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| **Assignment Brief** |
| Qualification | L3 BTEC Creative Media Production |
| Unit number and title | Unit 29: Music Video Production |
| Start date | Sept 5 2018 |
| Deadline | January 12 2019 |
| Assessor name | Kieran Ryan |
| Assignment title | Cut to the Beat |
| The purpose for this assignment is to: **is to allow learners to explore the purpose, styles and conventions of music video. They will then develop, plan and produce a music video.**  |
| Scenario: You’re a local filmmaker and media educator. You are involved in a project to teach young people about the purposes and conventions of music videos. You will then collaborate to make a music video for exhibition in a festival. You really want to win a prize at the festival because you need the exposure and you want the money. |
| **Assessment and grading criteria** |
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1describe the purposes of music videos with some appropriate use of subject terminology  | M1 explain the purposes of music videos with reference to detailed illustrative examples and with generally correct use of subject terminology  | D1c comprehensively explain the purposes of music videos with elucidated examples and consistently using subject terminology correctly  |
| P2describe the styles, conventions and techniques of music videos with some appropriate use of subject terminology  | M2 explain the styles, conventions and techniques of music videos with reference to detailed illustrative examples and with generally correct use of subject terminology  | D2comprehensively explain the styles, conventions and techniques of music videos with elucidated examples and consistently using subject terminology correctly  |
| P3 originate and plan a music video production for a specific music track working within appropriate conventions with some assistance  | M3originate and plan a music video production for a specific music track effectively showing some imagination and with only occasional assistance  | D3originate and plan a music video production for a specific music track to a technical quality that reflects near-professional standards, showing creativity and flair and working independently to professional expectations  |
| P4work to complete production of a music video working within appropriate conventions and with some assistance.  | M4work competently to complete production of a music video showing some imagination and with only occasional assistance.  | D4work to a technical quality that reflects near-professional standards to complete production of a music video, showing creativity and flair and working independently to professional expectations.  |

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| **Task 1**Create a resource – a video essay or an article - for a teen audience explaining purposes of music videos. You should then go on to explain the various styles, conventions and techniques involved in the production of music videos.EVIDENCE: Planning, resourceP1, M1, D1 , P2 M2, D2DUE DATE: October 12 |
| **Task 2** Generate ideas for a music video; choose one and produce the pre-production portfolio for it.EVIDENCE: Research and pre-production portfolioP3,M3, D3DUE DATE: November 30 |
| **Task 3**Complete production and post-production for your video. (You may choose to work in small groups for this part of the project.)EVIDENCE: Completed video and production logP4, M4, D4DUE DATE: January 12 |
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| Sources of information* **Textbooks**
* Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725
* Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371
* Austerlitz S – *Money for Nothing: A History of the Music Video from the ‘Beatles’ to the ‘White Stripes’: A History of the Music Video from the ‘Beatles’ to the ‘White Stripes’* (Continuum, 2008) ISBN 978-0820418180
* Ayeroff J, Reiss S, Feineman N, Stipe M – *Thirty Frames Per Second: The Visionary Art of the Music Video* (Harry N. Abrahams INC 2000) ISBN 0810943573
* Chater K – *Research for Media Production, 2nd Edition* (Focal Press, 2001) ISBN 978-0240516486 Cleve B – *Film Production Management* (Focal Press, 2000) ISBN 978-0240806952
* Evans R – *Practical DV Film Making* (Focal Press, 2004) ISBN 978-0240516578
* Flint M – *A User’s Guide to Copyright* (Tottel Publishing, 2006) ISBN 978-1845920685
* Forests G – *Produce and Promote Your Music Video* (Hal Leonard Corporation, 2008) ISBN 978-1423427278
* Hanson M – *Reinventing Music Video: Next-generation Directors, their Inspiration and Work* (Rotovision, 2007)  ISBN 978-0240808345
* Hardy P – *Filming on a Microbudget* (Pocket Essentials, 2008) ISBN 978-1842433010
* Kindem G and Musberger G – *Introduction to Media Production: From Analog to Digital, 2nd Edition* (Focal Press, 2001) ISBN 978-0240804088
* Laybourne K – *The Animation Book: A Complete Guide to Animated Filmmaking* (Three Rivers Press, 1998) ISBN 978-0517886021
* Lord P, Park N and Sibley B – *Creating 3-D Animation: The Aardman Book of Filmmaking* (HNA Books, 2004) ISBN 978-0810949713
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Millerson G and Owens J – *Video Production Handbook* (Focal Press, 2008) ISBN 978-0240520803 Musberger R – *Single Video Camera Production* (Focal Press, 2005) ISBN 978-0240807065  |
| This brief has been verified as being fit for purpose |
| **Assessor** |  |
| **Signature** |  | Date |  |
| **Internal verifier** |  |
|  **Signature** |  | Date |  |

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| **Criteria reference** | **To achieve the criteria the evidence must show that the learner is able to:** |  | **Task no.** |  | **Evidence** |
| P1 | describe the purposes of music videos with some appropriate use of subject terminology  |  | 1 |  | Resource (article or video essay) |
| M1 | explain the purposes of music videos with reference to detailed illustrative examples and with generally correct use of subject terminology  |  | 1 |  | Resource (article or video essay) |
| D1 | comprehensively explain the purposes of music videos with elucidated examples and consistently using subject terminology correctly  |  | 1 |  | Resource (article or video essay) |
| P2 | describe the styles, conventions and techniques of music videos with some appropriate use of subject terminology  |  | 1 |  | Resource (article or video essay) |
| M2 | explain the styles, conventions and techniques of music videos with reference to detailed illustrative examples and with generally correct use of subject terminology  |  | 1 |  | Resource (article or video essay) |
| D2 | comprehensively explain the styles, conventions and techniques of music videos with elucidated examples and consistently using subject terminology correctly  |  | 1 |  | Resource (article or video essay) |
| P3 | originate and plan a music video production for a specific music track working within appropriate conventions with some assistance  |  | 2 |  | Pre-production portfolio |
| M3 | originate and plan a music video production for a specific music track effectively showing some imagination and with only occasional assistance  |  | 2 |  | Pre-production portfolio |
| D3 | originate and plan a music video production for a specific music track to a technical quality that reflects near-professional standards, showing creativity and flair and working independently to professional expectations  |  | 2 |  | Pre-production portfolio |
| P4 | work to complete production of a music video working within appropriate conventions and with some assistance.  |  | 4 |  | Product and log |
| M4 | work competently to complete production of a music video showing some imagination and with only occasional assistance.  |  | 4 |  | Product and log |
| D4 | work to a technical quality that reflects near-professional standards to complete production of a music video, showing creativity and flair and working independently to professional expectations.  |  | 4 |  | Product and log |