Unit 29: Music Video Production

Unit code: M/600/6650

QCF Level 3: BTEC National

Credit value: 10

Guided learning hours: 60

● Aim and purpose

In this unit learners will explore the purpose, styles and conventions of music video. They will then develop, plan and produce a music video.

● Unit introduction

There are many opportunities for the application of music video production techniques in the media industries. Besides the established outlets of TV music channels, marketing and promotion within the popular music industry and direct DVD sales, there are also websites of new and emerging artists, Myspace and YouTube, phone downloads, and VJing in music venues, at concerts and at festivals.

Music videos provide the ideal opportunity for experimenting with visual moving imagery allowing learners to use their creative imagination to the maximum and to apply technical skills, which have been developed in other units.

The study of established styles and conventions of the music video is a starting point, as learners need to understand what has already been done in order to develop their own ideas. They can then experiment with techniques to create music videos, which might reflect their own musical interests or they might work for a band or artist to create a music video for a 'live' brief. They will also be able to enhance and further develop the transferable skills of video production, in particular the post-production techniques of editing and effects application, with the potential for advanced techniques such as mixing digital or stop-frame animation with live footage, chroma key and matte effects.

Learners will develop the creative knowledge needed to entertain and engage the target audience, to potentially consider the requirements of a client and fulfil the promotional purpose of the product.

The development of creative concepts and the skills needed to apply them are readily transferable to many other genres including advertising, drama and computer game design.

● Learning outcomes

On completion of this unit a learner should:

1   Understand the purpose of music videos

2   Understand the styles, conventions, and techniques of music videos

3   Be able to originate and plan a music video production for a specific music track

4   Be able to work to complete production of a music video.

Unit content

1 Understand the purpose of music videos

Purposes: promotional; extension of income; extension of outlets (music channel, direct DVD and CD sales, website, download); synergy (films, TV programmes); producers' strategies (major label, independent, artist self-produced)

2 Understand the styles, conventions, and techniques of music videos

Styles: popular music genres; in-concert and 'as live' footage; animation (stop motion, digital); interpretative; narrative; impressionist; surrealist; pastiche; parody; referencing; homage; influence of commercials

Conventions: lyric interpretation; extending or consolidating song's meaning; allusion; links to other artists

Techniques: cutting to beat; effects; miming and lip sync; playback and lip sync; multi-mage; camera movements; camera angles; chroma key

3 Be able to originate and plan a music video production for a specific music track

Originate ideas: choosing music track; analysing music track (meaning, content, imagery, narrative, duration, pace, style, semiotics); performer's style; performer's image; video's style; creative concept

Research: sources for locations; found footage (video archives, libraries, websites, copyright, waivers)

Plan: script; storyboard; shooting script (camera movements, takes, angles, continuity); selection of technical and performance crew; team roles and responsibilities; production organisation and schedule; location recces; risk assessments; permissions to film; clearances

4 Be able to work to complete production of a music video

Work: eg individually, as director, as production manager, as camera operator, as editor

Production: eg direct action, manage production, shoot footage, create animation, light, create SFX, edit; production log

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

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:
P1 describe the purposes of music videos with some appropriate use of subject terminology [IE]	**M1** explain the purposes of music videos with reference to detailed illustrative examples and with generally correct use of subject terminology	**D1** comprehensively explain the purposes of music videos with elucidated examples and consistently using subject terminology correctly
P2 describe 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	**D2** comprehensively 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 [CT]	**M3** originate and plan a music video production for a specific music track effectively showing some imagination and with only occasional assistance	**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
P4 work to complete production of a music video working within appropriate conventions and with some assistance. [TW, SM]	**M4** work competently to complete production of a music video showing some imagination and with only occasional assistance.	**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.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

The study and production of music videos can expand learners' visual literacy, encourage experimentation and develop advanced post-production techniques in a genre in which learners have the opportunity to pursue their personal musical interests and hence be, perhaps, more than usually motivated.

Screenings of a wide range of professional music videos can be used to initiate discussion and analysis of the styles and conventions of the genre. One method of encouraging learners to study a music video (beyond the simple reason of its starring their favourite artist or band) can be to require learners to nominate and present their own favourite productions to the rest of their group and defend their choice in discussion, justifying its visual effectiveness, its ability to enhance or market the music track and why it employs a particular style.

Screenings of experimental films and animations, TV advertisements and art films can help promote understanding of the potential cross-overs and links between the genres and widen the range of potential ideas for learners' own work. Exercises and seminars in production and post-production effects techniques will enable learners to understand how those examples were achieved and consider them for their own productions.

Learners need to think about the purpose of their productions and so discussions or seminars on the varied applications for marketing products, promoting artists, developing an audience and the structure of the popular music industry are needed.

Found footage is fully acceptable for inclusion with learners' own footage as long as it is substantially modified by edit or effects techniques. Consideration should be given to copyright and obtaining clearances but, provided no actual public airing or sale is planned, clearance can be limited to that required by educational establishments for use of footage. Where actual public screening, sale or webcast is planned full clearances, including clearance for the use of the music track, will be essential.

It can be exceptionally engaging for the learner to produce music videos for a 'real' client, for example a local band or artist. The final product then might have a genuine outlet on YouTube or MySpace. This process can be useful, especially if the learner is gaining feedback from the client and amending and moulding the product accordingly.

Reviews of rushes and rough edits can be effective ways of monitoring production progress and provide opportunities for introducing and developing edit and effects techniques.

Arranging production screenings, ideally to the target audience but at least to the group and possibly to performers and music artists featured, can serve the dual function of gaining feedback on the production's effectiveness and, if a prearranged date is made, can motivate learners to work to a fixed deadline, mirroring professional practice.

NB: This unit has been designed so that learners will individually produce an idea and pre-production documentation for a music video (learning outcome 3), but will then able to work either in groups or on their own for the production phase (learning outcome 4). It is also possible for those working in a group to produce footage as a group and then do individual edits of the final video.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

Topics and suggested assignments and activities
Introduction to unit and unit assessment.
Class discussion on the purpose of music videos with illustrations. Learners work through examples in pairs taking notes.
Assignment 1 – Why Videos? Learners do individual illustrated presentations on the purposes of music videos: • preparation • presentations.
Class discussion on styles, conventions and techniques of music videos with illustrations. (Two sessions.)
Assignment 2 – Video, Video! Learners write and record a spoken sound track over a selection of visual examples of music videos commenting on the styles, conventions and techniques of examples selected.
Assignment 3 – Ideas Factory Learners are given a number of tracks and are required to individually originate ideas for and plan a music video for one of them: Learners: • originate ideas • select an idea • research locations, props, found footage, copyright clearances as appropriate • script and storyboard the idea • create schedules, location recces, risk assessments, permissions, clearances. • Learners then pitch their ideas to each other: • prepare pitch • present pitch. A selection of ideas is chosen to go into production and learners elect to join production teams of 3, assigning roles as follows: • director • camera/lighting • production manager.
Assignment 4 – Production
Assignment 5 – Post-production
Footage is logged by the group and learners then individually edit their own version of the video.
Learners present their finished music videos to each other (two sessions).
Unit learning and assessment review.

Assessment

Evidence for assessment

Evidence for the achievement of learning outcomes 1 and 2 could be case studies in the form of written reports, or presentations using learners' multimedia or video skills. This work may also be presented in an audio format or video with an audio commentary/analysis.

Evidence for the achievement of learning outcome 3 may be generated by the planning and production documentation submitted as part of a production file. The evidence for this outcome must be individual throughout. Learners will individually develop ideas for a specific music track, research those ideas and generate relevant planning documentation for the pre-production phase.

Evidence for the achievement of learning outcome 4 will principally be the finished video and associated documentation, supported by tutor observation or recording of the production process.

For some elements of this unit, and for some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

Application of grading criteria

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1 and P2: learners will outline some of the main purposes, styles and conventions of music videos. All aspects of the descriptions will be accurate and relevant, and the topics addressed will be covered substantially though not absolutely completely. A learner might note, 'One of the purposes of music videos is to increase the profits from a track, as if someone sees the video and likes it they will buy that as well as the original track. One of the commonest styles is the 'in-concert' style where the band is filmed performing the song at a gig. This style uses a lot of fast camera movements and odd angles.' A simple list of purposes, styles and conventions is not sufficient evidence for achievement of these criteria. Evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P3: learners will provide planning and production documentation though not necessarily in full detail. There will be some evidence of originated ideas, research and planning documentation

P4: learners will have completed a music video, but it will not have fully realised their intentions. However, their production activity will have been purposeful and will have involved the deliberate application of appropriate techniques. When working in a group, learners will have contributed a limited amount whilst fulfilling their production role. Their contribution to the editing phase will be limited in its response.

P3 and P4: in terms of the aesthetic or creative qualities of their ideas, learners will not move beyond the conventional. Their production plans may, in effect, be modified versions of existing productions. They will need frequent assistance and support, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it they should not be considered for a pass grade for this unit

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1 and M2: learners will explain the purpose of music videos clearly, covering the ground well. They will explain the styles, conventions and techniques employed in such a way as to show how or why they are used with reference to appropriate examples. However, learners will not elucidate the examples to show how they illustrate the points they support. A learner might note, 'One of the greatest advantages of music videos is that they enable the performer to be seen on TV when they are not actually performing. Obviously you can't play music on TV without anything happening on the screen so the video was developed to give viewers something to watch whilst listening to the song … The techniques used don't have to be expensive or complicated. Very simple ideas have been used like just filming the performer singing in a slightly bizarre situation. The video of Robert Palmer's *Addicted to Love* is a good example of this.' Learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

M3: individual ideas will be imaginative and will be worked out and presented neatly. Production planning will be documented carefully and production will be adequately prepared for.

M4: learners will show some facility and confidence in relation to skills, the handling of equipment and the application of techniques. The final product will be free of simple technical errors. Contributions to a group production will be competent and learners will be positively engaged with others in the group. Contribution to the editing phase will be strong and show some imagination throughout.

M3 and M4: learners will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work so that technical skills and codes and conventions will be employed with some inventiveness. Learners will need occasional support, particularly when dealing with more complex technology or trying to apply more sophisticated techniques. As with the pass grade learner, they will benefit from it.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1 and D2: a fuller and more extensive explanation, better application of examples, and provision of argument to support points made, plus the higher quality expression, will discriminate between this grade and the merit. Learners will justify points made using supporting arguments or evidence, develop ideas critically (that is, compare, assess and discriminate) and draw out of an example precisely what it is about it that exemplifies the point it illustrates. For example, a learner might note, 'One of the greatest advantages of music videos is that they enable the performer to be seen on TV when they are not actually performing. Obviously you can't play music on TV without anything happening on the screen so the video was developed to give viewers something to watch whilst listening to the song. This extends the playability of the track considerably. Sometimes the video goes a stage further and becomes a cult item in its own right. It's more than likely that Robert Palmer's song *Addicted to Love* would be forgotten by now, were it not for the video. From their very beginning, there has always been a tendency for music videos to try to grab our attention with their use of high-tech effects. Queen's *Bohemian Rhapsody* looks dated now but its use of split screens, strobes, and multiple and overlaid images was seen as groundbreaking at the time. Very simple ideas can work just as well, though. *Addicted to Love* used one set, five people and was shot in an afternoon, but it still works because the basic idea is so striking.' Technical vocabulary will be secure and used correctly and confidently at all times.

D3: learners will show ingenuity and creativity in the way they develop ideas. Production plans will be thoroughly worked out and documented and will be approaching professional standards.

D4: learners will apply their technical skills not just with imagination but with ingenuity and even elegance, and codes and conventions will be used with occasionally surprising results. Technical and production skills will be approaching professional standards.

D3 and D4: learners will be capable of working autonomously and effectively. The term 'working independently' means that they are able to work on their own initiative, do not need constant support or supervision, give the work their full commitment, work positively and cooperatively with others in production, and meet deadlines. In other words, they have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent upon the support of others and that when they take advice they weigh it carefully for themselves.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1 – Why Videos?	Learners are working for a video production company; they have to prepare a short talk designed to persuade aspiring bands to employ the company to make their first video.	• All class notes. • Presentation slides, handouts and notes. • Recording of presentation.
P2, M2, D2	Assignment 2 – Video, Video!	Learners have been asked to produce a 10-minute section of a TV programme on music video production illustrating the styles, conventions and techniques of music videos.	• All preparatory and research notes. • Finished video with commentary.
P3, M3, D3	Assignment 3 – Ideas Factory	Learners are working for a video production company; they are required to originate ideas, research and plan music videos for a number of tracks which will be pitched to the bands' marketing people to try to get the production contracts.	Portfolio containing: • analysis of music track • consideration of performers style/image • creative concept • ideas development • research for locations, found footage and other relevant material • scripts, storyboards, shooting scripts • location recces, risk assessments, permissions and clearances • production schedule • pitch notes • pitch (recorded).

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	Assignment 4 – Production and Assignment 5 – Post-production	As above.	• All production documentation, including individual production logs. • Rushes and reviews of rushes. • Tape logs. • Edit decision lists. • Edit notes. • Finished music video.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

Level 2	Level 3
Animation Techniques	2D Animation
Video Production	3D Animation
	Film and Video Editing Techniques
	Pre-Production Techniques for the Creative Media Industries
	Stop Motion Animation Production

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Editing, Lighting for Film and Television, and Production (Film and Television), and Sound as follows:

Camera

C2   Specify camera equipment required

C4   Obtain, prepare and return equipment

C12 Provide assistance to record and review the video image

C13 Maintain camera batteries during shoot

C14 Co-ordinate the crew to position a camera

C27 Elevate and track the video camera

C28 Position and move the camera to frame and compose the image

Directors

D4   Input into pre-production planning

D5   Select a creative and technical team

D6   Review the suitability of potential locations and studios

D7   Direct the production

D10 Supervise the post-production process

Editing

E1   Identify and agree editing outcomes and process

E5   Capture pictures and sound for nonlinear editing

E11   Edit materials using non-linear equipment

E23 Realise complex effects

Lighting for Film and Television

L2   Conduct a recee from an electrical viewpoint

L7   Lighting for a single camera

L11   Set lighting to meet the desired effect

Production (Film and Television)

P41 Assist gallery operations and production of multi-source recorded productions

P42 Assist live multi-source productions

P45 Assist with the post-production process

Sound

S1   Work effectively in sound production

S2   Identify, devise and manage the sound requirements

S5   Rig sound equipment.

Essential resources

Learners will need access to a wide range of music video productions, covering different styles, approaches and techniques. The internet is a readily accessible resource for both current and classic music videos. Learners' own collections can also provide variety. Examples of experimental art films and animation, and websites featuring the work of dance club and concert videojocks are useful to widen learners' potential ideas for techniques.

Productions will be enhanced if stop-frame or digital animation facilities, effects software, chroma key/matte facilities are available.

Learners will need access to digital cameras, camera support systems, computers with digital editing software and appropriate storage devices.

Employer engagement and vocational contexts

Centres should develop links with local production companies and freelance industry professionals who work in video production. Such companies and professionals are usually willing to come and talk about the nature of production and the working media industry.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers/.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance

- www.businesslink.gov.uk – local, regional business links

- www.nebpn.org – National Education and Business Partnership Network

- www.vocationallearning.org.uk – Learning and Skills Network

- www.warwick.ac.uk/wie/cei – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Indicative reading for learners

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

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

Roberts-Breslin J – *Making Media: Foundations of Sound and Image Production* (Focal Press, 2007) ISBN 978-0240809076

Schwartz L – *Making Music Videos: Everything You Need to Know from the Best in the Business* (Watson Guptill, 2007) ISBN 978-0823083688

Small R – *Production Safety for Film, Television and Video* (Focal Press, 2000) ISBN 978-0240515311

Thompson R – *Grammar of the Edit* (Focal Press, 1993) ISBN 978-0240513409

Vineyard J – *Setting up Your Shots* (Michael Wiese Productions, 2008) ISBN 978-1932907421

Website

www.mtv.com

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are …
Independent enquirers	planning and carrying out research, appreciating the consequences of decisions during the planning of their music videos
	analysing and evaluating information, judging the relevance of its value, while researching the purposes, conventions, styles and techniques of music video
Creative thinkers	generating ideas and exploring possibilities when generating original ideas for a music track
	trying out alternatives or new solutions and following ideas through in the production and post-production phases
Team workers	collaborating with others to work to common goals during the production of a music video
	showing fairness and consideration to others while on set or location
Self-managers	organising time and resources, prioritising actions during production
	responding positively to change, seeking advice and support when needed when implementing and developing contingency plans.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are …
Reflective learners	inviting feedback and dealing positively with praise, setbacks and criticism in the final screening of their music video and during post-production
	evaluating experiences and learning to inform future progress while writing/ recording the production log.

Functional Skills – Level 2

Skill	When learners are …
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	editing their footage
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	writing their production logs
Manage information storage to enable efficient retrieval	engaging in the post-production phase
Follow and understand the need for safety and security practices	engaging in the production phase
Troubleshoot	in the post-production phase
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching and developing the music video
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	writing the production log
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	collating research and creating edit decision lists
Bring together information to suit content and purpose	researching the music video ideas
Present information in ways that are fit for purpose and audience	presenting their final music video to an audience, panel or client
Evaluate the selection and use of ICT tools and facilities used to present information	writing their production logs
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	researching and collating information for the development of their music video

Skill	When learners are ...
Mathematics	
Identify the situation or problem and the mathematical methods needed to tackle it	budgeting their music video
Select and apply a range of skills to find solutions	
Draw conclusions and provide mathematical justifications	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting analyses of the purposes styles, conventions and techniques of music videos pitching ideas
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching their ideas for a music video
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing analyses of the purposes styles, conventions and techniques of music videos.