

MEDIA STUDIES
(Higher)

First edition – published 2004

National Course Specification

Media Studies (Higher)

COURSE CODE C210 12

COURSE STRUCTURE

This Course has three mandatory Units, as follow:

DF14 12	<i>Media Analysis: Fiction (Higher)</i>	<i>1 credit (40 hours)</i>
DF15 12	<i>Media Analysis: Non-fiction (Higher)</i>	<i>1 credit (40 hours)</i>
DF16 12	<i>Media Production (Higher)</i>	<i>1 credit (40 hours)</i>

All Courses include 40 hours over and above the 120 hours for the Units. This may be used for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. The Course is suited to those who have an interest in, and wish to pursue an analytical approach to the media. It is suitable both for those who wish to pursue further study and a career in the communications industries as well as those whose interest is more generalised.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following, or equivalent:

- ◆ NQ Media Studies (Intermediate 2)
- ◆ Standard Grade Credit/Intermediate 2: English
- ◆ Standard Grade Credit/Intermediate 2: Art
- ◆ Standard Grade Credit/Intermediate 2: Drama
- ◆ Communication 3 or equivalent

Administrative Information

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National Course Specification: (cont)

COURSE Media Studies (Higher)

PROGRESSION

This Course or its Units may provide progression in the following way:

- ◆ NQ Media Studies (Advanced Higher)
- ◆ HNC/D Communication with Media/Journalism/Advertising and Public Relations
- ◆ Degrees in Communication Studies, Media Studies, Film Studies, Journalism, Advertising and Public Relations
- ◆ Employment at junior levels, eg in advertising, public relations

CORE SKILLS

This Course gives automatic certification of the following:

Complete Core Skills for the Course	Problem Solving	Higher
	Working With Others	Higher

CREDIT VALUE

The Higher Media Studies Course is allocated 24 SCQF Credit Points at SCQF level 6*

*SCQF points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

National Course Specification: Course details

COURSE Media Studies (Higher)

RATIONALE

The media of mass communication play a significant role in the modern world and, being a major means of disseminating messages nationally and globally, affect society at all levels: economic, political, social, cultural and individual. Knowledge of the media is an important and highly valued aspect of work in an information society and an essential element of active citizenship.

One of the aims of a Course in Media Studies is to enable the candidate to look at and listen to media products, not simply as a consumer of those products, but as a critic, able to question the content and purpose of the messages rather than take them at face value. The development of these independent critical thinking skills means that a student of Media Studies is equipped to make reasoned, well balanced judgements about what is being communicated through the media, and able to make decisions based on fuller understanding. This critical approach is the key to making sense of the ever-expanding and complex web of communication, enabling the student to move from a stance of passive or unquestioning recipient of media messages, to one of active, thoughtful questioner, and indeed maker, of those messages.

The technology of mass communication is changing rapidly, and the speed of this change, especially in the electronic media, brings with it an immediacy which means that the public can witness events around the world as they happen. International events unfold before us as if we were present as eye witnesses; sports programmes and archaeological digs are played out on our screens before the results are known or before the pottery fragments are identified. This sense of immediacy is taken further in 'reality' shows when viewers are invited to influence a particular outcome by phoning in their preferred option. Candidates of Media Studies will learn that this apparent immediacy is in actual fact a construct; messages are being mediated and a point of view communicated, even where the events seem at their most 'raw' and direct.

Candidates of Media Studies will learn to appreciate the different characteristics of the various media. For example, by the time news is printed in newspapers it is arguably out of date as news agencies have already flashed information around the world instantaneously by broadcast and webcast means. Accordingly, newspapers, being more time-based, fulfil a slightly different function. They become a reference point for detailed information and encourage reflection.

TV programmes and cinema films, although sharing many features, such as sound and coloured moving images, differ in the environments in which they are consumed; these different environments considerably affect the stories they tell. Likewise radio and TV, although having characteristics in common, differ in the kind of messages they can communicate. Because of the more ubiquitous and portable nature of radio, it can be accessed in a much wider range of environments that in turn influence our reactions to what we hear. Instead of providing a single focus it can function as an aural backdrop to our everyday lives.

The NQ Higher Media Studies Course is particularly relevant to those who would like, after study in further or higher education, to take up jobs in the communication industries. Involving as it does technical skills, teamwork and the ability to think for ones self, Media Studies is valuable in most walks of life.

By taking the Course as a whole, rather than as separate Units, and thus combining study of analysis and production, candidates are enabled to become clear and confident communicators themselves.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

The media that are studied are those of mass, rather than interpersonal, communication. The media texts may be newspapers or magazines, television or radio programmes, cinema films, advertisements, music videos and websites.

In the study of the two Analysis Units, candidates will learn how to take apart the various elements that make up media texts, in order to analyse in detail the ideology of the messages communicated by the media industries to their audiences — and thus to question that ideology. They will have to consider the reasons behind the messages; such as, for example, to attract a target audience for commercial viability. Analysing both fictional and Non-fictional texts will enable candidates to recognise all media texts as constructs: that each one is made from the point of view of a producer targeting a particular audience for a purpose. This relationship between fiction and Non-fiction is part of the added value component of taking the Course, as opposed to individual Units. Another aspect of added value is that the candidate learns to question spontaneously any media text, not simply ones previously analysed, and will demonstrate this ability in the analysis of an unseen text.

Study for the Production Unit develops systematic and detailed planning and production skills using media technology. Candidates will reflect on their production experience and evaluate their own and the groups strengths and weaknesses during the production process. Working on their own production will enable candidates to appreciate some of the constraints and freedoms open to media professionals: to consider the effects of their own products on consumers; to understand the limitations and opportunities of media technology. For example, they will learn how to adapt the script for a TV programme in order to attract a target audience, of, for example, teenagers; or to write eye-catching headlines in order to persuade consumers to buy a newspaper. Thus they will learn that analysis and production are inseparable. They will learn that they are not being trained to use audio-visual technology for its own sake; but will come to realise that knowledge and understanding of the production process enables them to analyse media products more effectively — and vice versa. This again is part of the added-value benefit of taking the Course, as opposed to individual Units.

The NQ Media Studies Higher Course builds upon the knowledge and skills acquired at Intermediate 2.

These transferable skills of thinking critically and creatively; of solving problems; of planning, researching individually and working together, are applicable to a range of subjects, contexts and activities and also prepare candidates for further study of the media whether in an academic or vocational context.

Differences between Media Studies and other courses

This Course differs from others in which candidates learn to analyse texts — such as English or Art — in that media texts are always regarded as the products of industrial teamwork; they cannot be divorced from the market place and analysed for their own sake; they are not regarded as the work of an individual writer or artist, but as the product of a team working under legal, budgetary, technological and other such constraints. Media Studies also differs from courses in audio-visual technology because the products made in Media Studies are not polished works finished for their own sake, but products made so that candidates can experience the production process and apply this understanding to professionally produced texts studied in the Analysis Units.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Demand for the National Qualifications in Media Studies

As is the case in both England and Wales there is clearly a growing demand for Media Studies qualifications. Increasingly candidates in both schools and colleges recognise the relevance of the subject matter, as they are bombarded on a daily basis with the innumerable messages of the media of mass communication. In Scotland media is one of the fastest growing industries.

The Course in Higher Media Studies builds on the Intermediate Courses and Units. It is also undertaken by a number of candidates who may have studied English or another social subject, at a lower level. The achievement of a Higher Course award in Media Studies is recognised as a general entry qualification to both further and higher education. More specifically, it is referred to as a preferred entry to a number of qualifications in the HNC/D with a Media and Communication Studies focus; and in higher education it is valued as an entry qualification to Arts faculties in the growing number of universities offering degree courses in Communication Studies, Film Studies and Media Studies.

AIMS

The aims of this Course are to enable candidates to:

Analysis

- ◆ Develop a knowledge and understanding of the key aspects of Media Studies, the main critical tools in the analysis of media texts, so that these may be applied to both seen and unseen texts, fiction and Non-fiction.
- ◆ Demonstrate understanding that the key aspects are, in practise, inseparable.
- ◆ Develop knowledge and understanding that producers make media texts for a purpose, such as profit, and understand ways in which texts are shaped towards this purpose.
- ◆ Develop knowledge and understanding that media stories, both fiction and Non-fiction, have codes which progress the story and attract an audience.
- ◆ Develop knowledge and understanding that values and assumptions of society in general are inscribed in media texts and gain understanding into ideology behind the meanings communicated.
- ◆ Develop knowledge and understanding of how different people in an audience read texts in different ways.
- ◆ Develop knowledge and understanding of how different audiences take out of media texts meanings that differ from those intended by the producers.
- ◆ Develop knowledge and understanding of how internal and external controls affect media texts, for example how factors such as legal, budgetary and technological constraints shape a text.

Production

- ◆ Develop research, planning, communication and organisational skills.
- ◆ Take responsibility for and co-operate in planning and executing a production experiencing the effect constraints and opportunities have on professional products.
- ◆ Develop the practical and creative skills in planning and making a product using technical terms accurately.
- ◆ Reflect on their own and their group's ability during the production process and evaluate the strengths and weakness of both.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Integration

- ◆ Understand that practice informs theory and vice versa.
- ◆ Develop knowledge and understanding that analysis and production are inextricably intertwined.

Levels are hierarchical and the articulation between Courses enables candidates to change level with ease.

Levels for assessment

At Higher candidates are expected to analyse. This is taken to mean: to apply concepts and knowledge to demonstrate insight into, and give reasons for, the way in which media texts are constructed and understood.

At Intermediate 2 candidates are expected to explain. This is taken to mean: to describe how the elements of a text work together and give reasons for the way in which the text has been constructed.

At Intermediate 1 candidates are expected to describe. This is taken to mean: to identify individual elements, name these and indicate how they work together in a text.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

COURSE CONTENT

The Course has been designed to be as flexible as possible so that both the texts studied and the kind of production work undertaken may be selected by individual centres. In both analytical and production work, candidates will study texts that challenge them; and make products that involve them in self-motivated research. Selected media could include print, radio, television, film, popular music or the internet. Selection should reflect interest and resources.

There are three Units:

The two Analysis Units, *Fiction* and *Non-fiction*, require candidates to develop an awareness of the media text as a construct and understand that media texts are made from the point of view of a producer who needs to attract an audience for a purpose.

The *Production* Unit requires candidates to produce an item in one of the same media they study in Analysis. This enables them to see how theory informs practice and vice versa.

Although the three mandatory Units may be taught separately, sequentially or concurrently, an integrated approach is recommended, since the component Units are closely related and there are opportunities to build skills across them.

The component Units may be taken on a stand-alone basis but there is added value in taking the Course as a whole in that candidates will demonstrate:

- ◆ critical ability in the spontaneous analysis of an unseen text
- ◆ understanding of the relationship between fiction and Non-fiction
- ◆ understanding of the relationship between production and analysis in a particular medium

The key aspects of Media Studies — Categories, Language, Narrative, Representation, Audience, Institutions, Technology — are integral to all Units. The candidate will learn to apply those key aspects which are most appropriate to the particular text being analysed or produced.

Internal assessment

Analysis

- ◆ one hour holistic assessment Fiction
- ◆ one hour holistic assessment Non-fiction

Production

- ◆ observation checklist
- ◆ one hour evaluation

External assessment

- ◆ one and half hour Unseen Analysis
- ◆ two hour Question Paper

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Media Analysis: Fiction (Higher) and Media Analysis: Non-fiction (Higher)

In these Units candidates will develop skills of deconstructing a range of media texts and of analysing in detail their relationship to social, institutional and audience contexts. The choice of media texts is at the discretion of the centre, but, where feasible, they should be selected according to the interests and abilities of the candidates in any teaching group. The range of texts include, according to the Unit and choice of medium:

- ◆ fiction: eg cinema film, soap opera, magazine stories, lyrics
- ◆ Non-fiction: eg documentary, newspapers or news bulletin, advertisements, website.

The analysis of any media text should include, as appropriate, the seven key aspects:

- ◆ categories
- ◆ language
- ◆ narrative
- ◆ representation
- ◆ audience
- ◆ institution
- ◆ technology

For assessment purposes candidates should select and apply a minimum of two of those aspects related to text (Categories, Language, Narrative, Representation) which may be most fruitfully applied to the particular media text under analysis, whether fiction or Non-fiction. They should also select and apply a minimum of one other of the key aspects related to context (Audience or Institution) to the text under analysis. Technology should be integrated as appropriate. It should be noted that at Higher, the candidate is expected to first select the most appropriate key aspects and then apply these to the chosen text.

A minimum of two different media texts must be analysed throughout the Course; these should be selected on the basis of fiction and Non-fiction.

The assessment of all key aspects should be undertaken across both Units (See Approaches to Learning and Teaching).

For the purposes of these Units, ‘text’ should be taken to mean a single entity which has some form of closure; or which has been produced for purchase/consumption as a single entity: for example, one episode of a broadcast series/serial; one documentary; one cinema film; one newspaper; one news bulletin; one advertisement/commercial. Candidates may make reference in their responses to the title as a whole, for example, Coronation Street; or to a genre, eg, westerns; or to the work of a director, eg Ridley Scott; but these references should be for comparative purposes only. The response should concentrate on, for example, one episode, one film, one commercial; rather than make generalisations about the whole title, genre or output. ‘Text’ here is not taken to mean a fraction of that entity — eg, a scene from a broadcast episode; a front page of a newspaper; a title sequence.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Whilst it is ultimately difficult to differentiate between fiction and Non-fiction because all texts are a construct, for the purposes of this Unit, fiction is taken to be a text constructed and using actors or performers featuring invented characters, eg the film *Braveheart* would be considered fiction as although William Wallace was a real person, the character played by the actor Mel Gibson included/involved events and other characters that were imagined. Non-fiction is taken to be a text constructed using the actual people in the real events, if scripts are used they are based on fact, eg a documentary with some reconstruction using actors would be considered Non-fiction but candidates should identify and analyse the fiction element. A reality TV programme would equally be a Non-fiction text involving as it does the actual people in the real events, but candidates should identify how editing, etc create preferred reading.

Level for assessment

At Higher level, candidates are expected to analyse texts. ‘Analyse’ is taken to mean the application of concepts and knowledge to demonstrate insight into how media texts are constructed and understood. Further details of what is expected in an analysis are given in the Performance Criteria of the Fiction and Non-fiction Units.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Categories

Media texts may be categorised in terms of:

- ◆ medium (eg press, television, film, radio)
- ◆ purpose (eg to inform, to entertain, to persuade, to educate, for profit)
- ◆ form (eg serial, light entertainment)
- ◆ genre (eg soap opera, action movie)
- ◆ tone (eg comic, serious)
- ◆ style (surrealistic, conventional)
- ◆ others (stars, auteur)

At Higher, candidates would be expected to consider a minimum of two Categories and select those which might be most fruitfully applied to the text.

Candidates would be expected to integrate Categories with other key aspects.

Language

In any text, candidates will be expected to analyse the language of the medium is used. This may involve, where appropriate, analysis of:

- ◆ sign: the smallest Unit of communication which conveys meaning — eg word, image, sound
- ◆ denotation: the description of a sign — eg dictionary definition of a word
- ◆ connotation: the meanings associated with a sign — eg visions of white beaches, blue seas, surf, hot sunshine evoked by the word ‘palm’
- ◆ codes: systems of signs which can be analysed in terms of denotation and connotation. These may be technically and/or culturally produced. For example, a high angle camera shot of a human figure suggests the vulnerability of that person; in some cultures, a red rose symbolises love
- ◆ motivation: the reason for the use of a specific code, so as to, for example, aid understanding or tell a story
- ◆ polysemy: the concept that a text may have several meanings at one time. For example, the meaning of a photograph in a newspaper may be ambiguous
- ◆ anchorage: the narrowing down of the polysemy of a text by combining its signs with others to create a preferred reading; for example, the caption under a newspaper photograph fixes the meaning and clears possible ambiguity
- ◆ conventions: established ways of treating genre, codes, narrative or representations

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

At Higher, candidates should be able to progress beyond explanation of denotation and connotation in order to relate both fictional and Non-fictional texts to ideology, myth and discourse, ie candidates should integrate with another key aspect:

- ◆ ideology: a set of beliefs and values shared by members of a cultural group which produces a partial and selective view of the world out there; for example, capitalism
- ◆ myth: a story which a culture tells about itself which appears to be ‘commonsense’; for example, the values of the nuclear family
- ◆ discourses: systematic ways of representing content in a media language so as to express particular ideologies or myths; the articulation in a media text of ideology/myth

Narrative

At Higher, candidates should be able to make a detailed analysis of narrative structure, codes and conventions. To do this, candidates should show they understand the distinction in fiction texts between story (the actual order of events as they took place in a text) and plot (the arrangement and presentation of these events and their effect on a text). The narrative structure should be analysed (eg normality/disruption/normality, fragmentation, flashbacks/forwards), so that candidates can, for example, show they understand how an audience is ‘hooked’ — in order for the producer to make a profit. The resolution of the narrative might also be examined and related to questions of representation, ideology and myth; for example, candidates should be able to analyse what a story ending with a ‘happy-ever-after’ wedding says about the position of men and women in society. Conventions used should be analysed in terms of genre, language, narrative and representations.

Narrative structure should be related to audience engagement — the use of cliffhangers and enigmas in soap opera, for example, or the tendency of a newspaper to move from a general statement to detailed particulars in order to hook the viewer, again for profit. Candidates should also be able to analyse the devices used in the process of telling a story (eg mise-en-scene, voiceovers, point of view, etc.) For example, candidates might analyse what is the effect on the meaning of a news story of the newscasters voiced-over commentary.

Candidates should integrate Narrative with another key aspect.

Representation

Candidates will be expected to study how and why the media select particular representations of people, places and events. Candidates should examine the concept of representation as:

- ◆ the process of translating abstract ideological concepts into words, sounds and images
- ◆ the continual re-presenting of stereotypes
- ◆ the re-presenting of images in new ways
- ◆ a question of who represents whom and for what purpose

For example, the candidate might examine the way in which Scotland is stereotypically represented as a romantic land of ruined castles, wild, misty mountains, and haunting, plaintive music.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

What does this say about the perceived position of Scotland in 21st century world affairs? Who is putting across this representation, and why?

The philosophical question of the relationship between the real world and representations should be considered and candidates should understand the notion of mediation: ways in which the media select, interpret and represent social, economic, political and cultural events, and that these representations are expressions of shared systems of meaning such as ideologies or myths. Candidates will be expected to question representations which are accepted unthinkingly and which are not otherwise questioned. Is, for example, Scotland indeed a beautiful never-never-land lost in the past? Candidates should also examine similar representations across a range of texts and analyse factors affecting diversity, or lack of it; for example, target audience, regulatory controls, sources of funding, ownership and news values.

Candidates should integrate Representations with another key aspect.

Audience

Candidates should analyse media texts in relation to one or more audience(s). Firstly this should involve looking at the audience as inscribed in the text. The text should be examined for features which would allow the identification of the target audiences (eg form, genre, tone, style, intertextual references, narrative codes, discourses). Candidates should show an awareness of mode of address (eg direct/indirect, individual/collective) and identify the preferred reading of the text; that is, the meaning that the producer of the text hopes to communicate. The findings of such analyses should be related to the concept of ideology. Depending on medium, reference should be made to ratings, box office, circulation, social classification categories, lifestyle categories and subcultures.

Secondly, candidates should examine what actual audiences do with texts. This should involve a consideration of differential decoding: a range of ways of interpreting a text in addition to the preferred reading, which relates to the socio-cultural background of the individual reader. The analysis should consider competencies required to appreciate a text (eg linguistic, social, intertextual, discursive), as well as the variety of uses which are gained from texts (eg fantasy, escape, information, identification, social interaction).

Candidates should integrate Audience with another key aspect.

Institution

Candidates should analyse the effects of institutional contexts on media texts. For reasons of accessibility, the institutions considered will necessarily be those of the UK, or in some cases, for example cinema film, the US.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

The external constraints of media organisations should be considered (eg statutory, self-regulatory and market controls). Depending on the medium, consideration should be given to Codes of Practice, relevant Acts of Parliament, Guidelines, Press Council, Broadcasting Complaints, laws of Copyright and libel. The distinctive dual nature of the media market should also be noted: audiences buy media products and advertisers buy access to these audiences. At Higher, a knowledge and understanding of economic structures and processes is needed, so that various kinds of market structures may be identified (eg monopoly, oligopoly); and factors which affect these structures should be examined (eg media conglomerates, media moguls, new technology). For example, candidates should show they understand that there is a potential restriction of messages and meanings in programmes produced by the different members of the Scottish Media Group, or in newspapers owned by Rupert Murdoch. Possible consequences of these factors (eg cultural imperialism) and differing views of them might be discussed. Individual texts should be examined which show traces of these market forces at work.

The study should examine the role of ownership, finance and control on the internal operation of organisations (eg through editorial policies, budgets, appointees) in order to reveal the possible effects on the messages and meanings of media texts. For example, are all appointees white and middle-aged — and if so, what is the effect of this? Candidates should explore ways in which media workers interact with representatives of other public bodies and examine individual texts for traces of the internal working practices of media organisations. For example, how broadcasting journalists find out information from weapons inspectors and the effect of disseminating such information.

Candidates should integrate Institution with another key aspect.

Technology

Technological issues should not be dealt with separately from other key aspects but should be addressed when appropriate (see bold below).

The effects of media technology on media texts should be examined. For example:

- ◆ special effects/animation technology which facilitates the telling of certain kinds of story, fictional or Non-fictional (eg fantasy films, weather forecasts) Integrates with Categories, Language and Narrative
- ◆ the effects of the technology of reception available to audiences (eg video as opposed to cinema) Integrates with Audience
- ◆ the effects of the technology of distribution (eg electronic distribution of news) Integrates with Institution

Media Production (Higher)

When this Unit is taken as part of the Higher Course, the medium involved will be a medium studied in at least one of the Analysis Units so that candidates will appreciate the practicalities of production in that medium, thus enhancing their skills of analysis. Candidates should be given personal and practical experience of many of the issues which face media professionals. For example, they should be made aware of the laws of Copyright, and Health and Safety, so that they can abide by these in their own production process. The effectiveness of the candidates' contribution is more important than the polish of the finished products. The principle underlying the Production Unit is that the candidate gains a knowledge and understanding of the processes of media production.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

At Higher candidates should be given as much freedom of choice as possible although teachers/lecturers should retain editorial control, eg taste, location, budget.

Candidates should develop skills of co-operation, contributing to planning and implementing a group brief, and the ability to review and evaluate their own and the group's performance. Although the work for the Unit is a group activity, each candidate should have an identifiable individual contribution to the production. Each candidate should assume responsibility for a minimum of one production task. The size of a production group is at the discretion of the assessor but it should allow each member to play a full part in the planning and production of the group product — six is a typical number in a group. There may, therefore, have to be more than one production group in the class. The length of a production will be dependent on the product and the group size. Possible lengths are:

- ◆ newspaper or magazine — eight pages of A4 including photographs and graphics
- ◆ radio/TV news bulletin — five minutes
- ◆ documentary — 10 minutes
- ◆ broadcast commercial — 30–60 seconds
- ◆ short film/ radio play/ animation, etc 5–10 minutes

However, in a large class the end product could be considerably longer, eg each group could be in charge of an item or scene. In the case of a magazine programme one group might be in charge of the title sequence, links and out sequence, while other groups produce individual items. The total running time could be 24 minutes. The evaluation would consider the programme as a whole as well as the individual group production.

Consideration of the following should be taken into account:

- ◆ professional practice, eg length of a professional commercial
- ◆ ability of the candidates
- ◆ resources

Lengths should be specified in the production brief and adhered to strictly, as should deadlines. For the group production, candidates will require knowledge and understanding of the main stages of production in their chosen medium. The production process in which candidates engage should reflect these stages and should be informed by professional practice of which candidates should be made continuously aware.

At Higher, the three stages to be followed and assessed for any medium should comprise:

- ◆ planning including discussion of the brief which is continually assessed (see tutor checklist in NABs)
- ◆ implementation of the production which is continually assessed (see tutor checklist in NABs)
- ◆ review and evaluation, the instrument of assessment is a response which lasts one hour under controlled conditions for which candidates can refer to production notes

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Planning a group production

Candidates will be given a brief which will specify:

- ◆ medium
- ◆ purpose
- ◆ form
- ◆ genre
- ◆ topic
- ◆ target audience
- ◆ length
- ◆ deadline
- ◆ internal controls (eg budget, deadline, editorial policies)
- ◆ external controls (eg self-regulatory and legal controls)
- ◆ the recommendation of maintaining production notes (eg logbook) throughout the process

At Higher, planning will be detailed and will require the following:

- ◆ group analysis of the brief leading to agreement of proposal/treatment
- ◆ identification of research required (eg sources of information on topic, information on production methods, research into conventions of genre, audience research, product research, location reconnaissance)
- ◆ identification of constraints (eg internal constraints such as budget, deadlines, available hard/software, group size, weather, access to locations, editorial policy, house style; external constraints such as target audience, legal and regulatory controls)
- ◆ plan of format, content, style
- ◆ identification and availability of resources
- ◆ stages in the production
- ◆ agreement of production schedule and working methods with deadlines for planning and implementation
- ◆ negotiation of production roles and tasks, taking account of the strengths and weaknesses of group members.

Although candidates need not necessarily keep a detailed budget they must be aware that there are financial constraints in all media production and the assessor should intervene when candidates' plans are unrealistic, eg if prohibitive costs would be incurred.

Planning should take into account self-regulatory and legal controls, and should involve candidates in consulting appropriate sources, both primary and secondary. Plans might be written up in individual production notes/logbooks which should form more than a simple chronological record. They should provide evidence of tasks undertaken and record the reasons the decisions were taken and should provide a very important source of information on which the evaluation report can be based.

Production meetings provide an opportunity for assessors to observe the performance of the individuals in the group during the planning stage. Implementation stages should also be observed and recorded by means of a checklist. See example in NABs.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Implementing a group production

Technical and non-technical work could match the particular skills and interests of the individual. For example, technical roles may include lighting operator or sound recorder; non-technical may include art editor or copywriter. When possible candidates should experience skills beyond those associated with the medium, such as the use of the internet for research or the ability to interview an expert in a particular field.

Review and evaluation

Candidates should be able to review the production by looking back at the brief, group plans and products as well as their own production notes (eg logbooks) and plans. Their evaluations should refer to textual and contextual features and should include reference to the decision-making processes and constraints in planning, production and post-production. The report should analyse the production processes and products in terms of the effects of institutional and audience contexts. Candidates are required to make recommendations about the group production, such as suggestions for improvement to the product or the process or alternative strategies which might have been used. They should also show that they are aware of their own strengths and weaknesses and make suggestions as to how they could improve their individual contribution in future.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

ASSESSMENT

The Course assessment for Media Studies at Higher will consist of two components:

- | | |
|-------------------------|--|
| ◆ Unseen Analysis folio | internally selected, externally assessed |
| ◆ Question Paper | externally assessed |

The overall Course assessment focuses on integration of all the key aspects.

UNIT ASSESSMENT

Higher

The assessment arrangements described below are mandatory.

In Media Studies, the three Units are *Media Analysis: Fiction*, *Media Analysis: Non-fiction* and *Media Production*.

Media Analysis: Fiction

The assessment is analysis of one professionally produced fiction media text which has been previously studied. The assessment is closed-book and will last no more than one hour.

Media Analysis: Non-fiction

The assessment is analysis of one professionally produced Non-fiction media text which has been previously studied. The assessment is closed-book and will last no more than one hour.

Across the above two assessments all key aspects must be addressed.

Media Production

The Unit assessment consists of an evaluation report. The evaluation should be detailed and refer to decision-making processes, products and constraints in planning, production and post-production. It should analyse the production processes and products. The evaluation should be completed within one hour under controlled conditions. Candidates can refer to their production notes, which should be no more than one side of A4. Throughout the Unit individual candidate performance should be recorded using a tutor observation checklist.

Further details about Unit assessment for this Course can be found in the NAB materials and in the Unit Specification.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

COURSE ASSESSMENT

Unseen Analysis

The purpose of the Unseen Analysis is to enable candidates to demonstrate the extent to which they have assimilated critical analysis, including their ability to develop and justify their approach to dealing with the key aspects relating to the unseen text. Candidates should apply the key aspects to a text they have not seen or heard before. This differs from the external question paper which analyses previously studied texts. The ability to analyse an unseen text is part of the added value of the Course as a whole.

Candidates will be required to demonstrate the analytical skills underpinned in Performance Criterion (a) of either of the Analysis Units:

- ◆ The analysis must focus on Categories and Language, however, reference could be made to Narrative and Representations when appropriate. To achieve a pass the unseen must analyse Categories and Language in detail.

Candidates will apply these skills to a media text or extract in a medium and genre which has been studied in one of the Units; this unseen text, which may be fiction or Non-fiction, will not be drawn from the same title as that previously studied.

Centres will conduct the assessment to Specifications provided by the Scottish Qualifications Authority and the completed folio will be submitted for external assessment. The assessment will be of one hour duration. The total marks available are 20. Prior to the assessment the candidate can have up to 30 minutes which will be used for consumption of the unseen text. During this time candidates may make notes. The text should be brief enough for candidates to make a close textual analysis of it: in a time-based medium, it should last no longer than five minutes and preferably be shorter; in a page-based medium, one page is sufficient. Examples of texts are: a film trailer, a broadcast commercial, a front page of a newspaper, a magazine cover, a print ad, a DVD cover.

The consumption time is allocated at the discretion of the centre, ie a centre using a 30 second commercial may decide not to use as much consumption time as one using a five minute clip of a programme. The total amount of consumption time allocated is half an hour or any part of that. The time allocated must be under exam conditions with no communication and the notes taken in that time can be used for reference during the assessment proper. Candidates should not be allowed to write the answer booklet until the hour of assessment proper begins. Access to the text should be allowed for the duration of the assessment not just during consumption time.

See Unseen Analysis support notes.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Question Paper

The paper will be of two hours duration. The total marks available are 80. It will consist of two sections, containing a range of questions in each section. Candidates will attempt two questions, one drawn from each section. This part of the Course assessment requires candidates to demonstrate application of knowledge and understanding gained in both the Analysis and the Production Unit. Section 1 consists of analysis questions on both fiction and non-fiction. Section 2 consists of questions requiring analysis of their own production or creating a production based on the question wording.

Section 1: Media Analysis

Candidates will answer one question from a choice which will allow them to respond by referring to any of a range of media, such as print, television, radio, cinema, popular music, advertising, website. Questions will analyse and integrate the key aspects, focusing on Narrative, Representation, Audience and Institution. These questions will require reference to either fictional or non-fictional texts, or to a comparison of both, and will also require reference to the appropriate key aspects as well as to their integration. Candidates will be expected to make reference to media text(s) with which they are familiar. The total marks available are 40.

Section 2: Media Production

Candidates will answer one question from a choice which will allow them to respond by referring to any of a range of media, such as print, television, radio, cinema, popular music, advertising, website. Questions will test knowledge and understanding of production processes drawn from a candidate's own experiences of the Production Unit. The section will include questions which are reflective, creative or knowledge-based. The total marks available are 40.

Further details about the Course assessment can be found in the Course Assessment Specification and in the Specimen Question Paper.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

GRADE DESCRIPTIONS

The candidate's grade will be based on the total score obtained for both components.

For an award at Grade C, candidates should be able to

Analyse media texts in detail, applying complex analytical concepts, describing links between texts and their institutional and audience contexts, and applying technical knowledge and understanding.

Apply technical and production knowledge, understanding and skills, and integrate analytical skills in production.

For an award at Grade A, candidates should be able to

Analyse media texts in detail, applying complex analytical concepts, describing links between texts and their institutional and audience contexts, applying technical knowledge and understanding, and coming to convincing and justified conclusions about the effect of context on text.

Apply technical and production knowledge, understanding and skills, and integrate analytical skills in production, arriving at convincing and justified conclusions about the effect of context on product.

Added value in doing the Course

One of the aims of a Course in Media Studies is to enable the candidate to look at and listen to media products, not simply as a consumer of those products, but as a critic, able to question the content and purpose of the messages rather than take them at face value. The development of these independent critical thinking skills means that a candidate of Media Studies is equipped to make reasoned, well balanced judgments about what is being communicated through the media, and able to make decisions based on fuller understanding. This critical approach is the key to making sense of the ever-expanding and complex web of communication, enabling the candidate to move from a stance of passive or unquestioning recipient of media messages, to one of active, thoughtful questioner, and indeed maker, of those messages.

By taking the Course as a whole, rather than as separate Units, and thus combining study of analysis and production, candidates are given the opportunity to make a start on becoming clear and confident communicators themselves. The media that are studied are those of mass, rather than interpersonal, communication.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

ESTIMATES AND APPEALS

Estimates

In preparing estimates, evidence of performance should be considered across the breadth of coverage of the content of the Course and must take account of performance in the Course components, the Question Paper and Unseen Analysis. Further advice on the preparation of estimates is given in the Course Assessment Specification.

Appeals

Evidence used to support appeals for the Question Paper component must come from an integrated test (eg a prelim) adequately reflecting the Course content and Grade Descriptions.

Although a 'prelim' examination is not mandatory, it can give a good indication of how a candidate will perform with the addition of time pressure and the need to apply knowledge and skills in new contexts in the external examination. Any prelim should replicate the style, level of demand and mark allocation of the Specimen SQA Examination.

The Unseen Analysis which has been set and carried out in centres and submitted to SQA by the due date is expected to represent a candidate's best work in this area.

While it is acceptable for centres to use past SQA question papers in preparing their own tests, these must not be used in their entirety. Selected or adapted questions chosen from different past papers would be acceptable evidence in support of an appeal. Centres must be certain that test materials have not been previously seen by candidates and that controlled conditions apply. Assessment evidence should be appropriate to the level and should be assessed accurately and consistently using agreed marking instructions.

Evidence in support of an appeal should cover the range of skills and knowledge assessed in the examination and the Course. NABs with headroom will frequently successfully support an appeal at grade C, but for an appeal for B or A, prelim exams or tasks which require retention of knowledge and integration of skills and knowledge in an extended answer would be more persuasive.

QUALITY ASSURANCE

All National Courses are subject to external marking and/or moderation. External markers, visiting examiners and moderators are trained by SQA to apply national standards. SQA is currently seeking to assist centres by preparing exemplification of standards materials in a number of subject areas. This will be rolled out to all subjects in due course.

The Units of all Courses are subject to internal moderation and may also be chosen for external moderation. This is to ensure that national standards are being applied across all subjects.

Courses may be assessed by a variety of methods. Where marking is undertaken by a trained marker in their own time, markers meetings are held to ensure that a consistent standard is applied. The work of all markers is subject to scrutiny by the Principal Assessor and a PA report is published for all subjects.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

APPROACHES TO LEARNING AND TEACHING

General advice

Although, when taken as part of the Course, the Units may be taught sequentially or concurrently, an integrated approach is recommended. The Units are closely related and there are opportunities to link the Outcomes and build skills across the Units, eg comparing fictional and Non-fictional texts, or examining the relationship between analysis and production in the same medium. Theory should inform practice and vice versa.

Methodology

Candidates should learn through a problem solving approach supported by discussion: a purely theoretical approach should be avoided. In analysis, discussion should initially be firmly located in a specific text, eg when teaching separate key aspects they should if possible be applied to a text. When covering Categories a selection of media could be analysed, eg posters, adverts (product, public service), newspaper articles (broadsheet, tabloid), beer mats, etc Language could be taught through the study of film posters progressing to trailers, etc and where possible involve practical exercises, eg making their own film posters.

Expository teaching should be limited, but may be necessary to introduce analytical concepts or demonstrate production skills. For example, the description of the workings of a video camera before candidates use it. Explanation could be linked to the specific practical activity, eg the use of camera angle could be taught while candidates are actually creating that camera angle.

Teaching should constantly involve cross-referencing between key aspects and between analysis and production, eg in practical activities during production candidates should discuss similar examples in professionally made products.

Both individual and group work should be used. Candidates should have the opportunity for sustained discussion in groups which may vary from small group to whole class.

It is important to provide opportunities for candidates to take responsibility for their own learning at Higher. Candidates should feel some ownership of the Course by being invited to suggest or provide examples of media texts, but they should also be challenged to analyse media texts which are unfamiliar and to engage in a group production on a previously unexplored topic.

Further details of suggested approaches are given in the individual Unit support notes.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

Preparation for assessment

Formative assessment should operate as an integral part of the learning and teaching in all Units. It will include assessment of the candidate's work by the candidate, by the assessor and, where appropriate, by other members of a candidate group. This can be achieved largely through discussion, individual tutorials and observation of the candidate's work supported by checklists.

It is important that candidates are introduced to the key aspects as early in the Unit as possible.

Preparation for assessment could include:

- ◆ notes made on individual key aspects
- ◆ candidates indicating on these notes where the key aspect relates to others
- ◆ constant cross reference during teaching to reinforce that key aspects are, in practice, inseparable

This procedure should prepare candidates to integrate answers fully in assessments.

The recommended instruments of assessment for analysis are two responses which last one hour, are carried out under controlled conditions, and cover, holistically, the Performance Criteria for the Unit; and which are a deconstruction of one professionally produced fiction and one Non-fiction media text which have been studied in class. Across the two assessments all key aspects should have been addressed.

The recommended instrument of assessment for production is an observation checklist and an evaluation which lasts one hour and is carried out under controlled conditions. Candidates can refer to production notes based on the bullet points in the Production Unit for evaluation page 66 and the individual media specific evaluation criteria in the support notes, these could be based on information from the production notes or logbook and should be no more than one side of A4 paper.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the Performance Criteria. All candidates should have the opportunity for improving on any area of weakness through strategies such as extra practice in individual skills and revising, or redrafting of work.

See Understanding Standards on the SQA website.

National Course Specification: Course details (cont)

COURSE Media Studies (Higher)

SUBJECT GUIDES

A Subject Guide to accompany the Arrangements document has been produced by the Higher Still Development Unit (HSDU) in partnership with the Scottish Consultative Council on the Curriculum (SCCC) and Scottish Further Education Unit (SFEU). The Guide provides further advice and information about:

- ◆ support materials for each Course
- ◆ learning and teaching approaches in addition to the information provided in the Arrangements document
- ◆ assessment
- ◆ ensuring appropriate access for candidates with special educational needs
- ◆ The Subject Guide is intended to support the information contained in the Arrangements document.
- ◆ The SQA Arrangements documents contain the standards against which candidates are assessed

SPECIAL NEEDS

This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, September, 2003).

MEDIA STUDIES IN A BROADER CONTEXT

A number of national initiatives and programmes have been designed to promote themes that are important to contemporary society such as citizenship and enterprise. These themes contribute to, individual subjects and Courses by making connections beyond the subject boundaries and enrich the learning experience. Similarly, the specialist knowledge and skills developed through study of a particular subject contributes to the understanding of these themes.

National Unit Specification: general information

UNIT Media Analysis: Fiction (Higher)

NUMBER DF14 12

COURSE Media Studies (Higher)

SUMMARY

This Unit is designed to develop skills in the detailed analysis of professionally produced fiction media texts and their relationship to social, audience, institutional and technological contexts. The media studied are the media of mass communication and could include print, radio, television, film and popular music. The Unit is suited to those who have an interest in, and wish to pursue an analytical approach to the media. It is suitable both for those who wish to pursue further study and a career in the communications industries as well as those whose interest is more generalised.

OUTCOMES

Analyse a professionally produced fiction media text.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, students would normally be expected to have attained the Course or a Unit at Intermediate 2 or equivalent.

CREDIT VALUE

1 credit at Higher (6 SCQF credit points at SCQF level 6*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Administrative Information

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National Unit Specification: general information (cont)

UNIT Media Analysis: Fiction (Higher)

CORE SKILLS

This Unit gives automatic certification of the following:

Complete Core Skills for the Unit	None	
Core Skill components for the Unit	Critical Thinking	Higher

National Unit Specification: statement of standards

UNIT Media Analysis: Fiction (Higher)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Analyse professionally produced fiction media texts.

Performance Criteria

- a) Select and analyse appropriate text-based aspects to show how the meaning of the text is conveyed.
- b) Select and analyse appropriate context-based key aspects to show how the meaning of the text is conveyed.
- c) Integrate key aspects to show how a text is constructed and understood.

See NABS for exemplification.

Evidence Requirements

Evidence of the candidate's ability to analyse a professionally produced fiction media text will be required. The evidence may be in written or oral form, will last no more than one hour and will be produced under controlled conditions.

The assessment is an analysis of one professionally produced fiction media text which has been previously studied. The assessment is closed-book.

It should be noted that for the purposes of this Unit, 'text' is taken to mean a single entity which has some form of closure; or which had been produced for purchase/consumption as a single entity: for example, one episode of a broadcast series/serial; one magazine; one cinema film; one music video. 'Text' here is not taken to mean a fraction of that entity — eg a scene from a broadcast episode; a title sequence.

The key aspects of Media Studies form the basis of analysis. These are: Categories, Language, Narrative, Representation, Audience, Institution, Technology.

National Unit Specification: statement of standards (cont)

UNIT Media Analysis: Fiction (Higher)

PC (a)

The first four key aspects (Categories, Language, Narrative, Representation) are text-based and are applicable to Performance Criterion (a). From these the candidate selects and analyses a minimum of two key aspects.

Related to each chosen text-based key aspects, the following should be covered:

- ◆ Categories: medium, purpose, form, genre, tone
- ◆ Language: technical/cultural codes, anchorage
- ◆ Narrative: narrative structure, narrative codes
- ◆ Representation: selection, portrayal, ideological discourses

PC (b)

The key aspects (Audience, Institution,) are context-based and are applicable to Performance Criterion (b). From these the candidate selects and analyses a minimum of one key aspect.

Related to each chosen key aspect, the following should be covered:

- ◆ Audience: target audience, mode of address, preferred reading, differential decoding
- ◆ Institution: effects of internal and external controls on text

PC (c)

A minimum of one integration between any two key aspects.

Technology should not be dealt with separately but addressed when appropriate.

Detailed exemplification performance criteria (a), (b) and (c) can be found later in the Unit Specification under 'Content'.

'Analyse' is taken to mean: to apply concepts and knowledge to demonstrate insight into, and give reasons for, the way in which media texts are constructed and understood.

The complexity of content at this level is indicated in the Content Tables given at the end of the Unit Specification. It should be noted, however, that the details of content should be applied only where appropriate.

National Unit Specification: support notes

UNIT Media Analysis: Fiction (Higher)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This Unit focuses on the analysis of professionally produced fiction media texts and their relationship to social, audience, institutional and technological contexts. The media studied are the media of mass communication and could include print, radio, television, film, popular music and the internet.

For the purposes of this Unit ‘Fiction’ is taken to mean a text that is constructed using performance and imagination for example, actors taking the part of real people or performers singing about real events.

The key aspects of Media Studies form the basis of analysis. These are: Categories, Language, Narrative, Representation, Audience, Institution, Technology.

The first four of these (Categories, Language, Narrative, Representation) are relevant to Performance Criterion (a) and will be used in analysis of text. Whilst candidates must be taught all four key aspects they should select those which are most relevant to the text being analysed. In order to achieve a pass candidates must analyse in detail a minimum of two of these key aspects.

The next two key aspects (Audience, Institution) are relevant to Performance Criterion (b) and will be used in analysis of context. Whilst candidates must be taught both key aspects they should select the most relevant to the text being analysed and to achieve a pass must analyse in detail at least of one of these key aspects.

At Higher level, the candidate is expected both to select and apply the most appropriate key aspects.

Related to each chosen key aspect, students should cover the following, justifying everything by relevant textual and contextual references:

- ◆ Categories: medium, purpose, form, genre, tone, style and others
- ◆ Language: technical and cultural codes, and anchorage
- ◆ Narrative: narrative structure, codes and conventions
- ◆ Representation: selection, portrayal, ideological discourses
- ◆ Audience: target audience, mode of address, preferred reading, differential decoding
- ◆ Institution: effects of internal and external controls on text
- ◆ Technology: effects of technology on text, (technological issues should not be dealt with as separate but analysed when appropriate)

Further details of the key aspects in relation to different media are given in the Content Tables at the end of the Unit. It should be noted that not all details need be mentioned with regard to a particular medium — only those appropriate to the chosen text.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The methods of learning and teaching should be challenging and reflect both the student's interests and preferred learning styles. Where possible, the assessor may negotiate the texts studied and the tasks undertaken. A purely theoretical approach should not be used; technical and analytical terms involved should not be taught as separate from the activity itself but should be introduced as an integral part of that activity.

See Approaches to Learning and Teaching in the National Course Specification.

At this level candidates will need access to books and magazines which explain major concepts in an accessible way. They will need access to newspaper archives, magazines, broadcast programmes and the internet for research into media issues.

Candidates should be aware that information contained in textbooks and teaching packs is likely to date very quickly and should be checked against information provided by more ephemeral sources such as newspapers and industry magazines. Examples and illustrations given in these Arrangements will also become outdated and should be cross-checked. For this reason, assessors should try to enable access to constantly updated information.

Understanding of analytical methods should derive from direct experience of both analysis and related practical activities. An integrated approach should be used in the study of texts so that Performance Criteria in the Unit are clearly linked.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The recommended instrument of assessment for this Unit is a response which lasts one hour, is carried out under controlled conditions, and covers, holistically, the Performance Criteria for the Unit; and which is a deconstruction of a professionally produced fictional media text which has been studied in class.

It is important that candidates are introduced to the key aspects as early in the Unit as possible.

Preparation for assessment could include:

- ◆ notes made on individual key aspects
- ◆ candidates indicating on these notes where the key aspect relates to others
- ◆ constant cross reference during teaching to reinforce that key aspects are, in practice, inseparable

This procedure should prepare candidate to integrate answers fully in this assessment.

Whilst it is ultimately difficult to differentiate between fiction and Non-fiction because all texts are a construct, for the purposes of this Unit fiction is taken to be a text constructed using actors or performers featuring invented characters. For example, the film *Braveheart* would be considered fiction as although William Wallace was a real person, the character played by the actor Mel Gibson included/involved events and other characters which were imagined.

The text chosen for assessment should allow candidates to select key aspects which are not assessed in the Media Analysis: Non-fiction Unit.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering special alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, September, 2003).

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

The following are offered as guidance and are not mandatory

Media Analysis: Fiction (Higher) – Content for Print

Key aspect	Print
<i>Categories</i>	<ul style="list-style-type: none">♦ purpose: entertainment, persuasion, education, profit♦ form: magazine, comic, popular literaturegenre: teen/women's/men's/special interest magazines/comics, romance, action♦ tone: serious, humorous, personal,♦ style: traditional, modern, unconventional Other categories: eg satirical.
<i>Language</i>	Conventions of print (eg layout, language, text, graphics) and features such as: <ul style="list-style-type: none">♦ page size (tabloid, broadsheet)♦ text elements: copy, caption♦ character formatting: font (serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour♦ graphic elements: photographs, logos, colour Denotation and connotation of technical and cultural codes; anchorage and polysemy. Relation to myth, ideology and cultural values.
<i>Narrative</i>	Story: who, where, what, when, why, how. <ul style="list-style-type: none">♦ viewpoint: first person, third person; single/multiple viewpoints♦ structure: normality, disruption, enigma, return to normality♦ plot: chronological, non-chronological Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, princess; binary oppositions, people and places chosen for their contrasting qualities.
<i>Representation</i>	Stereotypes of age, gender, race, social class, nation, region. Non-stereotypical representations. Fictional representation of social issues and social groups. Relation of representation to cultural values, ideologies and myths of a society.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Key aspect	Print
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of print media (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts.</p>
<i>Institutions</i>	<p>Ownership (eg commercial, global corporation, independent).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel.</p> <p>Comparison of print industry with other media industries in terms of market.</p> <p>Links with other media.</p> <p>General effects on product.</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of traditional and electronic publishing products.</p> <p>General effects on product (eg access, diversity).</p> <p>New developments.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Media Analysis: Fiction (Higher) – Content for Radio

Key aspect	Radio
<i>Categories</i>	<ul style="list-style-type: none"> ◆ purpose: entertainment, persuasion, profit ◆ form: light entertainment, drama ◆ genre: soap opera, single play, comedies ◆ tone: formal, informal, serious, humorous
<i>Language</i>	<ul style="list-style-type: none"> ◆ Conventions of radio genres (eg format, length, performers, speech, sound effects, music) and features such as: voice: accent, pace, volume ◆ language: formal, informal ◆ music: links, mood music ◆ sound: location, sound effects, silence ◆ transitions <p>Denotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <ul style="list-style-type: none"> ◆ viewpoint: first person, third person; single/multiple viewpoints ◆ structure: normality, disruption, enigma, return to normality; ◆ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles eg hero, villain, donor, despatcher, 'princess'; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representations</i>	<p>Stereotypes of age, gender, race, social class, nation, region</p> <p>Non-stereotypical representation</p> <p>Fictional representation of social issues and social groups.</p>
<i>Audience</i>	<p>Identification of target audiences through station, genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of print media (curiosity, escapism, identification with/attraction to celebrities, individual reading.).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg, linguistic, local Scottish, Asian, British, European) and subcultural identities (eg, special interests, lifestyle, fashion); effects of reaction to texts.</p>
<i>Institutions</i>	<p>Ownership (eg public service, commercial, independent local radio).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel.</p> <p>Links with other media.</p> <p>General effects on product (eg creative/editorial freedom, diversity, quality, access).</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Key aspect	Radio
<i>Technology</i>	Technology involved in production, distribution and consumption of radio programmes. General effects on product. New developments.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Media Analysis: Fiction (Higher) – Content for Television

Key aspect	Television
<i>Categories</i>	<ul style="list-style-type: none"> ♦ purpose: information, entertainment, persuasion, education, profit ♦ form: drama, light entertainment, series, serials ♦ genre: soap, sitcom, crime, medical drama ♦ tone: formal, informal, serious, humorous
<i>Language</i>	<p>Examination of the conventions of television (eg length, performers, visuals, sound) and features such as:</p> <ul style="list-style-type: none"> ♦ mise-en-scene: set, props, costume, make-up, performance, composition ♦ lighting: high-key, low-key, back, front, above, below ♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot ♦ angle: straight, high, low, canted ♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing ♦ camera movement: pan, tilt, track, handheld, steadicam ♦ special effects: chromakey, digital effects ♦ sound: speech, music, sound effects ♦ titles: opening titles, end titles, font, colour <p>Denotation and connotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <ul style="list-style-type: none"> ♦ viewpoint: first person, third person; single/multiple viewpoints ♦ structure: normality, disruption, enigma, return to normality; narrative arc ♦ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, ‘princess’; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nationhood; non-stereotypical representations; personalities.</p> <p>Fictional representation of social issues and social groups.</p>
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and style, slot, advertising.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects of reaction to texts. Different reactions to programmes/films (eg interest, boredom, shock, surprise, anger).</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Key aspect	Television
<i>Institution</i>	Ownership (eg public service, commercial). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Comparison of television industry with other media industries. Links with other media. General effects on product (eg creative/editorial freedom, objectivity, diversity, quality, access).
<i>Technology</i>	Technology involved in production, distribution and consumption of television/film products. New developments (eg multimedia). General effects on product (eg access).

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Media Analysis: Fiction (Higher) – Content for Film

Key aspect	Film
<i>Categories</i>	<ul style="list-style-type: none"> ◆ purpose: entertainment, persuasion, information, profit ◆ form: feature film, animation, ◆ genre: feature film genres (eg horror, science fiction, western) ◆ tone: serious, comic, spectacular ◆ other categories: star, director
<i>Language</i>	<p>Examination of the conventions such as:</p> <ul style="list-style-type: none"> ◆ mise-en-scene: set, props, costume, make-up, performance, composition ◆ lighting: high-key, low-key, back, fron, above, below ◆ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot ◆ angle: straight, high, low, canted ◆ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing ◆ camera movement: pan, tilt, track, handheld, steadicam ◆ special effects: chromakey, digital effects ◆ sound: speech, music, sound effects ◆ titles: opening titles, end titles, font, colour <p>Denotation and connotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <ul style="list-style-type: none"> ◆ viewpoint: first person, third person; single/multiple viewpoints ◆ structure: normality, disruption, enigma, return to normality; classical Hollywood narrative; conflict, development, resolution; single or multiple storylines ◆ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, ‘princess’; binary oppositions, people and places chosen for their contrasting qualities.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Key aspect	Film
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nationhood.</p> <p>Non-stereotypical representations.</p> <p>Stars, cultural expectations, intertextuality, commercial importance.</p> <p>Fictional representation of social issues and social groups.</p>
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and style.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures (curiosity, escapism, identification with/attraction to celebrities, individual reading,).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects of reaction to texts. Different reactions to programmes/films (eg interest, boredom, shock, surprise, anger).</p>
<i>Institutions</i>	<p>Ownership (eg global, national, independent, arthouse).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel; authorship.</p> <p>Comparison of film industry with other media industries.</p> <p>Links with other media — spin-offs and tie-ins.</p> <p>Effects on product (eg, creative freedom, diversity, quality).</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of television/film products.</p> <p>New developments.</p> <p>Effects on product.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Higher)

Media Analysis: Fiction (Higher) – Content for Popular Music

Key aspect	Music
<i>Categories</i>	<ul style="list-style-type: none"> ◆ purpose: entertainment, persuasion, profit ◆ form: recorded, live, music video ◆ genre: current and past pop music genres ◆ tone: happy, sad, celebratory, outrageous
<i>Language</i>	<p>Examination of conventions of pop music genres in terms of:</p> <ul style="list-style-type: none"> ◆ lyrics ◆ vocal style ◆ instrumentation ◆ rhythm ◆ melody
<i>Narrative</i>	<p>Understanding lyric of song in terms of who, where, what, when, why. Narrative elements in music video.</p>
<i>Representation</i>	<p>Representations of age, gender and race in pop music. Image of pop music stars used in marketing, press coverage, etc.</p>
<i>Audience</i>	<p>Identification of target audiences for pop music by genre, pop video, advertising.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects of reaction to texts. Different reactions to programmes/films (eg interest, boredom, shock, surprise, anger).</p>
<i>Institutions</i>	<p>Ownership (eg major, independents).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main personnel.</p> <p>Links with other media (eg charts, radio play-lists, music press, live performance, video).</p> <p>Comparison of music industry with other media industries.</p> <p>Effects on product (eg creative freedom, diversity).</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of popular music.</p> <p>Effects on product.</p> <p>New developments.</p>

National Unit Specification: general information

UNIT Media Analysis: Non-fiction (Higher)

NUMBER DF15 12

COURSE Media Studies (Higher Level)

SUMMARY

This Unit is designed to develop skills in the detailed analysis of professionally produced non-fiction media texts and their relationship to social, audience, institutional and technological contexts. The media studied are the media of mass communication and could include print, radio, television, cinema, advertising and the internet. The Unit is suited to those who have an interest in, and wish to pursue an analytical approach to the media. It is suitable both for those who wish to pursue further study and a career in the communications industries as well as those whose interest is more generalised.

OUTCOMES

Analyse professionally produced Non-fiction media texts.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, students would normally be expected to have attained the Course or a Unit at Intermediate 2 or equivalent.

CREDIT VALUE

1 credit at Higher (6 SCQF credit points at SCQF level 6*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Administrative Information

Superclass: KA

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National Unit Specification: general information (cont)

UNIT Media Analysis: Non-fiction (Higher)

CORE SKILLS

This Unit gives automatic certification of the following:

Complete Core Skills for the Unit	None	
Core Skill components for the Unit	Critical Thinking	Higher

National Unit Specification: statement of standards

UNIT Media Analysis: Non-fiction (Higher)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Analyse professionally produced non-fiction media texts.

Performance Criteria

- a) Select and analyse appropriate text-based key aspects to show how the meaning of the text is conveyed.
- b) Select and analyse appropriate context-based key aspects to show how the meaning of the text is conveyed.
- c) Integrate key aspects to show how a text is constructed and understood.

Evidence Requirements

Evidence of the candidate's ability to analyse a professionally produced Non-fiction media text will be required. The evidence may be in written or oral form, will last no more than one hour and will be produced under controlled conditions.

The assessment is an analysis of one professionally produced Non-fiction media text which has been previously studied. The assessment is closed-book.

It should be noted that for the purposes of this Unit, 'text' is taken to mean a single entity which has some form of closure; or which had been produced for purchase/consumption as a single entity: for example, one episode of a broadcast documentary series; one newspaper; one website; one advertisement/commercial. 'Text' here is not taken to mean a fraction of that entity — for example, an item from a broadcast news bulletin; a title sequence; a front page.

The key aspects of Media Studies form the basis of analysis. These are: Categories, Language, Narrative, Representation, Audience, Institution, Technology.

National Unit Specification: statement of standards

UNIT Media Analysis: Non-fiction (Higher)

PC (a)

The first four key aspects (Categories, Language, Narrative, Representation) are text-based and are applicable to Performance Criterion (a). From these the candidate selects and analyses a minimum of two key aspects.

Related to each chosen text-based key aspects, the following should be covered:

- ◆ Categories: medium, purpose, form, genre, tone
- ◆ Language: technical/cultural codes, anchorage
- ◆ Narrative: narrative structure, narrative codes
- ◆ Representation: selection, portrayal, ideological discourses

PC (b)

- ◆ The key aspects (Audience, Institution,) are context-based and are applicable to Performance Criterion (b). From these the candidate selects and analyses a minimum of one key aspect.

Related to each chosen key aspect, the following should be covered:

- ◆ Audience: target audience, mode of address, preferred reading, differential decoding
- ◆ Institution: effects of internal and external controls on text

PC (c)

- ◆ a minimum of one integration between any two key aspects

Technology should not be dealt with separately but addressed when appropriate.

Detailed exemplification of Performance Criteria (a), (b) and (c) can be found later in the Unit specification under 'Content'.

'Analyse' is taken to mean: to apply concepts and knowledge to demonstrate insight into, and give reasons for, the way in which media texts are constructed and understood.

The complexity of content at this level is indicated in the Content Tables given at the end of the Unit Specification. It should be noted, however, that the details of content should be applied only where appropriate.

National Unit Specification: support notes

UNIT Media Analysis: Non-fiction (Higher)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This Unit focuses on the analysis of professionally produced non-fiction media texts and their relationship to social, audience, institutional and technological contexts. The media studied are the media of mass communication and could include print, radio, television, cinema, advertising and the internet.

For the purposes of this Unit ‘Non-fiction’ is taken to mean a text that is constructed using the actual people in the real events.

The key aspects of Media Studies form the basis of analysis. These are: Categories, Language, Narrative, Representation, Audience, Institution, Technology.

The first four of these (Categories, Language, Narrative, Representation) are relevant to Performance Criterion (a) and will be used in analysis of text. Whilst candidates must be taught all four key aspects they should select those which are most relevant to the text being analysed. In order to achieve a pass candidates must analyse in detail a minimum of two of these key aspects.

The next two key aspects (Audience, Institution) are relevant to Performance Criterion (b) and will be used in analysis of context. Whilst candidates must be taught both key aspects they should select the most relevant to the text being analysed and to achieve a pass must analyse in detail at least one of these key aspects.

At Higher level, the candidate is expected both to select and apply the most appropriate key aspects.

Related to each chosen key aspect, candidates should cover the following, justifying everything by relevant textual and contextual references:

- ◆ Categories: medium, purpose, form, genre, tone, style
- ◆ Language: technical and cultural codes, and anchorage
- ◆ Narrative: narrative structure and codes
- ◆ Representation: selection, portrayal, ideological discourses
- ◆ Audience: target audience, mode of address, preferred reading, differential decoding
- ◆ Institution: effects of internal and external controls on text
- ◆ Technology: effects of technology on text (technological issues should not be dealt with as separate but analysed when appropriate)

Further details of the key aspects in relation to different media are given in the Content Tables at the end of the Unit. All the details given for each medium need not be covered — only those appropriate to the chosen text.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The methods of learning and teaching should be challenging and reflect both the candidates' interests and preferred learning styles. Where possible, the assessor may negotiate the texts studied and the tasks undertaken. A purely theoretical approach should not be used; technical and analytical terms involved should not be taught as separate from the activity itself but should be introduced as an integral part of that activity.

See Approaches to Learning and Teaching in the National Course Specification.

At this level candidates will need access to books and magazines which explain major concepts in an accessible way. They will need access to newspaper archives, magazines, broadcast programmes and the internet for research into media issues.

Candidates should be aware that information contained in textbooks and teaching packs is likely to date very quickly and should be checked against information provided by more ephemeral sources such as newspapers and industry magazines. Examples and illustrations given in this Unit Specification will also become outdated and should be cross-checked. For this reason, assessors should try to enable access to constantly updated information.

Understanding of analytical methods should derive from direct experience of both analysis and related practical activities. An integrated approach should be used in the study of texts so that Outcomes in the Unit are clearly linked.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The recommended instrument of assessment for this Unit is a response which lasts one hour, is carried out under controlled conditions, and covers, holistically, the Performance Criteria for the Unit; and which is a deconstruction of a professionally produced Non-fiction media text which has been previously studied.

It is important that candidates are introduced to the key aspects as early in the Unit as possible.

Preparation for assessment could include:

- ◆ notes made on individual key aspects
- ◆ candidates indicating on these notes where the key aspect relates to others
- ◆ constant cross reference during teaching to reinforce that key aspects are, in practice, inseparable

This procedure should prepare candidates to integrate answers fully in this assessment.

The text chosen for assessment should allow candidates to select key aspects which are not assessed in the Media Analysis: Fiction Unit.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering special alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, September, 2003).

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

The following are offered as guidance and are not mandatory

Media Analysis: Non-fiction (Higher) – Content for Print

Key aspect	Print
<i>Categories</i>	<ul style="list-style-type: none"> ◆ purpose: information, entertainment, persuasion, education, profit ◆ form: newspaper, magazine, fanzine, CD-ROM, web pages ◆ genre: tabloid, broadsheet, freesheet newspapers; teen/women's/men's/special interest magazines ◆ tone: serious, humorous, objective, personal, scientific ◆ style: traditional, modern, unconventional <p>Analytical categories for print media (eg as sexist, racist).</p>
<i>Language</i>	<p>Conventions of print genres such as:</p> <ul style="list-style-type: none"> ◆ page size (tabloid, broadsheet) ◆ text elements: masthead, headline, subheads, copy, caption ◆ character formatting: font (serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour ◆ graphic elements: photographs, mug shots, logos, colour <p>Denotation and connotation of technical and cultural codes; anchorage and polysemy.</p> <p>Relation to myth, ideology and cultural values.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <p>Narration:</p> <ul style="list-style-type: none"> ◆ viewpoint: first person, third person; single/multiple viewpoints ◆ structure: normality, disruption, enigma, return to normality; investigation ◆ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles eg hero, villain, donor, despatcher, 'princess'; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nation, region, trade unions, pressure groups.</p> <p>Non-stereotypical representations.</p> <p>Mediation: news values and their effects on selection, representation in news.</p> <p>Fictional representation of social issues and social groups.</p> <p>Relation of representation to ideologies and myths of a society, expressed through cultural values. The need for diversity of representation and opinion in a democracy; diversity or lack of diversity in print media.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Key aspect	Print
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of print media (curiosity, escapism, identification with/attraction to celebrities, individual reading.).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts.</p>
<i>Institutions</i>	<p>Ownership (eg public service, commercial, global corporation, independent).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel.</p> <p>Comparison of print industry with other media industries in terms of market.</p> <p>Links with other media.</p> <p>General effects on product (eg editorial freedom, objectivity, diversity, quality, access).</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of traditional and electronic published products.</p> <p>General effects on product (eg access, diversity).</p> <p>New developments.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Media Analysis: Non-fiction (Higher) – Content for Radio

Key aspect	Radio
<i>Categories</i>	<ul style="list-style-type: none"> ♦ purpose: information, entertainment, persuasion, education, profit ♦ form: news, light entertainment, outside broadcast, series, magazine ♦ genre: news bulletins, documentary quiz shows, phone-ins, magazine programmes ♦ tone: formal, informal, serious, humorous, objective, personal
<i>Language</i>	<p>Conventions of radio genres (eg format, length, participants, speech, sound, music) and features such as:</p> <ul style="list-style-type: none"> ♦ language: formal, informal ♦ voice: accent, pace, volume ♦ music: jingles, links, mood music ♦ sounds: location, sound effects, silence ♦ transitions <p>Denotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how. Narration:</p> <ul style="list-style-type: none"> ♦ viewpoint: first person, third person, omniscient; single/multiple viewpoints ♦ structure: normality, disruption, enigma, return to normality ♦ plot: chronological, non-chronological <p>Radio programme formats. Story treatment: eg local radio v national radio treatment of local story. Social issues on BBC and talk radio.</p>
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nationhood, trade unions, pressure groups, etc. Non-stereotypical representations. Mediation: news values and their effects on selection, representation and stereotypes in radio news. Fictional representation of social issues and social groups.</p>
<i>Audience</i>	<p>Identification of target audiences through station, genre, content and tone. Different reactions to texts (ie differential decoding, depending on gender, age, social experience). Preferred reading: anticipated audience response to text. Differential decoding: where audience reacts differently to text. The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts. Pleasures of media texts (curiosity, escapism, identification with/attraction to celebrities, fandom, social gossip, individual listening).</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Key aspect	Radio
<i>Institutions</i>	Ownership (eg public service, commercial, independent local radio). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Links with other media. Effects on product (eg creative/editorial freedom, objectivity, diversity, quality, access).
<i>Technology</i>	Technology involved in production, distribution and consumption of radio programmes. Effects on product. New developments.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Media Analysis: Non-fiction (Higher) – Content for Television

Key aspect	Television
<i>Categories</i>	<ul style="list-style-type: none"> ♦ purpose: information, entertainment, persuasion, education, profit ♦ form: news, current affairs, light entertainment, outside broadcast, series ♦ genre: news programme, documentary, game show, talk show, sports programme ♦ tone: formal, informal, serious, humorous, objective, personal, scientific
<i>Language</i>	<p>Examination of the conventions of television (eg format, length, participants, visuals, sound) and features such as:</p> <ul style="list-style-type: none"> ♦ mise-en-scene: set, props, costume, make-up, performance, composition ♦ lighting: high-key, low-key ♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot ♦ special effects: chromakey, digital effects ♦ angle: straight, high, low, canted ♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing ♦ camera movement: pan, tilt, track, handheld ♦ sound: speech, music, sound effects ♦ titles: opening titles, end titles, font, colour <p>Denotation and connotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <ul style="list-style-type: none"> ♦ viewpoint: first person, third person, omniscient; single/multiple viewpoints ♦ structure: normality, disruption, enigma, return to normality; conflict, development, resolution (or non-resolution); single or multiple storylines; serial and series narratives; television programme formulae ♦ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, 'princess'; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nationhood; non-stereotypical representations; personalities.</p> <p>Mediation: news values and their effects on selection, representation and stereotypes in news.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Key aspect	Television
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of media (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts.</p>
<i>Institution</i>	<p>Ownership (eg global, public service, commercial).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel.</p> <p>Comparison of television industry with other media industries.</p> <p>Links with other media.</p> <p>General effects on product (eg creative/editorial freedom, objectivity, diversity, quality, access).</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of television/film products.</p> <p>New developments (eg multimedia).</p> <p>General effects on product (eg access).</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Media Analysis: Non-fiction (Higher) – Content for Film

Key aspect	Film
<i>Categories</i>	<ul style="list-style-type: none"> ◆ purpose: information, entertainment, persuasion, education, profit ◆ form: feature film, ◆ genre: documentary ◆ tone: serious, comic, satiric ◆ other categories: director
<i>Language</i>	<p>Examination of the conventions of film such as:</p> <ul style="list-style-type: none"> ◆ mise-en-scene: set, props, costume, make-up, performance, composition ◆ lighting: high-key, low-key, back, front, below, above ◆ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot ◆ angle: straight, high, low, canted ◆ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing ◆ camera movement: pan, tilt, track, handheld, steadicam ◆ sound: speech, music, sound effects ◆ titles: opening titles, end titles, font, colour ◆ special effects: chromakey, digital effects <p>Denotation and connotation of technical and cultural codes; anchorage and polysemy.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how.</p> <ul style="list-style-type: none"> ◆ viewpoint: first person, third person, omniscient; single/multiple viewpoints ◆ structure: normality, disruption, enigma, return to normality; conflict, development, resolution (or non-resolution); single or multiple storylines ◆ plot: chronological, non-chronological <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, ‘princess’; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representation</i>	<p>Stereotypes of age, gender, race, social class, nationhood.</p> <p>Non-stereotypical representations.</p> <p>Representation of social issues and social groups.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Key aspect	Film
<i>Audience</i>	<p>Identification of target audiences for products through genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of media (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts).</p>
<i>Institution</i>	<p>Ownership (eg public service, commercial).</p> <p>Controls (legal, self-regulatory, market).</p> <p>Roles and choices of main production personnel.</p> <p>Comparison of film industry with other media industries.</p> <p>General effects on product (eg creative freedom, diversity, quality)</p>
<i>Technology</i>	<p>Technology involved in production, distribution and consumption of film.</p> <p>New developments.</p> <p>Effects on product.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Media Analysis: Non-fiction (Higher) – Content for Advertising

Key aspect	Advertising
<i>Categories</i>	<ul style="list-style-type: none"> ◆ medium: eg Television, Radio, Cinema, Press, Outdoor, internet ◆ purpose: persuasion, profit, information, education ◆ form: above-the-line, below-the-line ◆ genre: eg animation ◆ other categories: public service, product, company, classified, display, place in marketing mix, etc
<i>Language</i>	<p>Examination of the conventions of advertising, depending on medium.</p> <p>Still image - technical codes (framing, shot distance, composition, angle, lighting, colour, focus - cultural codes - setting, props, clothing, make-up, appearance, body language expression).</p> <p>Print - see exemplar content for print.</p> <p>Radio - see exemplar content for analysing sound.</p> <p>Moving image - see exemplar content for TV and cinema.</p> <p>Denotation and connotation of technical and cultural codes; polysemy and anchorage.</p> <p>Slogans, straplines, copy, image, pack shot.</p> <p>Display, classified, earpiece, etc.</p>
<i>Narrative</i>	<p>Story: who, where, what, when, why, how</p> <ul style="list-style-type: none"> ◆ structure: normality, disruption, enigma, return to normality; conflict, development, resolution <p>Narrative codes: eg enigma; equilibrium/disequilibrium/return to equilibrium; character roles, eg hero, villain, donor, despatcher, ‘princess’; binary oppositions, people and places chosen for their contrasting qualities.</p>
<i>Representations</i>	<p>Stereotypes of gender, race, nationhood, etc.</p> <p>Non-stereotypical representations.</p> <p>Cultural values expressed through stereotyping and underlying ideology.</p>
<i>Audiences</i>	<p>Identification of target audiences for products through genre, content and tone.</p> <p>Different reactions to texts (ie differential decoding, depending on gender, age, social experience).</p> <p>Pleasures of media (curiosity, escapism, identification with/attraction to celebrities, individual reading).</p> <p>Preferred reading: anticipated audience response to text.</p> <p>Differential decoding: where audience reacts differently to text.</p> <p>The notion of the individual as a mix of different cultural identities (eg linguistic, local Scottish, Asian, British, European) and subcultural identities (eg special interests, lifestyle, fashion); effects on reaction to texts.).</p> <p>Audience research.</p> <p>Demographics.</p> <p>Social classification systems.</p> <p>Qualitative research.</p>

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-fiction (Higher)

Key aspect	Advertising
<i>Institutions</i>	Commercial operation of advertising industry – identification of costs and sources of finance. Rate cards. Above-the-line, below-the-line. Commission. Relationship between agency and advertiser. Structure of advertising agency. Media planning and buying – MEAL. Legal controls. Codes of Practice. Effects on product.
<i>Technology</i>	Technology involved in production, distribution and consumption of different media. New developments. Effects on product.

National Unit Specification: general information

UNIT Media Production (Higher)

NUMBER DF16 12

COURSE Media Studies (Higher)

SUMMARY

This Unit is designed to enable individual candidates to contribute to all stages of a media production related to a brief which requires candidates to research, create, review and evaluate a production.

The centre can select the medium from a broad range including print, audio, video, multimedia. Where this Unit is taken as part of the NQ Media Studies Course, the medium should be one which has been studied in at least one of the Media Analysis Units. The Unit is suited to those who have an interest in, and wish to pursue further study and a career in the communications industries as well as those whose interest is more generalised.

OUTCOMES

1. Contribute to planning a media production from a brief.
2. Contribute to implementing a media production from a brief.
3. Review and evaluate a media production.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, the candidate would normally be expected to have attained the Course or the Media Production Unit at Intermediate 2, or possess equivalent experience.

Administrative Information

Superclass: KA

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National Unit Specification: general information (cont)

UNIT Media Production (Higher)

CREDIT VALUE

1 credit at Higher (6 SCQF credit points at SCQF level 6*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates*

CORE SKILLS

This Unit gives automatic certification of the following:

Complete Core Skills for the Unit	Problem Solving	Higher
	Working With Others	Higher

National Unit Specification: statement of standards

UNIT Media Production (Higher)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Contribute to planning a media production from a brief.

Performance Criteria

- a) Contribute effectively to an analysis of the brief, expressing useful ideas and allocating roles and tasks through negotiation.
- b) Carry out relevant research effectively.
- c) Contribute effectively to devising the production schedule.
- d) Use technical terms accurately.

Evidence Requirements

(See Evidence Requirements for the Unit at the end of the Statement of Standards).

OUTCOME 2

Contribute to implementing a group production from a brief.

Performance Criteria

- a) Contribute effectively to the organization of the production, including negotiating working methods and rules for managing the group production.
- b) Communicate ideas and information effectively.
- c) Contribute effectively in terms of technical and non-technical skills in accordance with the brief, allocated role and production schedule.
- d) Use technical terms accurately.

Evidence Requirements

(See Evidence Requirements for the Unit at the end of the Statement of Standards).

National Unit Specification: statement of standards (cont)

UNIT Media Production (Higher)

OUTCOME 3

Review and evaluate a group production.

Performance Criteria

- a) Analyse the strengths and weaknesses of production in relation to the brief.
- b) Analyse the strengths and weaknesses of his/her own performance.
- c) Recommend and justify appropriate improved or alternative strategies.
- d) Use technical terms accurately.
- e) Cover evaluation criteria appropriate to medium of product.

Evidence Requirements

(See Evidence Requirements for the Unit at the end of the Statement of Standards).

EVIDENCE REQUIREMENTS FOR THE UNIT

Observation checklist which records the performance of the individual candidate in Outcomes 1 and 2. The observation checklist should ensure that for Outcome 1, PC (a) the candidate negotiates roles and responsibilities with others — taking account of own strengths and weaknesses and those of colleagues.

Individual evaluation report covering Outcome 3. This may be written or oral and should be completed within one hour under controlled conditions. Oral evidence should be recorded on audio or videotape. Candidates can refer to production notes.

See NABs for observation checklist.

At Higher, the production should involve:

- ◆ a topic which requires primary and secondary research
- ◆ the product not exceeding the length/size detailed in brief
- ◆ adherence to deadline as detailed in brief
- ◆ adherence to relevant internal and external controls

The checklist and the evaluation should relate closely to the brief which should:

- ◆ be challenging, requiring extensive research involving both primary and secondary sources
- ◆ specify the medium, purpose, target audience, form, genre, length, deadline, internal and external institutional controls
- ◆ be medium specific and reflect professional practice, emphasising deadlines, budgetary and time constraints, eg a maximum of one minute for a broadcast commercial

National Unit Specification: statement of standards (cont)

UNIT Media Production (Higher)

Research and planning should involve:

- ◆ identification of sources
- ◆ topic research
- ◆ audience and product research
- ◆ identification of constraints
- ◆ plan of format
- ◆ content
- ◆ style
- ◆ resources requirements
- ◆ production stages and schedule
- ◆ task allocation

Evaluation will meet the medium-specific criteria detailed in the Content Tables.

The Content Tables at the end of the Unit Specification indicate the complexity expected at Higher level.

National Unit Specification: support notes

UNIT Media Production (Higher)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

The focus of this Unit is on the planning, implementing and evaluating of one group media production. Candidates will develop both technical and non-technical skills. For further detail of content, please refer to the Content Tables which follow. Candidates are not expected to know all the terminology; however, they should be able to use the correct terminology within the context of their particular tasks.

Productions chosen could be from a variety of media, eg advert, cartoon, dramatic production, documentary/news and/or current affairs, music, news paper, magazine or web page.

The brief should be challenging, requiring extensive research involving primary and secondary sources. For example, a suitable topic might be one which is current in the news, such as the dangers of sunbathing or of mobile phones; or one which has a real client, such as an advertisement for a local business; or a fictional product. Regardless, the brief must require research — for example, a crime or hospital drama must have an accurately researched setting.

Research and planning should involve:

- ◆ identification of sources
- ◆ topic research
- ◆ audience and product research
- ◆ identification of constraints
- ◆ plan of format; content; style
- ◆ resources requirements
- ◆ production stages, working methods schedule
- ◆ negotiation of production roles and tasks

The brief should specify the medium, purpose, target audience, form, genre, length, deadline, internal and external institutional controls.

The guidelines should be medium specific and reflect professional practice, emphasising deadlines, budgetary and time constraints. For example, a maximum of one minute for a broadcast commercial. Internal and external controls must be adhered to — for example: it should avoid causing offence to the target audience and must observe the laws of copyright, libel, discrimination, etc.

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Candidates should first be introduced to the main stages involved in production in the chosen medium. Assessors and candidates should then collaborate in a series of collective production activities of gradually increasing complexity. The technical terms involved should not be taught as separate from production activities but should be used as an integral part of these activities and should be employed consistently and confidently.

The assessor should assist candidates to develop their planning, production and evaluation skills by offering hints, reminders, feedback and ‘tricks of the trade’ and by continuing to support candidates in terms of promoting understanding of the production process and encouraging effective teamwork. As the candidates gain experience the assessor should gradually give more responsibility for the production process to the candidates. This is an opportunity for assessors to complete observation checklists (see below). At Higher it should be possible for the assessor to move to the roles of observer, technical consultant and production manager ensuring that the group attend to the internal and external institutional constraints.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The recommended instruments of assessment for this Unit are: an observation checklist; an evaluation report. See NABs for checklist.

Throughout the Unit, individual candidate performance should be recorded by the assessor by means of an observation checklist. This should record the effectiveness of the individual to the planning and implementing of the media production.

Candidates should also be encouraged to take notes during the production process (this could be in the format of a logbook), both from their own point of view and that of the group. These details could then be used to form the basis of the evaluation response. At Higher the evaluation should be detailed and refer to decision-making processes and constraints in planning, production and post-production. It should analyse the production processes and products by describing how the institutional and audience contexts affected the processes and products. Candidates are required to make recommendations for improvements to the product or process and/or the need for further practical work or research and/or alternative strategies that could have been followed. They should also show that they are aware of their own strengths and weaknesses and make suggestions as to how they could improve their individual contribution in future.

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

Their production notes should be used as an aide memoire in the assessment and might cover the following in no more than one side of A4:

- ◆ Review the final product in terms of categories, eg were choices made appropriate to target audience, constraints, etc. Was the brief met?
- ◆ Review the product in terms of language, eg use technical terms accurately. Were choices made appropriate and successfully executed both individually and as a group? Discuss both technological and non-technological strengths and weaknesses.
- ◆ Review the product in terms of narrative and representation.
- ◆ Review the production process in individual and co-operative activities during both planning and implementation.
- ◆ Review what has been learned in terms of institutional contexts (deadlines, resources, copyright, taste etc) and audience contexts.
- ◆ Recommend and justify improved or alternative strategies.

Individual media specific evaluation criteria are in the support notes.

The evaluation should be completed within one hour under controlled conditions.

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering special alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, September, 2003).

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

CONTENT FOR PRINT

Stages

Planning and research, layout design, production of copy and images, selection of copy and images, editing and sub-editing, production, distribution, debriefing, evaluation.

Planning and Research

- ◆ category: purpose, medium, form, genre, subject matter, style, target audience
- ◆ narrative: story, narration and structure; narrative codes; dramatic effect
- ◆ representations: (where relevant) news values and balance; representation of individuals/social groups and social and political issues; relation to target audience and internal and external contexts
- ◆ identification of resources and constraints:
 - institutional: economic (budget, sales, advertising), editorial policy, house style, layout, deadline, self-censorship, health and safety
 - technical: available hardware and software
 - external: legal and self-regulatory controls, censorship, ethical and representation issues.
- ◆ identification of roles and remits: non-technological (production editor, advertisement manager, reporter, writer, researcher, proof-reader, legal adviser), technological (copy editor, photographer, sub-editor, picture editor, layout editor). Certain roles may combine technological and non-technological roles, eg a reporter might enter her/his copy and email it
- ◆ product research, readership research, research on potential advertisers
- ◆ identification of sources: primary, secondary and alternative sources; reporter, stringer, press agencies, press release, public relations, pressure groups, lobby correspondents, experts, leaks, other media, use of reference materials (cuttings, encyclopedias, archives, internet)
- ◆ remits and production schedule

Technical Terms

- ◆ hardware: microcomputer system, printer, digital camera, SLR camera, scanner, photocopier, offset-litho
- ◆ software: desktop publishing, word processing, drawing, painting, image manipulation, type manipulation software, scanning, spreadsheet
- ◆ page formatting: size (A4, tabloid, broadsheet), orientation, margins, columns, gutter, grid, dummy
- ◆ text elements: masthead, headline, subhead, copy, caption, sidebar, pull quote, byline, photo credit, header, footer, index, jump line
- ◆ character formatting: font (serif, sans serif, script, decorative), size, style (roman, italic, bold, underline), tracking (normal, loose, tight), colour
- ◆ paragraph formatting: indentation, leading, alignment, line length
- ◆ graphic elements: photograph, mug shot, logo, promo, diagram, box, rule, colour, white space, cropping, digital manipulation

Use of Codes

Technical codes and text and graphic content.

Connotations of words and images, anchorage and polysemy, print product conventions, breaking conventions.

Evaluation Criteria

Brief, spelling and grammar, legibility, visual impact, unity, variety, originality, audience interest, use of words and pictures (where relevant), news values and balance, narrative (where relevant), dramatic effect, legality, ethical issues, representation issues.

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

CONTENT FOR AUDIO

Stages

Planning and research, scripting, rehearsing, recording, mixing, editing, broadcasting, debriefing, evaluation.

Planning and Research

- ◆ category: purpose, medium, form, genre, target audience, subject matter, tone
- ◆ narrative: story, narration and structure; narrative codes; dramatic effect
- ◆ representations: (where relevant) news values and balance; representation of individuals/social groups and social and political issues; relation to target audience and internal and external contexts.
- ◆ identification of resources and constraints:- internal: economic (budget, sales, advertising), editorial policy, house style, deadline, health and safety
 - technical: studio/location, live, pre-recorded, tape editing, sound effects, mixing
 - external: legal and self-regulatory controls, self-censorship, censorship, ethical, copyright, representation issues
- ◆ identification of roles and remits: non-technological (producer, reporter, programme editor, scriptwriter, interviewer, interviewee, performer, presenter, legal adviser), technological (location recorder, sound engineer, editor). Certain roles may combine technological and non-technological roles, eg location interviewing
- ◆ research of competition, audience research, seeking advertisers
- ◆ identification of sources (where relevant): reporter, interview, vox pop, news sources, other media, use of reference materials (encyclopedias, archives, internet), past recordings of sound effects, music, interviews
- ◆ remits and production schedule

Technical Terms

- ◆ hardware: microcomputer system, printer, cassette recorder, reel-to-reel recorder, omni-directional, bi-directional and uni-directional microphones, mixer, splice editor
- ◆ software: digital sound editing software, word processor, spreadsheet
- ◆ words: appropriateness to genre, register, mode of address
- ◆ voice: tone, accent, speed, volume, delivery
- ◆ music: station/programme jingles, links, mood music, actuality
- ◆ sounds: ambient noise, sound effects, silence
- ◆ script: voice piece, vox pop, interview, dialogue, sound effects, transitions (intros, outros, links)
- ◆ recording: studio, location, live, pre-recorded
- ◆ edits: paper edits, dub edits, splice edits, electronic edits

Use of Codes

Connotations of sound codes, use of sound codes.

Denotation and connotation of words and sounds, anchorage of words, sounds and music, polysemy, audio product conventions, breaking conventions.

Genre conventions and style.

Radio language.

Evaluation Criteria

Brief, quality of recording, mixing and editing, audience interest, use of language, voice, music, sound effects and transitions, unity, variety, originality, narrative, (where relevant), news values and balance, dramatic effect, (where relevant), issues of legality, ethics, representation.

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

CONTENT FOR VIDEO

Stages

Planning and research, treatment, script and/or storyboard, location recce and resources check, shooting script, shooting schedule, call sheets, floor plans, rehearsing, shooting, editing, screening, debriefing, evaluation.

Planning and Research

- ◆ category: purpose, medium, form, genre, target audience, subject matter, tone
- ◆ narrative: story, narration and structure; narrative codes; dramatic effect
- ◆ representations: (where relevant) news values and balance; representation of individuals/social groups and social and political issues; relation to target audience and internal and external contexts
- ◆ identification of resources and constraints:
 - internal: economic (budget, sales, advertising), editorial policy, deadline, health and safety
 - technical: available hardware and software
 - external: legal and self-regulatory controls, self-censorship, censorship, ethical, copyright, representation issues
- ◆ identification of roles: non-technological (producer, performer, production assistant, scriptwriter, storyboard artist, continuity person, location/floor manager, make-up); technological (director, camera operator, sound recordist, editor)
- ◆ research of competition, audience research
- ◆ identification of sources: reporter, stringer, press agency, press release, other media, use of encyclopaedias, archives, internet
- ◆ remits and production schedule

Technical Term

- ◆ hardware: microcomputer system, printer, video cameras, tripod, lighting, omni-directional and uni-directional microphones, vision mixer, video editing suite
- ◆ software: digital video editing software, word processor, spreadsheet
- ◆ mise-en-scène: setting, props, costume, make-up, performance
- ◆ lighting: high-key, low-key
- ◆ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
- ◆ focus: shallow, deep, pull focus
- ◆ angle: straight, high, low, canted
- ◆ editing: cut, dissolve, fade in, fade out, wipe, parallel editing, shot/reverse shot, shot length
- ◆ camera movement: pan, tilt, track, crane, handheld
- ◆ sound: diegetic and non-diegetic speech, music, sound effects
- ◆ titles: font (serif, sans serif, script, decorative), size, style (roman, italic, bold, underline), colour

Use of Codes

Connotations of technical codes, use of technical codes, words and sounds, denotation and connotation of text, images, words, sounds and music, anchorage and polysemy, moving image genre conventions, breaking conventions.

Evaluation Criteria

Brief, quality of camerawork, sound, editing, graphics, mise-en-scène, variety, originality, audience interest, narrative, (where relevant) news values and balance, (where relevant) dramatic effect, issues of legality, ethics, representation.

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

CONTENT FOR WEB PAGE DESIGN

Stages

Agree on design principles and user-friendliness issues.

Plan navigation map, home page, core page, linked pages.

Create text and graphic files in appropriate file formats.

Design page using HTML page mark-up language, templates, WYSIWYG package or standard application package, (eg, word processor, DTP).

Checking of content, format and links, validation, testing with images off and with different browsers/platforms.

Debriefing, evaluation.

Planning and Research

- ◆ category: purpose, medium, form, subject matter, style, target audience
- ◆ narrative: story, narration and structure; narrative codes; dramatic effect
- ◆ representations: (where relevant) news values and balance; representation of individuals/social groups and social and political issues; relation to target audience and internal and external contexts
- ◆ identification of resources and constraints
 - internal: economic (budget, advertising), editorial policy, house style, layout design, deadline
 - technical: available hardware and software, hardware and software of clients
 - external: legal, ethical, copyright, representation issues
- ◆ identification of roles: non-technological (managing editor, writer, production director, artist); technological (copy editor, photographer, art director, HTML editor). Certain roles may combine technological and non-technological roles, eg an artist might design images using a graphics package
- ◆ research of competition, audience research, search for advertisers
- ◆ identification of sources: primary and secondary news sources, other media, use of encyclopaedias, archives, Internet
- ◆ establishment of remits and production schedule

Technical Terms

- ◆ hardware: microcomputer system, printer, digital camera, scanner
- ◆ software: HTML editor, WYSIWYG web page editor, web browser, word processing, drawing, painting, image manipulation, type manipulation software
- ◆ navigation: navigation map, home page, core page, linked pages, visual metaphor
- ◆ page formatting: layout, dummy, grid, tables, frames
- ◆ text elements: nameplate, contents, contact, headline, subhead, copy, caption, lead-in, pull quote, byline, photo credit, teaser, jump line, page numbers, type as image files, text links
- ◆ character formatting: font (serif, sans serif, script, decorative), size, style (roman, italic, bold), colour
- ◆ paragraph formatting: indentation, leading, alignment, line spacing, line length
- ◆ graphic elements: images, animations, logo, icons, graphic links, colour, background tiles, cropping, resolution, thumbnails, file format

Use of Codes

Use of technical codes, text and graphic content, connotations of text, images, colour, anchorage, visual metaphors.

Evaluation Criteria

Criteria for assessing web page products: original brief, spelling and grammar, legibility, visual impact, unity, variety, audience interest, content, navigability, consistency and linkage, visual metaphor, originality, loading time, testing, issues of legality, ethics, representation.