	J817 Certificate 120GLH
Mandatory				
R081: Pre-production skills	Written paper OCR set and marked 1 hour 15 mins – 60 marks (60 UMS) Learners answer all questions	30	M±	M±
R082: Creating digital graphics	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	M**	M**
Optional				
R083: Creating 2D and 3D digital characters	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R084: Storytelling with a comic strip	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R085: Creating a multipage website	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R086: Creating a digital animation	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R087: Creating interactive multimedia products	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R088: Creating a digital sound sequence*	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**

R089: Creating a digital video sequence*****	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R090: Digital photography	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R091: Designing a game concept	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
R092: Developing digital games	Centre-assessed tasks OCR-moderated Approx 10 hours – 60 marks (60 UMS)	30	n/a	O**
Key: M = mandatory unit O = optional unit				

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

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

**June 2023 series is the final moderation opportunity for OCR Cambridge National Award and Certificate in Creative iMedia Units R082 – R092.

±January 2024 is the final resit opportunity for Unit R081.

2 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 provided in the unit content.

Centres must use the OCR-set assignments. Centres must not change any aspect of the OCR-set assignments.

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.

<table>
<tr><td>Learning Outcome 1: Understand the purpose and content of pre-production</td></tr>
</table>

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.:
  - o bitmap/raster
  - o vector
- file formats, i.e.:
  - o .tiff
  - o .jpg
  - o .png
  - o .bmp
  - o .gif
  - o .pdf
- the properties of digital graphics and their suitability for use in creating images, i.e.:
  - o pixel dimensions
  - o dpi resolution
  - o quality
  - o 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).

Connections between units for 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:
  o tasks
  o activities
  o workflow
  o timescales
  o milestones
  o resources
  o 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).

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements); (Producing a work plan).

2.   LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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:
  - o on a single page
  - o 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).

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements); (Constructing a storyboard).

2.   LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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

- o milestones
- o 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).

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements); (Producing a work plan).

2.   LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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

- o timings
- o camera angles
- o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

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

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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.:
   o websites
   o information kiosks
   o mobile phone applications
   o e-learning products
• key elements to consider when designing interactive multimedia products, i.e.:
   o colour scheme
   o house style
   o layout
   o GUI (graphical user interface)
   o 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:
  - o tasks
  - o activities
  - o workflow
  - o timescales
  - o resources
  - o milestones
  - o 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:
  - o screen design (e.g. colour scheme, text, layout)
  - o navigation features (e.g. GUI, menus, buttons, links)
  - o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements); (Producing a work plan).

2.   LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, understanding and skills of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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

- o timescales
- o milestones
- o contingencies
- o workflow
- identify appropriate equipment and software to be used in the creation of a digital sound sequence, i.e. for:
  - o recording
  - o storage
  - o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units (R081) and (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements; (Producing a work plan).

2.   LO4 (Reviewing; (Identifying areas for improvement and development).

Learners can also draw on their knowledge, understanding and skills of planning, creating and reviewing digital media product for a specific client brief, developed through completion of unit R082.

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

- o activities
- o resources
- o timescales
- o workflow
- o resources
- o milestones
- o contingencies
- produce a storyboard to include:
  - o angles
  - o sequence
  - o timings for each shot
- produce a shooting script to include:
  - o angles
  - o sequence
  - o 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.:
  - o camera shots (e.g. long, medium, close-up)
  - o camera movement (e.g. pan/tilt, tracking, dolly)
  - o changing camera settings
  - o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1. LO2 (Interpreting client requirements); (Producing a work plan).

2. LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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.:
  - o compact
  - o advanced compact
  - o bridge
  - o 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.:
  - o pixel count
  - o zoom range
  - o exposure modes
  - o photographic image file format (e.g. raw, jpg)
  - o 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:

- o workflow
- o tasks
- o activities
- o milestones
- o timescales
- o location
- o time of day or night
- o photographic subjects
- o 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.:
  - o exposure settings, i.e.:
    - shutter speed
    - aperture
  - o exposure compensation
  - o depth of field
  - o ISO
  - o white balance
  - o flash mode (e.g. red eye reduction, fill flash)
  - o image stabilisation
  - o shooting speed (e.g. continuous, single)
  - o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1. LO2 (Interpreting client requirements); (Producing a work plan).

2. LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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.:
  - o hardware
  - o display devices
  - o game delivery method
  - o networking, storage
  - o player interface
  - o 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.:
  - o genre
  - o concept
  - o narrative
  - o characters

o 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:
    o game objectives
    o target audience and PEGI rating
    o game structure (e.g. three parts/acts/chapters, game play, main challenge)
    o genre (e.g. action, sports, role playing game, quest, strategy)
    o narrative structure (e.g. storyline, actions, events, script)
    o characters i.e.:
        - player
        - non-player
    o visual style (e.g. theme, first person or third person, selectable views, realism)
    o sounds
    o scoring systems
    o 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

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1.   LO2 (Interpreting client requirements).

2.   LO4 (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

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.:
    - o game objectives
    - o original concept and narrative
    - o audio and visual style for the genre
    - o assets required
    - o hardware including peripherals
    - o 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.

Connections between units for synoptic assessment

We strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment for this unit, as the knowledge, skills and understanding gained through completion of those units, underpin assessment of this unit.

If learners have already completed unit R081 they will have been taught knowledge, skills and understanding which can be applied and assessed in context further in this unit, as identified below:

1. LO2 (Interpreting client requirements).

2. LO4 (Reviewing); (Identifying areas for improvement and development).

Learners can also draw on their knowledge, skills and understanding of planning, creating and reviewing a digital media product for a specific client brief, developed through completion of unit R082.

3 Assessment

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

Entry code	Qualification title	GLH	Qualification Number
J807	OCR Level 1/2 Cambridge National Award in Creative iMedia	60	600/7652/5
Made up of: • Units R081 and R082.			
J817	OCR Level 1/2 Cambridge National Certificate in Creative iMedia	120	600/7043/2
Made up of: • Units R081 and R082. • Any other two units*. *Units R088 and R089 are a barred combination – i.e. a learner may take only one of these optional units.			

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 set 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 set 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 set assignments.
Unit R085: Creating a multipage website	
30 GLH Centre-assessed tasks	The centre-assessed tasks:

60 marks (60 UMS) Centre-assessed and OCR-moderated	• will be practical tasks in the context of an assignment, selected from the OCR bank of set 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 set 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 set 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 set 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 set 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 set 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 set 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 set assignments.

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

3.2   Synoptic assessment

Synoptic assessment is an important aspect of the OCR Level 1/2 Cambridge National Certificate in Creative iMedia. Assessment in this qualification is designed to require learners to draw on the skills, knowledge and understanding they have acquired through their studies and utilise them in

an appropriate and relevant way to complete the key tasks, leading to a more progressive and holistic understanding of the subject content. We have taken this approach to support learners in developing their ability to go on to apply what they learn from this qualification to new and different situations and contexts.

Learners will take two mandatory units and two optional units. We do not prescribe the order in which the units are assessed but because of the interdependence between the units learners will need to synthesize the knowledge, skills and understanding they develop in the mandatory units, in order to apply them to relevant contexts when they complete the assessment for the optional units. For that reason we strongly recommend that learners complete the learning for the mandatory units Pre-production skills (R081) and Creating Digital Graphics (R082), before undertaking assessment in other units.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units. Learners should sequentially build up their knowledge, skills and understanding between the mandatory units (R081 and R082) and their chosen optional units through their programme of learning. You will find that no matter what optional units are taken, they will always draw on fundamental knowledge, skills and understanding from the mandatory units. For example in Unit R081 learners will develop the following knowledge, skills and understanding which can be applied to all other optional units within the qualification:

- knowledge of the purpose and importance of using pre-production skills when planning the creation of digital media products

- knowledge and understanding of interpreting requirements in order to inform the production of their digital media products

- understanding of the importance of reviewing pre-production documents to ensure that proposals are suitable for the client or target audience, and that both planning and development are iterative processes so potential improvements should be identified and implemented.

And in Unit R082 learners will sequentially build on the knowledge, skills and understanding developed in R081 to further develop:

- their pre-production skills, in order to plan and create a basic digital media product to meet a client brief. Knowledge, skills and understanding developed though this activity can be applied to all other optional units in the qualification

- further their understanding of the importance of review, by reviewing their digital media product against a brief. This will help to further develop their understanding of product development as an iterative process. This knowledge, skills and understanding can be applied to all other optional units within the qualification.

This qualification also 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 judgementally. 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 judgementally at 59, and Pass (Level 1) is set judgementally 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. Grade boundaries are set per unit, per series. As such, grade boundaries may be set in different places for a unit in different series. 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

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.

4 The centre-assessed units (R082-R092)

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 OCR Repository or postal 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 Preparing for qualification delivery and assessment

Centre and teacher/assessor responsibilities

For this qualification we assume the teacher is the assessor.

Before you plan to seek approval from us to offer this qualification you must be confident your centre can fulfil all the responsibilities described below.

The quality of the delivery of teaching and the integrity of assessments and quality assurance is paramount. Systems have to be in place so that assessments are fair, valid, reliable, authentic and sufficient. One of the key factors behind valid, fair and reliable assessment is the expertise of those doing the assessment and internal quality assurance.

With this in mind here's a summary of the responsibilities that your centre and teachers must be able to fulfil. It is the responsibility of the Head of Centre to ensure our requirements are met:

- there are enough trained or qualified people to teach and assess the expected number of learners you have in your cohorts

- teaching staff have the relevant level of subject knowledge and skills to deliver this qualification

- teaching staff will fully cover the knowledge, understanding and skills requirements in teaching and learning activities

- necessary resources are available for teaching staff and learners during teaching and assessment activities, to give learners every opportunity to meet the requirements of the qualification and reach the highest grade possible

- there's a system of standardisation in place so that all assessment decisions for teacher-marked assignments are consistent, fair, valid and reliable (see 'internal standardisation' in section 4.5.3)

- there's enough time for effective teaching and learning, assessment and internal standardisation

- processes are in place to make sure that learners' work is individual and confirmed as being authentic (see 'Ways to authenticate work' in section 4.3.1)

- centres must use the OCR-set assignments

- materials we set and provide for teacher-marked assignments are not used for practice (see section 4.3)

- teachers refer to section 4.3, *Requirements and guidance for delivering and marking* when marking the OCR-set assignments

- marks submitted to us are correctly recorded in all centre and OCR records and forms

- assessment of set assignments must adhere to JCQ Instructions for Conducting Coursework.

- a declaration is made at the point you're submitting any work to us for assessment that confirms:

  o all assessment is conducted according to the specified regulations identified in the Administration area, https://www.ocr.org.uk/administration/
  o learners' work is authentic
  o marks have been transcribed accurately

- centre records and learners' work is kept according to the requirements below:

  o learners' work must be kept until after their qualifications have been awarded and any appeals processed. We will not consider any appeals if the centre does not keep the work
  o internal standardisation and assessment records must be kept securely for a minimum of three years after the date we've issued a certificate for a qualification

- learners understand what they need to do to get the highest marks possible

- learners understand what it means when we say work must be authentic and individual and they (and you) have to follow any requirements we set out to make sure their work is their own

- learners know they must not reference another individual's personal details in any evidence produced for summative assessment in accordance with the General Data Protection Regulations (GDPR). It is the learner's responsibility to make sure evidence that includes another individual's personal details is anonymised

- the Head of Centre must report all cases of suspected malpractice involving centre staff or learners (see Reporting suspected malpractice in 4.5.5).

4.3   Requirements and Guidance for delivering and marking

OCR-set assignments

The assignments are set by OCR, taken under controlled conditions, marked by the teacher and moderated by OCR. Assignments are available from the OCR website.

OCR will review the set 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 set assignments are available to be used. We will give approximately 12 months' notice if a set 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.

Assessment of OCR-set assignments must adhere to JCQ Instructions for Conducting Coursework.

The rest of this section deals with how we expect you to manage the delivery and marking of the set assignments, so that assessment is valid and reliable. Please note that failing to adhere to these requirements may be deemed to be malpractice.

Here is a summary of what we require you to do:

- you cannot change any aspect of the OCR-set assignments (scenarios or tasks)

- you can start the summative assessment at any point when you know you have covered the knowledge, understanding and skills with your learners and they are ready for assessment

- you will allow learners a reasonable period of time to complete the assignment and be fair and consistent to all learners. The time you allow should be in line with the estimated time we think it should take and is stated in the '*Information for Teachers*' in the OCR-set assignment. Within that time learners are able to work on the tasks any time until the date the centre collects the work for internal assessment

- you will use the *'Information for Teachers'* provided in the OCR-set assignment

- you must monitor their progress to make sure work is capable of being assessed against the marking criteria, on track for being completed in good time and is the **learner's own** work:

   o work must be carried out with a level of supervision sufficient to ensure that the work submitted can be confidently authenticated as the learner's own work

   o Centre-assessed work **must** be completed during normal curriculum time and supervised and marked by the teacher/assessor.

   o OCR have created three specific templates which you can give to learners when they are creating a storyboard, test table or asset table

   o your learners do not need to use the OCR templates we have provided, and may create their own storyboards, test tables or asset tables, from scratch

   o learners may also opt to use a template from a book, a website or course notes when, for example, creating a work plan or producing a review. If learners use a template from another source, they must make sure the source is referenced

   o if you provide any material to prepare learners for the set assignment, you must adhere to the rules set out within the 'Information for teachers on using referencing and on acceptable levels of guidance to students' https://www.ocr.org.uk/Images/575972-guidance-for-teachers-on-using-referencing-and-acceptable-levels-of-guidance.pdf

   o you must not practice the OCR-set assignment tasks with the learners

- you must not create practice assignments and practice data which are similar in nature to those set by OCR

- you must not give detailed advice and suggestions to individuals or the class as a whole as to how the work may be improved in order to meet the marking criteria

- learners must produce their work independently (see 4.3.1 and 4.4 on Ways to authenticate work and Feedback)

- you must ensure learners are aware of the requirement to keep their work secure, not share with other learners and keep their passwords secure

You have to ensure learners are clear about the tasks they are to undertake and the criteria which they are expected to meet. You can:

- explain the task

- provide a copy of the mark scheme to learners

- learners can take the initiative to improve any element of their work as they work through the assignment

- before submitting marks to OCR, learners can repeat any element of the assignment and rework their original evidence but any feedback given to learners, on the original (marked) evidence, must only be generic and must be recorded and available to the moderator (see section 4.4 on Feedback and section 4.4.1 on resubmitting work)

- you must not encourage or be persuaded to accept multiple resubmissions of work where small changes have been made in response to feedback

- neither centre staff nor learners can add, amend or remove any work after candidates have submitted work for final assessment. This will constitute malpractice

- the marking criteria must be used to mark the learners' work.

4.3.1   Ways to authenticate work

Teachers must be confident that the work they mark is the learner's own. Every learner must produce their own work independently. 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 to check authenticity of the work.

The teacher must:

- make sure learners and other teachers understand what constitutes plagiarism and not accept plagiarised work as evidence (you might find the JCQ document "*Plagiarism in Assessments*" helpful)

- use supervision and questioning as appropriate to confirm authenticity

- make sure learners and teachers complete declaration statements.

4.3.2   Plagiarism

When producing written final pieces of work for the practical assignment learners must use their own words to show they have genuinely applied their knowledge and understanding. When learners use their own words it reduces the possibility of learners' work being identified as plagiarised. Plagiarism is the submission of someone else's work as your own and/or failure to

acknowledge a source correctly. Plagiarism makes up a large percentage of cases of suspected malpractice reported to us by moderators. Teachers must make sure they do not accept plagiarised work as evidence.

If plagiarised work is identified by teachers at the point of marking or moderation, this should be taken into account when applying the mark scheme and the work should be included with any work that is sent to the moderator with a note on the Unit Recording Sheet to state that there is plagiarism in the work which has been taken into account.

Quite separately, the candidate(s) should be reported for plagiarism in line with the JCQ document *"Suspected malpractice in examinations and assessments".*

In line with the policy and procedures of JCQ on suspected malpractice, the penalties applied for plagiarism would usually result in the work not being allowed or the mark being significantly reduced.

Plagiarism often occurs innocently when learners do not know that they must reference or acknowledge their sources, or aren't sure how to do so. It's important to make sure your learners understand:

- the meaning of plagiarism and what penalties may be applied

- that they can refer to research, quotations or evidence produced by somebody else but they must list and reference their sources and clearly mark quotations

- quoting someone else's work, even when it's properly sourced and referenced, isn't an indication of understanding. The learner has to 'do' something with that information to show they understand it. For example, if a learner has to analyse data from an experiment, quoting data doesn't show that they understand what it means. The learner has to interpret the data and, by relating it to their assignment, say what they think it means. It has to be clear in the work how the learner is using the material they have referenced **to inform their** thoughts, ideas or conclusions.

We have a guide to referencing on our website. See [The OCR Guide to Referencing](#).

4.3.3   Supervision

Internally assessed work should be completed in the course of normal curriculum time, and supervised and marked by the teacher. You must use enough checks so you're confident the learner's work is authentic. For example, you can use questioning to confirm the depth and breadth of their understanding of the topic they've covered in a specific piece of work.

4.3.4   Learner and centre declarations

Both learners and teachers must declare that the work is the learner's own:

- **each learner** must sign a declaration before submitting their work to their teacher. A candidate 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 appeal issues have been resolved. **A mark of zero must be recorded if a learner cannot confirm the authenticity of their work**.

- **teachers** are required to declare the work submitted for internal assessment is the candidate's own work by completing a centre authentication form (CCS160) for each unit. Centre authentication forms should be retained within the centre until all post-results issues have been resolved.

4.3.5 Group working

We do not assess the skills associated with group work in this qualification and the OCR-set assignment will not require it. If it is necessary to use group work to make the delivery of the assignment more manageable then you must make sure that all practical tasks and evidence submitted for assessment that shows the learner has met the marking criteria is entirely the individual's own work.

4.4 Feedback

Feedback to learners

Teachers can discuss work-in-progress towards summative assessment with learners to make sure it's being done in a planned and timely manner. It also provides an opportunity to check the authenticity of the work. Teachers must intervene if there's a health and safety risk.

Generic guidance to the whole class is also allowed. This could include reminding learners to check they have provided evidence to cover every aspect of the task. Individual learners can be prompted to double check for gaps in evidence providing that specific gaps are not pointed out to them.

Teachers can give general feedback and support if one or more learners are struggling to get started on an aspect of the assignment or following a break between sessions working on the assignment. For example if a learner is seeking more guidance that suggests they are not able to apply knowledge, skills and understanding to complete their evidence teachers can remind them of what they have been taught.

Feedback must not provide specific advice and guidance that would be construed as coaching. This would compromise the learner's ability to independently perform the task(s) they are doing and constitutes malpractice. OCR moderators use a number of measures to assure themselves the work is the learner's own.

Once work has been marked feedback must be provided to learners on the work they submitted for assessment.

Feedback should:

- be supportive, encouraging and positive

- inform the learner of what has been noticed, not what the teacher thinks (for example if you have observed the learner completing a task you can describe what happened, what was produced and what was demonstrated)

- be recorded on the learner's original work submitted for marking. If this is not possible feedback can be recorded in a separate document. Whichever method is used, evidence of feedback must be available to the moderator.

Feedback can:

- identify that the learner hasn't met the command verb. For example, 'This is only a description, not an evaluation'

- identify what area of work could be improved but not detail how to improve it. Learners can be reminded about what they were taught but not how to apply it to improve the work.

Feedback **must not**:

- be so detailed that it provides a step-by-step guide on what to do to complete or improve work

- coach the learner on how to achieve or complete the task

- provide model answers or detail specifically what amendments should be made

- provide detail on where to find information/evidence.

In other words, feedback must enable the learner to take the initiative in making amendments. It must not tell or direct the learner in what to do to complete or improve their work so that they do not need to think how to apply their learning, and teachers must not do the work for them.

4.4.1 Resubmitting work for (summative) assessment before submitting a final mark

If you feel a learner has not performed at their best during the assessment, the learner can, at the centre's discretion, improve their work and resubmit it to the teacher for assessment. You must be sure it is in the learner's interests to re-attempt the assessment.

You must set a realistic date for the resubmission of work having considered the purpose of the assignment and what the learner intends to improve. You must record the reasons why a learner has been allowed to resubmit in the centre's assessment decision records. You must also follow our guidelines on giving feedback and record the feedback given to the learner on the original work. We monitor the assessment decisions you make.

You must not encourage multiple resubmissions of work. Resubmission prior to submitting a final mark to us is intended to allow the learner to reflect on feedback and improve, but not to be an iterative process where they make small modifications through on-going feedback to eventually achieve the desired level.

Neither you nor the learner can add, amend or remove any work after the final mark has been submitted to OCR for moderation.

4.4.2 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.

4.4.3　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 Unit Recording Sheet must be attached to work submitted for moderation. The Unit Recording Sheet can be downloaded from the [qualification page](#).

Work submitted for moderation should be on electronic media (e.g. CD, online or USB Drive), and be in a suitable file format and structure, as detailed in Appendix C at the end of this specification. Learners must submit their completed product(s) in an electronic format that is suitable for the client in the set assignment. Screenshots alone are not suitable evidence for the creation of the final product.

4.5　Marking and moderating centre-assessed units

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**.

4.5.1 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:

  o 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

  o 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

  o 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'.

4.5.2   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.

4.5.3   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.

4.5.4   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.

4.5.5   Reporting suspected malpractice

It is the responsibility of the Head of Centre[1] to report all cases of suspected malpractice involving centre staff or candidates.

A JCQ Report of Suspected Malpractice form (JCQ/M1 for candidate suspected malpractice or JCQ/M2a for staff suspected malpractice) is available to download from the JCQ website (www.jcq.org.uk/exams-office/malpractice) and should be completed as soon as possible and emailed to malpractice@ocr.org.uk.

When asked to do so by OCR, Heads of Centres are required to investigate instances of malpractice promptly and report the outcomes to OCR.

Further information regarding reporting and investigating suspected malpractice, and the possible sanctions and penalties which could be imposed, is contained in the JCQ publication: *General and Vocational Qualifications – Suspected Malpractice in Examinations and Assessments* which is available from the JCQ website. Centres may also like to refer to the OCR Website for more details.

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)**

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	
	Entries	Marks	Entries	Marks	Entries	Marks
Moderated via OCR Repository	21st Oct	10th Jan	21st Feb	15th May	4th Oct	5th Nov
Moderated via postal moderation	21st Oct	10th Jan	21st Feb	15th May	4th Oct	5th Nov

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.

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[1] This is the most senior officer in the organisation, directly responsible for the delivery of OCR qualifications, e.g. the Head Teacher or Principal of a school/college. The Head of Centre accepts full responsibility for the correct administration and conduct of OCR exams.

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

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 7.2.1 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, including the Unit Recording Sheets (URS).

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 submitted for moderation should be on electronic media (e.g. CD, USB Drive) and must be in a suitable file format and structure as detailed in Appendix C at the end of this specification.

5 Support

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 set assignments for the centre-assessed units R082 – R092.

5.2 Other resources

Our resources are designed to provide you with a range of teaching activities and suggestions that enable you to select the best activity, approach or context to support your teaching style and your particular students. Some resources also include sample candidate work and assessment, for exemplification of particular aspects of the specification. The resources are a body of knowledge that will grow throughout the lifetime of the specification. They include:

- Teaching activities

- Resources Links

- Delivery Guides

- Mapping Guides and Progress Trackers

- Examiners' Reports

Endorsed publications

We also work with a number of leading publishers who publish textbooks and resources for our specifications.

To see endorsed resources for individual subjects, visit the subject page on https://www.ocr.org.uk/

For more information on OCR's endorsement process visit
https://www.ocr.org.uk/qualifications/resource-finder/endorsed-resources/

5.3 Professional Development

We provide face-to-face courses and live online training events (webinars) where you can benefit from information, advice and guidance from subject experts and network with fellow professionals. We'll also produce presentations and films that provide detailed information and feedback about specifications, grading criteria and candidate performance in past sessions.

To find out more about professional development, please visit our website.

5.4 OCR support services

5.4.1 Active Results

Active Results is available to all centres offering 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 is a free, secure website which offers a variety of services for exams officers and teachers.

Interchange supports every stage of the teaching and exams cycle, allowing you to complete day-to-day administrative functions, e.g. make entries and claims, submit internal assessment marks, view results and assessor reports, and submit post-results service requests.

It also provides access to Active Results, our free results analysis service, the OCR Repository, a secure portal where candidate work can be uploaded and submitted, and much more.

To find out more see the Administration page.

6   Access

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 skills and, as such, prepares learners for further study 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.

6.2   Accessibility

There can be adjustments to standard assessment arrangements on the basis of the individual needs of learners. It's important that you identify as early as possible whether learners have disabilities or particular difficulties that will put them at a disadvantage in the assessment situation and choose a qualification or adjustment that allows them to demonstrate attainment.

If a candidate requires access arrangements in Cambridge Nationals assessments that require awarding body approval, then approval covering Cambridge Nationals must be gained in Access Arrangements Online. Approval from GCSE or GCE applications alone no longer extends to other qualification types. For guidance or support please contact the OCR Special Requirements Team.

The responsibility for providing adjustments to assessment is shared between your centre and us. Please read the JCQ booklet *Access Arrangements and Reasonable Adjustments* at www.jcq.org.uk.

If you have learners who need a post-examination adjustment to reflect temporary illness, indisposition or injury when they took the assessment, please read the JCQ documents *A guide to the special consideration process.*

If you think any aspect of these qualifications unfairly restricts access and progression, please email or call our Customer Support Centre.

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
BSL interpreters	Yes	All assessments
Oral language modifiers	Yes	All assessments
Modified question papers	Yes	Timetabled examinations
Extra time	Yes	All assessments

7 Administration

Full details of the administration arrangements can be found in the administration area of the OCR website https://www.ocr.org.uk/administration/

7.1 Availability of assessment

There are three assessment series each year in January, June and November. Learners can be entered for different units in different exam series. Assessment availability can be summarised as follows:

	Unit R081±	Unit R082-R092**
January	✓	✓
June	✓	✓
November	–	✓

Certification is available each January, June and November.

**June 2023 series is the final moderation opportunity for OCR Cambridge National Award and Certificate in Creative iMedia Units R082 – R092.

±January 2024 is the final resit opportunity for Unit R081.

7.2 Making entries

Centres must be registered with OCR in order to make any 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.

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

7.2.1 Making estimated entries

Estimated entries are not required for Cambridge Nationals in Creative iMedia.

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 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 title
R081	01	Written paper	Pre-production skills
R082 A	01	Moderated via OCR Repository	Creating digital graphics
R082 B	02	Moderated via postal moderation	
R083 A	01	Moderated via OCR Repository	Creating 2D and 3D digital characters
R083 B	02	Moderated via postal moderation	
R084 A	01	Moderated via OCR Repository	Storytelling with a comic strip
R084 B	02	Moderated via postal moderation	
R085 A	01	Moderated via OCR Repository	Creating a multipage website
R085 B	02	Moderated via postal moderation	
R086 A	01	Moderated via OCR Repository	Creating a digital animation
R086 B	02	Moderated via postal moderation	
R087 A	01	Moderated via OCR Repository	Creating interactive multimedia products
R087 B	02	Moderated via postal moderation	
R088 A	01	Moderated via OCR Repository	Creating a digital sound sequence
R088 B	02	Moderated via postal moderation	
R089 A	01	Moderated via OCR Repository	Creating a digital video sequence
R089 B	02	Moderated via postal moderation	
R090 A	01	Moderated via OCR Repository	Digital photography
R090 B	02	Moderated via postal moderation	
R091 A	01	Moderated via OCR Repository	Designing a game concept
R091 B	02	Moderated via postal moderation	
R092 A	01	Moderated via OCR Repository	Developing digital games
R092 B	02	Moderated via postal 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.

You do not need to register your candidates first; individual unit entries should be made for the series in which you intend to submit an internally assessed unit or sit the externally assessed examination.

Only make a certification entry using the overall qualification code (see below) in the final series.

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

Learners may be entered for certification of the Award and Certificate 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   Post-results services

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

Please refer to the JCQ Post-Results Services booklet and the OCR Administration page for further guidance.

For internally assessed units the review of 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.

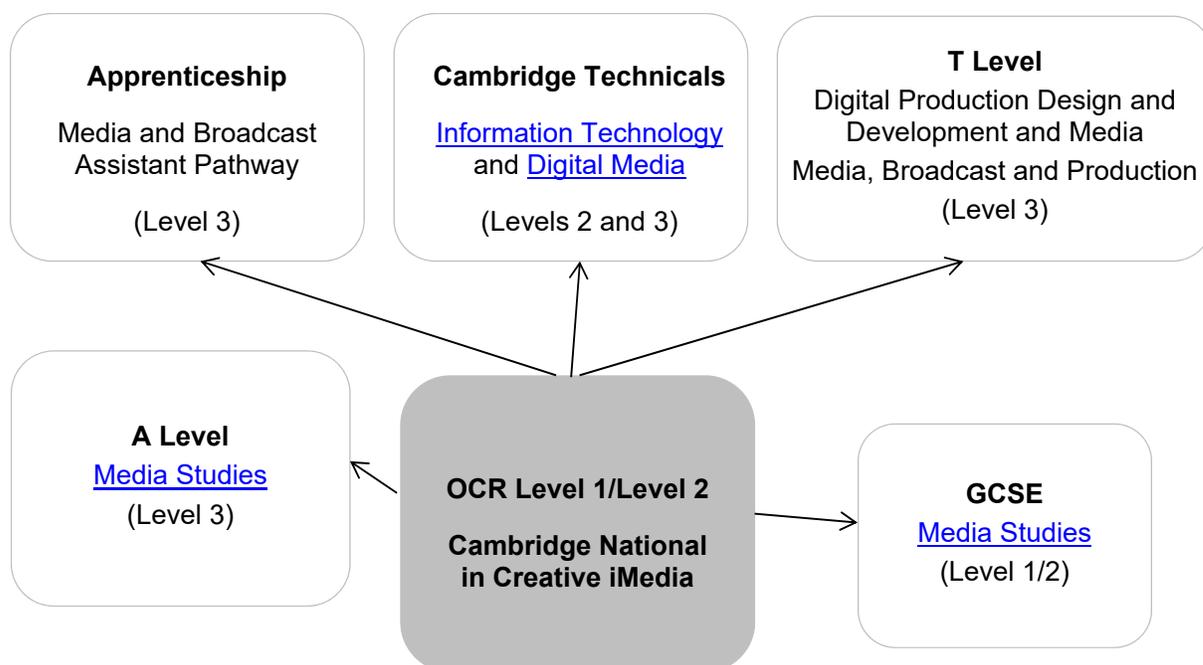# 8   Other information

8.1   Overlap with other qualifications

There is some overlap between the content of these qualifications and that of GCSE 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

Apprenticeship	Cambridge Technicals	T Level
Media and Broadcast Assistant Pathway	Information Technology and Digital Media	Digital Production Design and Development and Media Media, Broadcast and Production
(Level 3)	(Levels 2 and 3)	(Level 3)

A Level	OCR Level 1/Level 2	GCSE
Media Studies	Cambridge National in Creative iMedia	Media Studies
(Level 3)		(Level 1/2)

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).

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 eight 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	• 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.)
Moral issues	• 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
Ethical issues	• learning about the ethical implications of the electronic storage and transmission of personal information • how creative media can affect the quality of life experienced by persons with disabilities and the responsibility to meet individuals' access requirements
Social issues	• social issues that can affect users of ICT, including the use and abuse of personal and private data, cyber bullying etc.
Legislative issues	• the main aspects of legislation relating to creative media: copyright design and patents act and other legislation as it applies to the use of ICT in creative media, e.g. the computer misuse act and data protection
Economic issues	• 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
Cultural issues	• helping learners to appreciate that creative media contributes to the development of our culture and to our highly technological future • how learners need to show cultural awareness of their audience when communicating with creative media.

8.7 Sustainable development, health and safety consideration and European developments 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.

Appendix A: Guidance on witness statements

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 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

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

LO2: Be able to plan the creation of a digital graphic		
MB1: 1 – 2 marks	**MB2: 3 – 4 marks**	**MB3: 5 – 6 marks**
Produces an interpretation from the client brief which meets **few** of the client requirements.	Produces an interpretation from the client brief which meets **most** of the client requirements.	Produces an interpretation from the client brief which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** identification of target audience requirements.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.	**Clearly** draws upon **relevant** skills/knowledge/understanding from other units in the specification.
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Produces a work plan for the creation of the digital graphic, which has **some** capability in producing the intended final product.	Produces a work plan for the creation of the digital graphic, which is **mostly** capable of producing the intended final product.	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 **simple** visualisation diagram for the intended final product.	Produces a **sound** visualisation diagram for the intended final product.	Produces a **clear** and **detailed** 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 **many** assets needed to create a digital graphic, demonstrating a **sound** understanding of their potential use.	Identifies **most** assets needed to create a digital graphic, demonstrating a **thorough** understanding of their potential use.
Identifies **few** of the resources needed to create a digital graphic, demonstrating a **limited** understanding of their purpose	Identifies **many** of the resources needed to create a digital graphic, demonstrating a **sound** understanding of their purpose	Identifies **most** of the resources needed to create a digital graphic, demonstrating a **thorough** understanding of their purpose
Demonstrates a **limited** understanding of legislation in relation to the use of images in digital graphics.	Demonstrates a **sound** understanding of legislation in relation to the use of images in digital graphics.	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 **limited range** of assets for use in the digital graphic.	Sources and creates a **range** of assets for use in the digital graphic.	Sources and creates a **wide range** of assets for use in the digital graphic.
Prepares the assets for use in the digital graphic, **some** of which are **technically appropriate** or **compatible**.	Prepares the assets for use in the digital graphic, **most** of which are **technically appropriate** and **compatible**.	Prepares the assets for use in the digital graphic, **all** of which are **technically appropriate** and **compatible**.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Use of standard tools and techniques to create the digital graphic is **limited** and therefore creates a **simple** digital graphic which is appropriate to **some** aspects of the client brief.	Use of standard tools and techniques to create the digital graphic is **effective** and therefore creates a digital graphic which shows **some** detail which is appropriate to **most** aspects of the client brief.	Use of a range of advanced tools and techniques to create the digital graphic is **effective** and therefore creates a **complex** digital graphic which is appropriate for the client brief.
Occasionally saves and exports the digital graphic in formats which are **appropriate**.	**Mostly** saves and exports the digital graphic in formats which are **appropriate**.	**Consistently** saves and exports the digital graphic in formats which are **appropriate**.
Occasionally saves electronic files using appropriate file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.
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 **limited** understanding of what worked and what did not, making **few** references back to the brief.	Produces a review of the finished graphic which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.	Produces a review of the finished graphic 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 digital graphic, some of which are **appropriate** and sometimes **explained**.	Review identifies areas for improvement and further development of the final digital graphic, which are **mostly appropriate** and **explained well**.	Review identifies areas for improvement and further development of the final digital graphic, which are **wholly appropriate** and **justified**.

Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section *3.2 Synoptic Assessment*.

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 *4.3 Requirements and Guidance for delivering and marking; 4.5 Marking and moderating centre-assessed units,* 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the digital graphic e.g. client discussion, written brief, specification, purpose and timescales • A visualisation diagram or sketch of what the learner intends to create e.g. scanned drawings or sketches • Work plans in a spreadsheet or project file type
Digital graphics	• Digital graphics in a jpg, tif, png, pdf or possibly gif file type • 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
Review	• Written report, presentation or verbal recording

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 **basic** understanding of when and where 2D and 3D digital characters are used. Lists a **few** 2D and 3D digital characters and a **limited** range of basic software that can be used to create them.	Demonstrates a **sound** understanding of when and where 2D and 3D digital characters are used. Describes a **range** of 2D and 3D digital characters and details a **range** of software that can be used to create them.	Demonstrates a **thorough** understanding of when and where 2D and 3D digital characters are used. Describes a **range** of 2D and 3D digital characters and details a **range** 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 **basic** understanding of physical and facial characteristics of a **limited range** of 2D and 3D digital characters.	Demonstrates a **sound** understanding of physical and facial characteristics of a **range** of 2D and 3D digital characters.	Demonstrates a **thorough** understanding of physical and facial characteristics of a **wide range** of 2D and 3D digital characters.

LO2: Be able to plan original 2D and 3D digital characters		
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Produces an interpretation from the client brief for a 2D or 3D digital character which meets **few** of the client requirements.	Produces an interpretation from the client brief for a 2D or 3D digital character which meets **most** of the client requirements.	Produces an interpretation from the client brief for a 2D or 3D digital character which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** 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 **some** assets needed to create a 2D or 3D digital character, demonstrating a **sound** understanding of their potential use.	Identifies **many** assets needed to create a 2D or 3D digital character, demonstrating a **thorough** 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.	Identifies **some** of the resources needed to create a 2D or 3D digital character, demonstrating a **sound** understanding of their purpose.	Identifies **many** of the resources needed to create a 2D or 3D digital character, demonstrating a **thorough** 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.	Produces a work plan for the 2D or 3D digital character, which is **mostly** capable of producing the intended final character.	Produces a **clear** and **detailed** work plan for the 2D or 3D digital character, which is **fully** capable of producing the intended final character.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.	**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**
Produces a **simple** visualisation diagram for the 2D or 3D digital character.	Produces a **sound** visualisation diagram for the 2D or 3D digital character	Produces a **clear** and **detailed** visualisation diagram for the 2D or 3D digital character
Creates a test plan for the character which tests **some** of the functionality.	Creates a test plan for the character which tests **most** of the functionality, identifying expected outcomes.	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 **limited** understanding of legislation in relation to the use of assets in 2D and 3D digital characters.	Demonstrates a **sound** understanding of legislation in relation to the use of assets in 2D and 3D digital characters.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Sources and stores a **limited range** of assets for use, **occasionally** uses appropriate methods. Creates a character using shapes or freehand drawing tools.	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.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	**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**.	**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	**MB2: 3 – 4 marks**	**MB3: 5 – 6 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**.	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**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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.

What do learners need to produce (evidence)	Examples of format of evidence (this list is not exhaustive)
Written and presentation files	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Work plan or report, Gantt chart • A visualisation diagram or sketch of what the learner intends to create e.g. scanned drawings or sketches • Work plans in a spreadsheet or project file type • Test plan
Sketches or drawings of the character they intend to create	• Scanned and stored in a digital format as necessary
Visualisation	• Actual visualisation document, photographs of visualisation with annotations
Character creation	• Report/presentation containing screen shots, screen cast of character production • Final product
Review	• Written report, presentation or verbal recording

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

<table>
<tr><th colspan="3">LO1: Understand comic strips and their creation</th></tr>
<tr><th>MB1: 1 – 3 marks</th><th>MB2: 4 – 6 marks</th><th>MB3: 7 – 9 marks</th></tr>
<tr>
<td>Demonstrates a **limited** understanding of the origins and history of multipage comic strips, which shows a **limited** awareness of their target audiences.

Demonstrates a **basic** understanding of comic strip characters and **limited** knowledge of their respective physical and non-physical characteristics.</td>
<td>Demonstrates a **sound** understanding of the origins and history of multipage comic strips, and shows **some** awareness of their target audiences.

Demonstrates a **sound** understanding of comic strip characters and **some** knowledge of their respective physical and non-physical characteristics.</td>
<td>Demonstrates a **thorough** understanding of the origins and history of multipage comic strips, and shows a **clear** awareness of their target audiences.

Demonstrates a **thorough** understanding of comic strip characters and **detailed** knowledge of their respective physical and non-physical characteristics.</td>
</tr>
<tr><th>MB1: 1 – 2 marks</th><th>MB2: 3 – 4 marks</th><th>MB3: 5 – 6 marks</th></tr>
<tr>
<td>Identifies software that can be used to create a comic strip and **some** of the tools that can be used in its creation.

Demonstrates a **basic** understanding of panel placement and story flow.</td>
<td>Identifies software that can be used to create a comic strip and a **range** of tools that can be used in its creation.

Demonstrates a **sound** understanding of panel placement and story flow.</td>
<td>Describes software that can be used to create a comic strip, **accurately** describing a **range** of tools that can be used and explains how these relate to the layout and features of the pages.

Demonstrates a **thorough** understanding of panel placement and story flow.</td>
</tr>
</table>

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

LO3: Be able to produce a multipage comic strip		
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Sources and stores a **limited** range of assets for use, **occasionally** using methods which are appropriate.	Sources and stores a **range** of assets for use, **mostly** using methods which are appropriate.	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 panels, not all of which are complete.	Prepares the page layout for the comic strip with panels, which are **mostly** complete.	Prepares the page layout for the comic strip with **complete** and **detailed** panels.
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Inserts some **basic** assets into the comic strip panels, **sometimes** establishing **appropriate** focal points.	Places assets into the prepared panels to produce an illustrated story over several pages, establishing **some key** focal points.	Places assets into the prepared panels to produce an illustrated story over several pages, **consistently** establishing **key** focal points for the story.
Creates a story and narrative within the strip of **limited** coherence, which is **occasionally** in line with the plan.	Integrates the script with the visual storyline to produce a **mostly** coherent comic strip, which **mostly** follows the plan.	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 **occasionally** using **appropriate** formats.	Saves and exports the comic strip **mostly** using **appropriate** formats.	Saves and exports the comic strip **consistently** using **appropriate** formats.
Occasionally saves electronic files using appropriate file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**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	**MB2: 3 – 4 marks**	**MB3: 5 – 6 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.	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.	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, **some** of which are **appropriate** and sometimes **explained**.	Review identifies areas for improvement and further development of the finished comic strip, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Script, storyline storyboard, asset table
Designing panels	• Evidence in form of report or presentation
Finished comic strip prior to review	• Actual comic strip • Final electronic files/evidence of the website • Print screen evidence • Annotated screen shots
Review	• Written report, presentation or verbal recording

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**
Produces a summary of the purpose and component features of websites in the public domain which demonstrates a **limited** understanding.	Produces a summary of the purpose and component features of websites in the public domain which demonstrates a **sound** understanding.	Produces a summary of the purpose and component features of websites in the public domain which demonstrates a **thorough** understanding.
Provides a **limited** description of the devices used to access web pages.	Provides a **sound** description of the devices used to access web pages.	Provides a **detailed** description of the devices used to access web pages.
Demonstrates a **limited** understanding of internet connection methods.	Demonstrates a **sound** understanding of internet connection methods.	Demonstrates a **thorough** understanding of internet connection methods.

LO2: Be able to plan a multipage website to client brief		
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Produces an interpretation from the client brief for a multipage website which meets **few** of the client requirements.	Produces an interpretation from the client brief for a multipage website which meets **most** of the client requirements.	Produces an interpretation from the client brief for a multipage website which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** identification of target audience requirements.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.	Clearly draws upon **relevant** 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.	Produces a work plan for the creation of the multipage website, which is **mostly** capable of producing the intended final website.	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 **some basic** planning techniques to show what the website will look like but with **limited** consideration to the client requirements.	Applies **sound** planning techniques, including **some** reference to a house style that takes into consideration **some** of the client requirements.	Applies **complex** planning techniques in a well-organised way, including **detailed** reference to a house style showing **clear** consideration of the client requirements.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Identifies a **few** assets needed to create a multipage website, demonstrating a **limited** understanding of their potential use.	Identifies **some** assets needed to create a multipage website, demonstrating a **sound** understanding of their potential use.	Identifies **many** assets needed to create a multipage website, demonstrating a **thorough** understanding of their potential use.
Identifies a **few** of the resources needed to create a multipage website, demonstrating a **limited** understanding of their purpose.	Identifies **some** of the resources needed to create a multipage website, demonstrating a **sound** understanding of their purpose.	Identifies **many** of the resources needed to create a multipage website, demonstrating a **thorough** understanding of their purpose.
Creates a test plan for the website which tests **some** of the functionality.	Creates a test plan for the website which tests **most** of the functionality, identifying expected outcomes.	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 **limited** understanding of legislation in relation to the use of assets in websites.	Demonstrates a **sound** understanding of legislation in relation to the use of assets in websites.	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**.	Creates **clear** folder structures which are **mostly used appropriately**.	Creates logical and well-structured folder structures which are **consistently used appropriately**.
Sources and imports a **limited range** of assets for use, **occasionally** using **appropriate** methods.	Sources and imports a **range** of assets for use, **mostly** using **appropriate** methods.	Sources and imports a **wide** range of assets for use, **consistently** using **appropriate** methods.
Creates a **basic** masterpage as a template, in which the house style is only **occasionally clear** or **consistent**.	Creates a **sound** masterpage as a template, which uses a **clear** house style.	Creates an **effective** and **appropriate** masterpage which uses a **clear** and **appropriate** house style.
Applies standard techniques with **some** effects created in the software to create the multipage website, using a **limited range** of assets.	Applies **some** advanced techniques and effects of the software to create the multipage website, using a **range** of assets.	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 to produce a **basic** navigation system when creating the multipage website.	Combines components to produce a **clear** working navigation system when creating the multipage website.	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 **occasionally** using **appropriate** formats. The website will seldom load quickly and correctly.	Saves and publishes the website and related files **mostly** using **appropriate** formats. The website will frequently load quickly and correctly.	Saves and publishes the website and related files **consistently** using **appropriate** formats. The website will frequently load quickly and correctly.
Occasionally saves electronic files using **appropriate** file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**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 **limited** understanding of what worked and what did not, making **few** references back to the brief.	Produces a review of the finished website which demonstrates a **reasonable** understanding of what worked and what did not, **mostly** referencing back to the brief.	Produces a review of the finished website 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 website, **some** of which are **appropriate** and sometimes **explained**.	Review identifies areas for improvement and further development of the final website, which are **mostly** **appropriate** and **explained well**.	Review identifies areas for improvement and further development of the final website, which are **wholly** **appropriate** and **justified**.

Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the multipage website to include a work plan and test plan
Finished website	• A functioning website • Final electronic files/evidence of the website • Print screen evidence • Annotated screen shots
Review	• Written report, presentation or verbal recording

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

LO3: Be able to create a digital animation		
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Sources and stores a **limited range** of assets for use, **occasionally** using methods which are **appropriate**.	Sources and stores a **range** of assets for use, **mostly** using methods which are **appropriate**.	Sources and stores a **wide range** of assets for use, **consistently** using methods which are **appropriate**.
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Produces a test plan for the animation which tests **some** of the functionality.	Creates a test plan for the animation which tests **most** of the functionality, identifying expected outcomes.	Creates a **clear** and **detailed** test plan for the animation which **fully** tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.
Uses tools and techniques within the animation software **some** of which address the client brief, to create the digital animation.	Uses tools and techniques within the animation software **most** of which address the client brief, to create the digital animation.	Uses tools and techniques within the animation software to **fully** address the client brief, to create the digital animation.
Uses a **few** functions within the animation software to enhance and animate movement.	Uses **some** functions within the animation software to enhance and animate movement.	Uses **many** functions within the animation software to enhance and animate movement.
Carries out **limited** testing of the digital animation during production.	Carries out **sound** testing of the digital animation **intermittently** during production.	Carries out **thorough** testing of the digital animation at **regular** intervals during production.
Occasionally saves and exports the digital animation in an **appropriate** format.	**Mostly** saves and exports the digital animation in an **appropriate** format.	**Consistently** saves and exports the digital animation in an **appropriate** format.
Occasionally saves electronic files using **appropriate** file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.
LO4: Be able to review a digital animation		
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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.	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, **some** of which are **appropriate** and sometimes **explained**.	Review identifies areas for improvement and further development of the digital animation, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents to include a storyboard, work plan and test plan • The storyboard could be created in a variety of different software applications
Finished animation	• Final animation
Review	• Written report, presentation or verbal recording

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**
Identifies a **limited range** of products and where they are used. Produces a **limited** identification of design principles.	Identifies a **range** of products, includes **some** details of purpose and where they are used and with **some** identification of design principles.	Identifies a **wide range** of products, includes **most** details of purpose and where they are used and with **detailed** identification of design principles.
Identifies a **limited** range of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a **basic** understanding of their use and purpose.	Identifies a **range** of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a **sound** understanding of their use and purpose.	Identifies a **wide** range of hardware, software and peripherals required to create and view interactive multimedia products, demonstrating a **thorough** understanding of their use and purpose
Demonstrates a **basic** understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.	Demonstrates a **sound** understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.	Demonstrates a **thorough** understanding of the limitations caused by connections, bandwidth and data transfer speeds when accessing interactive multimedia products.
Identification of file formats and their suitability for different platforms with **limited accuracy**.	Identification of file formats and their suitability for different platforms is **mostly accurate**.	Identification of file formats and their suitability for different platforms is **accurate**.

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 an interpretation from the client brief for an interactive multimedia product which meets **most** of the client requirements.	Produces an interpretation from the client brief for an interactive multimedia product which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** 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.	Produces a work plan for the creation of the interactive multimedia product which is **mostly** capable of producing the intended final product.	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.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/understanding from other units in the specification.	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**.	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**.	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 **simple** visualisation diagrams for the intended final product.	Produces **sound** visualisation diagrams for the intended final product.	Produces **clear** and **detailed** visualisation diagrams for the intended final product.
Creates a test plan for the interactive multimedia product which tests **some** of the functionality.	Creates a test plan for the interactive multimedia product which tests **most** of the functionality, identifying expected outcomes.	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 **limited** understanding of legislation in relation to the use of assets in interactive multimedia products.	Demonstrates a **sound** understanding of legislation in relation to the use of assets in interactive multimedia products.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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.	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.
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 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.	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**.	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	**MB2: 6 – 9 marks**	**MB3: 10 – 12 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**.	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, **some** of which are **mostly appropriate** and **explained well**.	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, **some** of which are **wholly appropriate** and **justified**.

Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or presentation
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the interactive multimedia product to include a work plan, asset table, visualisation diagram and test plan
Finished product	• An interactive product e.g., web site, animation, mobile phone app, presentation
Review	• Written report, presentation or verbal recording

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 **few** sectors in which digital sound is used which demonstrates a **limited** understanding.	Produces a **reasoned** summary of the uses and properties of digital sound, identifying a **range** of sectors in which digital sound is used which demonstrates a **sound** understanding.	Produces a **detailed** and **thorough** summary of the uses and properties of digital sound, identifying a **wide range** of sectors in which digital sound is used which demonstrates a **thorough** understanding.
Describes with **limited accuracy** different audio file formats and the properties of digital sound.	Describes with **reasonable accuracy** different audio file formats and the properties of digital sound.	Describes **accurately** different audio file formats and the properties of digital sound.
Demonstrates a **basic** understanding of environmental considerations and limitations relating to audio recording.	Demonstrates a **sound** understanding of environmental considerations and limitations relating to audio recording.	Demonstrates a **thorough** understanding of environmental considerations and limitations relating to audio recording.

LO2: Be able to plan a digital sound sequence		
MB1: 1 – 6 marks	**MB2: 7 – 12 marks**	**MB3: 13 – 18 marks**
Produces an interpretation from the client brief for a digital sound sequence which meets **few** of the client requirements.	Produces an interpretation from the client brief for a digital sound sequence which meets **most** of the client requirements.	Produces an interpretation from the client brief for a digital sound sequence which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** 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 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 **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 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.	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.	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 **limited** understanding of legislation in relation to the use of sounds in digital sound sequences.	Demonstrates a **sound** understanding of legislation in relation to the use of sounds in digital sound sequences.	Demonstrates a **thorough** 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.	Draws upon **some relevant** skills/knowledge/ understanding from other units in the specification.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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**.	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**.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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**.	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	**MB2: 6 – 9 marks**	**MB3: 10 – 12 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.	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.	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, **some** of which are **appropriate** and **sometimes** are explained.	Review identifies areas for improvement and further development of the digital sound sequence, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic files/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the digital sound sequence to include a work plan and asset table
A digital sound sequence	• Electronic file/evidence: sound sequence (e.g. music recording/mix) • Final electronic files/evidence of the sound sequence • Print screen evidence • Annotated screen shots
Review	• Written report, presentation or verbal recording

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 **some** of the sectors in which digital video is used which demonstrates a **limited** understanding.	Produces a summary on the uses and properties of digital video, identifying **a range** of sectors in which digital video is used which demonstrates a **sound** understanding.	Produces a summary on the uses and properties of digital video, identifying **a wide range** of sectors in which digital video is used which demonstrates a **thorough** understanding.
Describes with **limited accuracy** different video file formats and the properties of digital video.	Describes with **reasonable accuracy** different video file formats and the properties of digital video.	Describes **accurately** 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 **few** of the client requirements.	Produces an interpretation from the client brief for a digital video sequence which meets **most** of the client requirements.	Produces an interpretation from the client brief for a digital video sequence which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** identification of target audience requirements.
Produces a work plan, shooting script and storyboard which have **some** capability in creating the intended digital video sequence.	Produces a work plan, shooting script and storyboard which is **mostly** capable of creating the intended digital video sequence.	Produces a **clear** and **detailed** work plan, shooting script and storyboard which is **fully** 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 **brief** 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 **sound** reasons for selection in relation to the identified success criteria.	Produces a **comprehensive** list of equipment and software to be used in the creation of the digital video sequence, **thoroughly** justifying selection in relation to the identified success criteria.
Demonstrates a **limited** understanding of legislation in relation to the use of video footage (sourced and recorded).	Demonstrates a **sound** understanding of legislation in relation to the use of video footage (sourced and recorded).	Demonstrates a **thorough** understanding of legislation in relation to the use of video footage (sourced and recorded).
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/ understanding from other units in the specification.	**Clearly** draws upon **relevant** skills/knowledge/ understanding from other units in the specification.

LO3: Be able to create a digital video sequence		
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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.	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 appropriate in **some cases** for the digital video sequence.	Sources additional video footage to create assets which are **mostly** appropriate for the digital video sequence.	Sources additional video footage to create assets which are **wholly** appropriate 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.	Imports a **range** of assets into video editing software, demonstrating a **sound** understanding of the limitations imposed by the software.	Imports a **wide range** of assets into video editing software, demonstrating a **thorough** understanding of the limitations imposed by the software.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Uses a **limited range** of video editing, production and enhancement tools and techniques, in ways that are **occasionally** appropriate.	Uses a **range** of video editing, production and enhancement tools and techniques, in ways that are **mostly** appropriate.	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 **occasionally** using a format which is **appropriate**. Demonstrates **limited** awareness of the limitations imposed by different file formats and sizes.	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.	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.
Occasionally saves electronic files using appropriate file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**Consistently** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.
Produces a digital video sequence with **few simple** parts which **partially** reflects the planning and meets **some** of the client requirements.	Produces a digital video sequence with **some complexity** which reflects the planning and meets **most** of the client requirements.	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	**MB2: 6 – 9 marks**	**MB3: 10 – 12 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.	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.	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, **some** of which are **appropriate** and sometimes are **explained**.	Review identifies areas for improvement and further development of the digital video sequence, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/types or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the digital video sequence to include a work plan, shooting script and storyboard
Digital video	• Electronic file/evidence: video sequence (e.g. video recording) • Final electronic files/evidence of the video sequence • Print screen evidence • Annotated screen shots
Review	• Written report, presentation or verbal recording

Unit R090: Digital photography

Marking criteria guidance

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

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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 **basic** description of **some** features and settings of digital photographic equipment. Describes **some** capabilities and limitations of different types of digital camera and other methods of taking digital photographs.	Gives a **sound** description of **most** features and settings of digital photographic equipment. Describes **many** capabilities and limitations of different types of digital camera and other methods of taking digital photographs.	Gives a **thorough** description of **most** features and settings of digital photographic equipment. Describes **most** 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 **limited** accuracy, for a **limited range** of scenarios. Describes a **few** rules of photography and composition with **limited accuracy**.	Describes the suitability of digital cameras, with **some** accuracy, for a **range** of scenarios. Describes **some** rules of photography and composition with **some accuracy**.	Describes **accurately** the suitability of digital cameras for a **wide range** of scenarios. Describes **many** rules of photography and composition **accurately**.

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 an interpretation from the client brief for a photo shoot which meets **most** of the client requirements.	Produces an interpretation from the client brief for a photo shoot which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** identification of target audience requirements.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/ understanding from other units in the specification.	**Clearly** draws upon **relevant** 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.	Produces a work plan for the photo-shoot, which is **mostly** capable of producing the intended final photo shoot.	Produces a **clear** and **detailed** work plan for the photo-shoot, which is **fully** capable of producing the intended 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.	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.	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 **limited** understanding of legislation in relation to the taking of photographs and the production of a digital photographic portfolio.	Demonstrates a **sound** understanding of legislation in relation to the taking of photographs and the production of a digital photographic portfolio.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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**.	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**.	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 **limited range** of the rules of photography and composition.	Takes digital photographs using a **range** of the rules of photography and composition.	Takes digital photographs using a **wide range** of the rules of photography and composition.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Stores digital images, **occasionally** using a medium which is appropriate.	Stores digital images, **mostly** using a medium which is appropriate.	Stores digital images, **consistently** using an appropriate medium.
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.	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.	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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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.	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 **limited** justification for the photographs selected.	Provides a **reasonable** justification for the photographs selected.	Provides a **thorough** 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.	Review identifies areas for improvement and further development of the photographic portfolio, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic files/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the digital sound sequence to include a work plan
Portfolio of digital photographic images	• Electronic file/evidence
Review	• Written report, presentation or verbal recording

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 **limited range** of platforms from different generations which demonstrates a **limited** understanding.	Produces a summary of digital gaming hardware platforms, reviewing a **range** of platforms from different generations which demonstrates a **sound** understanding.	Produces a summary of digital gaming hardware platforms, reviewing a **wide range** of platforms from different generations which demonstrates a **thorough** understanding.
Demonstrates a **basic** understanding of gaming platform capabilities and limitations.	Demonstrates a **sound** understanding of gaming platform capabilities and limitations.	Demonstrates a **thorough** understanding of gaming platform capabilities and limitations.
MB1: 1 – 4 marks	**MB2: 5 – 7 marks**	**MB3: 8 – 9 marks**
Produces a **brief** summary of the evolution of digital game characteristics from a **limited range** of genres.	Produces a **clear** summary of the evolution of digital game characteristics from a **range** of genres.	A **detailed** analysis of digital gamed evolution and their characteristics from a **wide range** of genres.
Gives explanations, with **limited accuracy**, of game objectives from a **limited range** of digital games.	Gives **mostly accurate** explanations of game objectives from a **range** of digital games.	Gives **fully accurate** explanations of game objectives from a **wide range** of digital games.

LO2: Be able to plan a digital game concept		
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Produces an interpretation from the client/focus group requirements for a digital game concept which meets **few** of the requirements.	Produces an interpretation from the client/focus group requirements for a digital game concept which meets **most** of the requirements.	Produces an interpretation from the client/focus group requirements for a digital game concept which **fully** meets the requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** 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.	Generates **some** original ideas for a new game, with **some** reference to key game play outlines and **some** consideration of the success criteria.	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.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/ understanding from other units in the specification.	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	**MB2: 6 – 9 marks**	**MB3: 10 – 12 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.	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.	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 **brief** explanation of **some** of the game components.	Creates a game proposal with a **sound** explanation of **many** of the game components.	Creates a game proposal with a **detailed** explanation of **most** of the game components.
Visualisations of the game are **sometimes appropriate** and concepts are presented with **limited detail**.	Visualisations of the game are **mostly appropriate** and concepts are **clearly** presented.	Visualisations of the game are **consistently appropriate** and concepts are **clearly** and **comprehensively** presented.
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**.	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**.	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**.
Occasionally saves electronic files using **appropriate** file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**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 **limited** explanation of game components, narrative and game play.	Produces a game proposal review with a **considered** explanation of game components, narrative and game play.	Produces a game proposal review with a **detailed** and **thorough** explanation of game components, narrative and game play.
Shows **limited** consideration to the way in which elements integrate to form a playable game.	Shows **some** consideration to the way in which elements integrate to form a playable game.	Shows **full** 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, **some** of which are **appropriate** and sometimes are **explained**.	Review identifies areas for improvement and further development of the games design concept, which are **mostly appropriate** and **explained well**.	Review identifies areas for improvement and further development of the games design concept, which are **wholly appropriate** and **justified**.

Guidance on synoptic assessment

Synoptic assessment is based upon demonstrating a broad and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment*.

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Ideas	• Planning documents e.g. mood boards, outlines, drawings
Game proposal	• Electronic files/evidence to include the game plan idea, game proposal and visualisations of key concepts e.g. concept art, narrative identifying visual style
Review	• Written report, presentation or verbal recording

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
Produces a summary of the capabilities and limitations of a **limited range** of 2D and 3D software used for digital game creation which demonstrates **limited** understanding.	Produces a summary of the capabilities and limitations of a **range** of 2D and 3D software used for digital game creation which demonstrates **sound** understanding.	Produces a summary of the capabilities and limitations of a **range** of 2D and 3D software used for digital game creation which demonstrates **thorough** understanding.
Demonstrates a **limited** understanding of gaming platform hardware and peripherals required to create and test digital games.	Demonstrates a **sound** understanding of gaming platform hardware and peripherals required to create and test digital games.	Demonstrates a **thorough** understanding of gaming platform hardware and peripherals required to create and test digital games.

LO2: Be able to plan the creation of a digital game		
MB1: 1 – 6 marks	**MB2: 7 – 11 marks**	**MB3: 12 – 15 marks**
Produces an interpretation from the client brief for a digital game which meets **few** of the client requirements.	Produces an interpretation from the client brief for a digital game which meets **most** of the client requirements.	Produces an interpretation from the client brief for a digital game which **fully** meets the client requirements.
Produces a **limited** identification of target audience requirements.	Produces a **clear** identification of target audience requirements.	Produces a **clear** and **detailed** identification of target audience requirements.
Draws upon **limited** skills/knowledge/understanding from other units in the specification.	Draws upon **some relevant** skills/knowledge/ understanding from other units in the specification.	**Clearly** draws upon **relevant** skills/knowledge/ understanding from other units in the specification.
Demonstrates a **basic** understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is **limited**.	Demonstrates a **sound** understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is **sound**.	Demonstrates a **thorough** understanding of the key aspects of game creation. The contextualisation of these aspects to the brief is **comprehensive**.
Creates a test plan for the digital game which tests **some** of the functionality.	Creates a test plan for the digital game which tests **most** of the functionality, identifying expected outcomes.	Creates a **clear** and **detailed** test plan for the digital game which **fully** tests the functionality, listing tests, expected and actual outcomes and identifying re-tests.
Applies **basic** design techniques to the planning of the game structure, including **limited** reference to pathways, game play and game mechanics and with **limited** consideration of the success criteria.	Applies **sound** design techniques to the planning of the game structure, including **some** reference to pathways, game play and game mechanics and with **some** consideration of the success criteria.	Applies **detailed** design techniques to the planning of the game structure, including **extensive** reference to pathways, game play and game mechanics and with **thorough** consideration of the success criteria.
Sources and stores the assets to be used in the digital game **occasionally** using methods that are **appropriate**.	Sources and stores the assets to be used in the digital game **mostly** using methods that are **appropriate**.	Sources and stores the assets to be used in the digital game **consistently** using methods that are **appropriate**.
Demonstrates a **limited** understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.	Demonstrates a **sound** understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.	Demonstrates a **thorough** understanding of legislation in relation to the use of assets, ideas and concepts in a digital game.

LO3: Be able to create a digital game		
MB1: 1 – 5 marks	**MB2: 6 – 9 marks**	**MB3: 10 – 12 marks**
Needs **considerable support** to select and use appropriate software features to create a digital game.	Needs **some support** to select and use appropriate software features to create a digital game.	**Independently** selects 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.	Uses geometric parameters **most of the time** to manipulate object(s) and environment(s), displaying **some** accuracy.	**Consistently** uses geometric parameters to manipulate object(s) and environment(s), displaying **excellent** accuracy.
Occasionally uses properties to set parameters and manipulate (where appropriate) **a limited number** of objects and environments.	**Mostly** uses properties to set parameters most of the time and manipulate (where appropriate) **some** objects and environments.	**Consistently** uses properties to set parameters and manipulate (where appropriate) **all relevant** objects and environments.
Imports assets into the digital game, **some** of which are not appropriate.	Imports assets and combines components that are **mostly** appropriate throughout the digital game.	Imports assets and combines components, which are **consistently** appropriate, **effectively** throughout the digital game.
MB1: 1 – 6 marks	**MB2: 7 – 11 marks**	**MB3: 12 – 15 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 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 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 **sometimes** appropriate and **partly** operational. Uses basic algorithms which are **sometimes appropriate**. The algorithms work **some** of the time.	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.	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 **some** components and assets working, to form a **partially** functional game that **in part** reflects the game design in relation to the client brief.	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.	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.
Occasionally saves electronic files using **appropriate** file and folder names and structures.	**Mostly** saves electronic files using file and folder names and structures which are **consistent** and **appropriate**.	**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	**MB2: 5 – 7 marks**	**MB3: 8 – 9 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.	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.	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.
Partly tests the digital game with **limited** reference to the brief and to a test plan.	Tests **most** of the digital game with **some** reference to the brief and to a test plan.	**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, **some** of which are **appropriate** and sometimes are **explained**.	Review identifies areas for improvement and further development of the digital game, which are **mostly appropriate** and **explained well**.	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 and holistic understanding of the subject content. This is achieved by synthesizing the knowledge, skills and understanding that have been studied across the specification and utilising them in an appropriate and relevant way to complete the assessment for this unit.

At the end of each unit specification we have provided information on where connections between areas of learning are in order to help with the planning of teaching and learning, and to support assessment decisions for the internally assessed units.

Further, more detailed information regarding synoptic assessment can also be found under section 3.2 *Synoptic Assessment.*

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 4.3 *Requirements and Guidance for delivering and marking*; 4.5 *Marking and moderating centre-assessed units*; 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	• Electronic file/evidence • Written/typed report or recorded analysis
Client requirements	• Written report, presentation, audio commentary
Planning documents	• Planning documents on how to create the digital game e.g. work plan, spider diagrams, visualisation diagrams, narrative, test plan
Digital game	• Final electronic files/evidence of the digital game • Print screen evidence • Annotated screen shots
Review	• Written report, presentation or verbal recording

Appendix C: Guidance for the production of electronic internal assessment

Structure for evidence

For each centre-assessed unit (Units R082–R092) an electronically stored portfolio of evidence is required for each learner. A portfolio is a collection of folders and files that contain the learner's evidence. The evidence for each unit must be stored separately.

Portfolios of evidence should be stored in a secure area on the centre's network. For each learner, 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.

Folders should be organised in a structured way so that a teacher or moderator can access the evidence easily. The use of an index called 'Home Page', with appropriate naming of files and folders is helpful when particular evidence needs to be located.

Prior to submitting the portfolio to OCR, the centre should add a separate folder containing the Unit Recording Sheets (URS).

Data formats for evidence

To minimise compatibility issues, 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.

Learners' work should be saved using a file format that is appropriate for the evidence provided, whilst being accessible for assessment and moderation.

Open file formats, or proprietary formats for which a downloadable reader or player is available, are acceptable. Exported files should be in a generic format that can be opened on a PC without any specialist software applications. OCR advises against changing the original format of a file.

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):

aam	pcx	odt	tga
avi	pdf	png	tif
bmp	html	pps, ppsx	txt
css	jpg	ppt	wav
csv	js	pptx, pptm	wks
dcr	mov	psd	wma
doc	mp3	rar	wmf
docx, docm	mp4	rtf	wmv
exe	mpeg	swf	xls
fla	mpg	sxc	xlxs, xlxm
flv	odg	sxd	xml
gif	odp	sxi	zip
htm	ods	sxw	

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 work to be moderated.

Accepted File Formats for the OCR Repository	
Movie formats for digital video evidence	
Adobe Flash (*.swf)	MPEG Video Layer 4 (*.mp4)
Adobe Shockwave (*.aam)	QuickTime movie (*.mov)
Adobe Shockwave (*.dcr)	Windows Media File (*.wmf)
MPEG (*.mpg)	
Audio or sound formats	
MPEG Audio Layer 3 (*.mp3)	
Graphics formats including photographic evidence	
GIF images (*.gif)	JPEG (*.jpg)
Graphics file (*.pcx)	MS bitmap (*.bmp)
Animation formats	
Adobe 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	
Excel (.xls) (xlxs, xlxm)	Word (.doc) (docx, docm)
PowerPoint (.ppt) (pptx, pptm)	Visio (.vsd)
Project (.mpp)	
Database software	
Access. accdb mdb odb (or equivalent)	
Web technologies	
Cascading Style Sheets	Hypertext mark-up language (.html)

In order to minimise software and hardware compatibility issues it will be necessary to save learners' work using an appropriate file format.

Appendix D: Marking criteria glossary of terms

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 specified 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	Focussed 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 of (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

Note on effective versus efficient: both express approval of the way in which someone or something works but their meanings are different. **Effective** describes something which successfully produces an intended result, without reference to morality, economy or effort, or efficient use of resources. **Efficient** 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

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
Fully	Completely or entirely; to the fullest extent
High	Advanced in complexity or development
Independent	Without reliance on others
Limited	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
List	Document a series of outcomes or events or information
Little	A very small amount of evidence, or low number of examples, compared to what was expected, is included in the work
Many	A large number of (less than 'most' see below)
Most	Greatest in amount; the majority of; nearly all of; at least 75% of the content which is expected has been included
Occasionally	Occurring, appearing or done infrequently and irregularly
Outline	Set out main characteristics
Partly	To some extent, but not completely
Plan	Consider, set out and communicate what is to be done
Present	1. Produce an exposition/résumé for an audience (e.g. at the conclusion of the project to demonstrate what has been done and the outcome) 2. Set out (project) aims, content, outcomes and conclusions clearly/logically for the use/ benefit of others
Range	The evidence presented is sufficiently varied to give confidence that the knowledge and principles are understood in application as well as in fact
Reasoned	Justified; to understand and to make judgements based on practical facts
Relevant	Correctly focused on the activity
Simple	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
Some	About 50% of the content which would have been expected is included
Sound	Valid, logical, shows the learner has secured relevant knowledge/understanding
Support	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
Thorough	Extremely attentive to accuracy and detail
Wholly	Entirely; fully
Wide	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

Appendix E: Template use

OCR have created three specific templates that are available to download from the OCR website, which you can give to learners when they are creating a storyboard, test table or asset table.

The table below identifies the templates that relate to each unit:

	Asset table	Test table	Story board
R082	✓		
R083	✓	✓	
R084	✓		✓
R085	✓	✓	
R086	✓	✓	✓
R087	✓	✓	
R088	✓	✓	
R089	✓		✓
R090			
R091	✓		
R092	✓	✓	

Your learners do not need to use the OCR templates we have provided, and may create their own storyboards, test tables or asset tables, from scratch.

Learners may also opt to use a template from a book, a website or course notes when, for example, creating a work plan or producing a review. If learners use a template from another source, they must make sure the source is referenced.

If you provide any material to prepare learners for the set assignment, you must adhere to the rules set out within the 'Information for teachers on using referencing and on acceptable levels of guidance to students' https://www.ocr.org.uk/Images/575972-guidance-for-teachers-on-using-referencing-and-acceptable-levels-of-guidance.pdf.

For more information visit
ocr.org.uk/cambridgenationals
or call our Customer Support Centre on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk