MEDIA STUDIES
(ACCESS 3)

First edition – published 2005

National Cluster Specification

Cluster Title   MEDIA STUDIES (ACCESS 3)

CLUSTER CODE   C210 09

CLUSTER STRUCTURE
This programme of study has three mandatory Units as follow:

DF14 09	*Media Analysis: Fiction (Access 3)*	*1 credit (40 hours)*
DF15 09	*Media Analysis: Non-fiction (Access 3)*	*1 credit (40 hours)*
DF16 09	*Media Production (Access 3)*	*1 credit (40 hours)*

In common with all Clusters, this programme of study includes a further 40 hours over and above the 120 hours for the component Units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, and integration of learning. This time is an important element of the programme of study and advice on its use is included in the Cluster details.

RECOMMENDED ENTRY
Entry is at the discretion of the centre.

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

♦   Media Studies (Intermediate 1)

National Cluster Specification: (cont)

CLUSTER   Media Studies (Access 3)

CORE SKILLS

This Course gives automatic certification of the following:

Complete core skills for the Course   Problem Solving   Acc 3
                                        Working With Others   Acc 3

CREDIT VALUE

The Access 3 Media Studies Course is allocated 18 SCQF Credit Points at SCQF level 3*

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 Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

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 candidate 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 candidate to move from a stance of passive or gullible 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 web cast 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 influences 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 Access 3 *Media Studies* Cluster is particularly relevant to those who would like eventually, 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 independently. Media Studies is valuable in most walks of life.

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

By taking the Cluster 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. The media texts may be newspapers or magazines, television or radio programmes, cinema films, advertisements, music videos or websites.

In the study of the two *Media Analysis* Units Candidates will learn how to identify the various elements that make up media texts in order that the texts are not simply taken for granted and thus open to question. Identifying both fiction and non-fiction 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.

Study for the *Media Production* Unit develops planning and production skills using media technology. Candidates will reflect on their production experience and evaluate their own and the group's strengths and weaknesses during the production process. Working on their own production will enable candidates to begin 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 describe media products more effectively - and vice versa. This again is part of the benefit of taking the Cluster, as opposed to individual Units.

Access 3 Media Studies lays a foundation for skills of analysis and production, skills that may be further developed in Courses at Intermediate 1, Intermediate 2 and Higher.

Study for the *Media Studies: Fiction* and *Media Studies: Non-fiction* Units allows candidates to identify media texts and contexts from a range of perspectives.

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 Clusters.

This Cluster differs from others in which candidates learn to criticise 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 Clusters 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 *Media Studies: Analysis* Unit.

National Cluster Specification: details (cont)

CLUSTER Media Studies (Access 3)

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.

AIMS

The aims of this Cluster are to enable candidates to:

Analysis
♦ develop a basic knowledge and understanding of the key aspects of Media Studies, the main critical tools in the description of media texts, so that these may be applied to seen media texts, both fiction and non-fiction
♦ begin to question media texts so as to start to understand the meanings communicated
♦ recognise that producers make media texts for a purpose, such as profit, and identify ways in which texts achieve this
♦ identify some of the categories a media text falls into
♦ identify some of the codes that media texts use in order to communicate
♦ identify how media stories are structured
♦ identify how people and places may be stereotyped
♦ identify target audience
♦ identify types of media production company
♦ identify how finance may affect media texts.

Production
♦ begin to develop planning and organisational skills in response to a production brief.
♦ co-operate in the planning and making of a media product on a familiar topic for a familiar audience
♦ co-operate in making a media product and thus experience for themselves some of the constraints and opportunities experienced by professional communicators and the effect such constraints and opportunities may have on the message communicated.
♦ help solve problems in the use of production technology to create meaning
♦ work with others, as well as individually, in both critical and production work
♦ develop some knowledge and understanding of the basic critical and technical terms related to the chosen medium
♦ develop basic technical and non-technical skills appropriate to the chosen production medium.
♦ review and evaluate the production process
♦ develop enjoyment in both analytical and production work.

Integration
♦ develop an understanding that practice informs theory and vice versa
♦ begin to understand that the key aspects inform and depend on each other.

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

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

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.

At Access 3 candidates are expected to identify. This is taken to mean: name individual elements and show some understanding of how they work together in a text.

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

CLUSTER CONTENT

The Cluster 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 centres in the light of their resources, in both analysis and production work, candidates will study texts that are familiar and make products that involve them in supported research. Selected media could include print, radio, television, film, popular music or the internet.

There are three Units:

♦ The two *Media 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 *Media 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 Units are closely related and there are opportunities to build skills across them.

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

♦ 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. Candidates will be advised which key aspects to cover.

Unit Assessment

Media Analysis
♦ 45 minutes holistic assessment *Fiction* (supported by restricted response questions)
♦ 45 minutes holistic assessment *Non-fiction* (supported by restricted response questions)

Media *Production*
♦ Observation checklist
♦ 30 minutes evaluation

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Media Analysis: Fiction (Access 3) and *Media Analysis: Non-fiction (Access 3)*

In these Units candidates will develop skills of deconstructing a range of media texts and of identifying 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, abilities and needs of the candidates within any teaching group, and should in any case be familiar to them. The range of texts include, according to the Unit and choice of medium:

♦   fiction: eg cinema film, soap opera, magazine/comic strip stories, lyrics
♦   non-fiction: e.g. newspapers, magazines, brochures, advertisements, website.

The analysis of any media text should include the seven key aspects:
♦   categories
♦   language
♦   narrative
♦   representation
♦   audience
♦   institution
♦   technology.

In deconstructing media texts, candidates at Access 3 are expected to identify the features of a text**.** Identify is taken to mean: name individual elements and show some understanding of how they work together in a text.

For assessment purposes candidates should identify a minimum of two of those aspects related to text (Categories, Language, Narrative, Representation) which apply to the particular media text under analysis, whether fiction or non-fiction. They should also identify a minimum of one of the key aspects related to context (Audience or Institution) in relation to the text.

A minimum of two different media texts should be identified throughout the Cluster; 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). Each Analysis Unit must cover 2 text and 1 context based key aspect.

It should be noted that for the purposes of these Units, 'text' is taken to mean a single entity which has some form of closure; or which has been produced for purchase or consumption as a single entity; for example, one episode of a broadcast series/serial; one documentary; one cinema film; one newspaper; one advertisement. Candidates may make reference in their responses to the title as a whole: for example, *Coronation Street*; or to a genre: for example, westerns; or to the work of a director: for example, 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 - for example, a scene from a broadcast episode; a front page of a newspaper; a title sequence.

National Cluster Specification: details (cont)

CLUSTER　　　　Media Studies (Access 3)

Whilst it is ultimately difficult to differentiate between fiction and non-fiction because all texts are a construct, for the purposes of this Cluster fiction is taken to be a text constructed and using actors or performers featuring invented characters eg. *'Braveheart'* would be considered fiction as although William Wallace was a real person, the character played by 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 could identify 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 for example how editing creates preferred reading.

Related to each chosen key aspect, candidates should cover the following:

Categories:
♦　medium (eg press, radio, television, film)
♦　purpose (eg to inform, entertain, persuade, educate, make a profit)
♦　form (eg newspaper, serial, series, light entertainment, outside broadcast)
♦　genre (eg soap opera, action movie, tabloid).

Language:
♦　technical and cultural codes and the reasons for their use.

Narrative:
♦　narrative (eg characters, settings, actions) and narrative structure (eg normality/disruption/normality; single or multiple storylines; happy endings; cliffhangers).

Representation:
♦　stereotypes.

Audience:
♦　target audience

Institution:
♦　types of production company
♦　effects of finance.

Technology:
♦　effects of technology on text. (Technological issues should not be dealt with as separate but identified when appropriate).

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Integration of key aspects should be achieved where the text allows it:

The relationship of audiences to media texts should be explored at a basic level. Initially this may involve personal reactions to texts but candidates should progress to being able to identify a possible target audience. Candidates should be taught how to justify this identification by referring to:
♦   textual features (e.g. what happens next? genre, identification with characters, personalities)
♦   audience factors (e.g. gender, age, personal interests).

Candidates should be aware of the financial contexts of media production:
♦   target audience/s (e.g. spending power)
♦   the basic economics of media production and how this affects the text.

Candidates should develop an understanding of the operation of mainstream commercial media companies, and become aware of the dual nature of the operation: media audiences buy access to media products and advertisers buy access to the audiences who use the products. This can be explored through:
♦   advertising in newspapers, magazines, TV, radio
♦   product placement, tie-ins and merchandising.

Other types of control that operate in media sectors should be outlined eg. legal, self-regulatory, market.

Candidates should also be aware of the technology used to construct media texts; for example:
♦   in identifying technical codes, candidates should gain an understanding of the technology used to construct the text (e.g. how the camera is moved in a tracking shot)
♦   in discussion of the candidates' own media consumption the technologies of reception available to them should be considered.

It is recommended that a range of appropriate media texts should be explored, fiction and non-fiction, depending on the Unit. The range of media texts might include:

♦   fiction (e.g. comic strip story, soap opera episode, blockbuster film)
♦   non-fiction (e.g. news bulletin, magazines, sports programme).

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Media Production (Access 3)

When this Unit is taken as a part of the Access 3 *Media Studies* Cluster, the production medium chosen will be one which has been studied in at least one of the *Media Analysis* Units, and so candidates will integrate and consolidate the knowledge, understanding and skills acquired there. It may be fictional or non-fictional.

Candidates should be informed that in this Unit, their performance in group activities will be assessed in:
♦   their contribution to discussing and planning the brief and expressing useful ideas
♦   their co-operation with others in production tasks.

They should also be informed that in their evaluation they will have to look back at what they did and identify the strengths and weaknesses of the production process and their own performance in individual and group tasks. It is therefore advisable to keep production notes (e.g a logbook) in which to record the planning and implementation of the production and the reasons for decisions/actions.

The main focus of the Unit will be on contributing to a structured group production which involves the design of a media product with a specific audience in mind. Candidates should be given personal and practical experience of some of the issues that face media professionals (for example, the laws of Copyright, and Health and Safety); they should be made aware of this relationship with professional practice.

The length of the production will be dependent on the nature of the product and group size. Typical lengths should be no more than:
♦   newspaper or magazine: 3/4 pages of A4 including photographs and graphics
♦   video or audio programme: around 2 minutes
♦   broadcast commercial: 30 seconds.

However in a large class the end product could be longer e.g. each group could be in charge of an item or scene. In the case of a magazine one group might be in charge of the front page, while other groups produce individual items or adverts. The total number of pages might exceed three depending on the class size. The evaluation would consider the magazine as a whole as well as the individual items.
Consideration of the following should be taken into account:
♦   professional practice eg. length of a professional commercial
♦   ability of the candidates
♦   resources.

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Planning a group production

Candidates will be given a brief which should specify:
♦   familiar topic
♦   medium
♦   purpose
♦   form
♦   genre
♦   familiar target audience
♦   deadlines
♦   institutional controls.

Deadlines and length of product should be adhered to.

Planning should include:
♦   group discussion of the brief
♦   identification of research required (eg sources of information on topic, research in to conventions of genre, location recce)
♦   plan of format, content, style
♦   identification and availability of resources
♦   stages in the production (identification of pre-production, production and post-production tasks)
♦   agreement of production schedule with deadlines for planning and implementation
♦   allocation of tasks.

Implementing a group production

For any group production, candidates will require knowledge and understanding of the main steps of production in their chosen medium. The production process in which the candidates engage should reflect these steps but it is unlikely to simulate accurately professional roles and practice.

Review and evaluation

The evaluation process involves looking back at the production process and at the product. The evaluation should be supported by restricted response questions. Further information on the evaluation can be found in the Access 3 *Media Production* Unit Specification.

The evaluation should last no longer than 30 minutes and should be conducted under controlled conditions.

National Cluster Specification: details (cont)

CLUSTER Media Studies (Access 3)

Added value in doing the Cluster

One of the aims of a Cluster 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 Cluster 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 Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Unit Assessment

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

Media Analysis: Fiction: The Unit assessment is a holistic test on one professionally produced fiction media text which has been previously studied. The assessment is closed-book. The evidence may be in written or oral form, will last no more than 45 minutes and will be produced under controlled conditions.

Media Analysis: Non-fiction: The Unit assessment is a holistic test on one professionally produced non-fiction media text which has been previously studied. The assessment is closed-book. The evidence may be in written or oral form, will last no more than 45 minutes and will be produced under controlled conditions.

Media Production: The Unit assessment is an evaluation produced by the candidate. The evaluation process involves looking back at the production process and at the product. The evaluation should be produced in response to a set of questions and should include consideration of the following, as appropriate to the medium:
♦ strengths and weaknesses of the production
♦ strengths and weaknesses of performance in individual planning/implementation
♦ strengths and weaknesses of own performance in group planning/implementation
♦ what has been learned about media production technologies and stages.

The evaluation should last no longer that 30 minutes and should be conducted under controlled conditions. Candidates can refer to their production notes.

Throughout the Unit individual candidate performance should be recorded using a tutor observation checklist.

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

QUALITY ASSURANCE

The Units of all Clusters 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.

To assist centres, Senior Moderator reports are published on SQA's website *www.sqa.org.uk.*

National Cluster Specification: details (cont)

CLUSTER Media Studies (Access 3)

APPROACHES TO LEARNING AND TEACHING

General advice
Although, when taken as part of the Cluster, 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 for example, comparing fictional and non-fictional texts, or examining the relationship between analysis and production in the same medium.

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 e.g. when teaching separate key aspects they should if possible be applied to a text. Each Analysis Unit must cover 2 text and 1 context based key aspect. The assessment of all key aspects should be under taken across both Units. When covering Categories a selection of media could be analysed eg. posters, adverts, magazine front covers. Language could be taught through the study of film posters progressing to trailers and where possible involve practical exercises e.g. 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 how to create different fonts in a variety of colours. The description could be linked to the specific practical activity e.g. creating appropriate captions.

Teaching should constantly involve cross-referencing between key aspects and between analysis and production e.g. 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.

At this level there may be some opportunities for candidates to feel some ownership of the Cluster by being invited to suggest or provide examples of media texts which they would be interested in identifying and by giving their preferences for the types and subject of media products they would be interested in making. However, it is more likely that at this level it will be the assessor who selects texts and products suited to the capabilities of Access 3 candidates.

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

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

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;
♦   constant cross reference during teaching to reinforce that key aspects are, in practice, inseparable.

The recommended instruments of assessment for analysis are two responses which last 45 minutes, 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. The assessments should be supported by restricted response questions. Across the two assessments all key aspects should be addressed.

The recommended instrument of assessment for production is an Observation checklist and an evaluation which lasts 30 minutes and is carried out under controlled conditions.
The evaluation should be supported by restricted response questions.

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.

National Cluster Specification: details (cont)

CLUSTER   Media Studies (Access 3)

Candidates with Additional Support Needs
This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support 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 document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

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 (Access 3)

NUMBER DF14 09

CLUSTER Media Studies (Access 3)

SUMMARY

This Unit is designed to develop skills in the identification 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. This Unit is particularly suited as an introduction to Media Studies.

OUTCOME

Identify professionally produced fiction media texts.

RECOMMENDED ENTRY

Entry is at the discretion of the centre

Additional copies of this specification (including Unit specifications) can be purchased from the Scottish Qualifications Authority for £7.50. **Note:** Unit specifications can be purchased individually for £2.50 (minimum order £5).

National Unit Specification: general information (cont)

UNIT Media Analysis: Fiction (Access 3)

CREDIT VALUE

1 credit at Access 3 (6 SCQF credit points at SCQF level 3*)

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   None
Additional Core Skill Components for the Unit   Critical Thinking   Acc 3

National Unit Specification: statement of standards

UNIT   Media Analysis: Fiction (Access 3)

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

Identify professionally produced fiction media texts.

Performance Criteria

The candidate will:

a)   Identify appropriate text-based key aspects to show how the meaning of the text is conveyed.
b)   Identify appropriate context-based key aspects to show how the meaning of the text is conveyed.

Evidence requirements

Evidence of the candidate's ability to identify key aspects of a professionally produced fiction media text will be required. The evidence may be in written or oral form, will last no more than 45 minutes and will be produced under controlled conditions.

The assessment is based on 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 - for example, a scene from a broadcast episode; a title sequence.

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

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

Related to each chosen text-based key aspects, the following should be covered:
♦   Categories: medium, purpose, form, genre
♦   Language: technical/cultural codes
♦   Narrative: narrative structure
♦   Representation: stereotyping.

National Unit Specification: statement of standards (cont)

UNIT   Media Analysis: Fiction (Access 3)

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

Related to each chosen key aspect, the following should be covered:
♦   Audience: target audience
♦   Institution: internal and external controls.

Technological issues should not be dealt with separately but as integral to the chosen medium and key aspect being analysed.

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

'Identify' is taken to mean: name individual elements and show some understanding of how they work together in a text.

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.

Where this Unit is taken as part of the Access 3 *Media Studies* Cluster, the text chosen for assessment should allow candidates to be questioned on key aspects which are not assessed in the *Media Analysis: Non-fiction* Unit.

The National Assessment Bank item (NAB) for this Unit provides exemplification of the National Standard. Centres who wish to devise their own assessment should refer to the NAB to ensure a comparable standard.

National Unit Specification: support notes

UNIT   Media Analysis: Fiction (Access 3)

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 identification of key aspects 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 the identification. 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 an identification of text. Whilst candidates should be taught all four key aspects they should identify those most relevant to the text, and to achieve a pass must identify 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 an identification of context. Whilst they should be taught both key aspects they need only identify one in detail to achieve a pass.

At Access 3, the candidate will be advised, through the wording of the questions, which are the most appropriate key aspects to apply to a particular text.

Related to each chosen key aspect, candidates should cover the following:
♦   Categories: medium, purpose, form, genre
♦   Language: technical/cultural codes
♦   Narrative: narrative structure
♦   Representation: stereotypes
♦   Audience: target audience
♦   Institution: effects of finance.
♦   Technology: effects of technology on text (technological issues should not be dealt with as separate but described 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 it is not necessary to include all the details included for a particular medium - only those appropriate to the chosen text.

National Unit Specification: support notes

UNIT   Media Analysis: Fiction (Access 3)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The methods of learning and teaching should be challenging and reflect both the candidate' 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.

General advice
Although, when taken as part of the Cluster, 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 for example, comparing fictional and non-fictional texts, or examining the relationship between analysis and production in the same medium.

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 e.g. 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, magazine front covers. Language could be taught through the study of film posters progressing to trailers and where possible involve practical exercises e.g. 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 how to create different fonts in a variety of colours. The description could be linked to the specific practical activity e.g. creating appropriate captions.

Teaching should constantly involve cross-referencing between key aspects and between analysis and production e.g. 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.

At this level there may be some opportunities for candidates to feel some ownership of the Cluster by being invited to suggest or provide examples of media texts which they would be interested in identifying and by giving their preferences for the types and subject of media products they would be interested in making. However, it is more likely that at this level it will be the assessor who selects texts and products suited to the capabilities of Access 3 candidates.

Centres 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. For this reason, assessors should try to ensure that information is constantly updated.

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 the 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 no longer than 45 minutes, is carried out under controlled conditions, and covers, holistically, the Performance Criteria for the Unit; and which is an identification of key aspects of one professionally produced fiction media text which has been previously studied. The assessment is closed-book and could be supported by restricted questions.

It is important that candidates be introduced to the key aspects as early as possible in the Unit. Preparation for assessment could include:
♦   notes made on individual key aspects
♦   some cross reference during teaching to reinforce that key aspects are, in practice, inseparable.

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 e.g. 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.

Candidates with Additional Support Needs
This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support 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 document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Access 3)

NB The following are offered as guidance and are not mandatory.

CONTENT FOR PRINT

Categories
- purpose: entertainment, education, profit. persuasion, information
- form: magazine, comic, popular literature
- genre: teen/women's/men's/special interest magazines.

Language
- Conventions of print such as:
  - page size
  - layout
  - text elements: copy, caption
  - character formatting: font (serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour
  - graphic elements: photographs, logos, colour.
- Technical and cultural codes and why they are used.

Narrative
- Understanding narrative in terms of who, where, what, when, why
- Single and multiple storylines
- Narrative elements: conflict, enigma, development, resolution in fiction
- Comic strip narrative

Representation
- Stereotypes of age, gender, race, social class, nation.
- Non-stereotypical representations.

Audience
- Identification of target audiences for products through genre, content and style
- Different reactions to print texts (eg, interest, boredom, shock, surprise, anger)
- Pleasures of media texts (curiosity, escapism, identification with characters)
- Identification of reasons for different reactions (eg, individual, age, gender, class, ethnic background, nationality, textual knowledge, personal experience)

Institution
- Roles of main production personnel
- Links with other media (e.g. television programmes, films)

Technology
- New developments
- Effects on text

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Access 3)

CONTENT FOR RADIO
Categories
♦ purpose: information, entertainment, persuasion, education, profit
♦ form: light entertainment, drama, series, serial
♦ genre: soap opera, sitcom, single play.

Language
♦ Conventions of radio genres such as:
  o language: formal, informal
  o voice: accent, speed, volume
  o music: links, mood music
  o sounds: sound effects, silence
  o transitions.
♦ Technical and cultural codes and why they are used

Narrative
♦ Understanding narrative in terms of who, where, what, when, why
♦ Single and multiple storylines
♦ Narrative elements: conflict, enigma, development, resolution in fiction

Representation
♦ Stereotypes of age, gender, race, social class, nation, region
♦ Non-stereotypical representations

Audience
♦ Identification of target audiences for products through station, genre, content and tone, adverts and trailers
♦ Different reactions to radio (eg, interest, boredom, shock, surprise, anger)
♦ Pleasures of radio (escapism, identification with characters, fandom, social gossip, individual listening, station loyalty)
♦ Identification of reasons for different reactions (eg, individual, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
♦ Commercial operation of radio broadcasting: identification of sources of finance in
♦ commercial and public service broadcasting
♦ Links with other media (e.g. programmes and films)

Technology
♦ Technology involved in production, distribution and consumption of radio programmes
♦ New developments
♦ Effects on text
♦ Digital/analogue

UNIT   Media Analysis: Fiction (Access 3)

CONTENT FOR TELEVISION
Categories
- ♦ purpose: entertainment, persuasion, education, profit
- ♦ form: drama, light entertainment, series, serial
- ♦ genre: soap, sitcom, single play, crime, medical drama

Language
- ♦ Examination of the conventions of television (eg, format, length, performers, visuals, sound) such as:
    - o mise-en-scene: set, props, costume, make-up, performance, composition
    - o lighting: high-key, low-key
    - o framing: shot distance (LS, MS, MCU, CU, ECU), establishing shot
    - o angle: straight, high, low, canted
    - o editing: cut, dissolve, fade in, fade out, wipe, shot length
    - o camera movement: pan, tilt, track, handheld
    - o sound: speech, music, sound effects
    - o titles: opening titles, end titles, font, colour
- ♦ Technical and cultural codes and why they are used

Narrative
- ♦ Understanding narrative in terms of who, where, what, when, why
- ♦ Single and multiple storylines
- ♦ Programme formats
- ♦ Narrative elements: conflict, enigma, development, resolution in fiction

Representation
- ♦ Stereotypes of age, gender, race, social class, nation, region
- ♦ Non-stereotypical representations
- ♦ Characters

Audience
- ♦ Identification of target audiences for products through genre, content and style, slot, advertising, channel
- ♦ Different reactions to programmes (eg, interest, boredom, shock, surprise, anger)
- ♦ Pleasures (curiosity, escapism, identification with/attraction to stars/personalities/
- ♦ characters, fandom, social gossip, family viewing)
- ♦ Identification of reasons for different reactions (eg, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
- ♦ Commercial operation of television industry: identification of sources of finance in commercial and public service broadcasting
- ♦ Links with other media (e.g. books, films)
- ♦ Comparison of television industry with other media industries
- ♦ General effects on product
- ♦ Satellite/Cable

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Access 3)

Technology
- ♦ Technology involved in production, distribution and consumption of television/film products
- ♦ New developments
- ♦ Effects on text
- ♦ Digital/analogue

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Access 3)

CONTENT FOR FILM

Categories
- ♦ purpose: entertainment, profit, persuasion, information, education
- ♦ form: feature film, animation,
- ♦ genre: feature film genres (eg, horror, science fiction, western)
- ♦ other categories: star, director.

Language
- ♦ Examination of the conventions of film such as:
  - o mise-en-scene: set, props, costume, make-up, performance, composition
  - o lighting: high-key, low-key
  - o framing: shot distance (LS, MS, MCU, CU, ECU), establishing shot
  - o angle: straight, high, low, canted
  - o editing: cut, dissolve, fade in, fade out, wipe, shot length, continuity editing
  - o camera movement: pan, tilt, track, handheld
  - o sound: speech, music, sound effects
  - o titles: opening titles, end titles, font, colour
- ♦ Technical and cultural codes and why they are used

Narrative
- ♦ Understanding narrative in terms of who, where, what, when, why.
- ♦ Single and multiple storylines.
- ♦ Typical narratives of cinema genres.
- ♦ Narrative elements: conflict, enigma, development, resolution in fiction.

Representation
- ♦ Stereotypes of age, gender, race, social class, nation, region
- ♦ Non-stereotypical representations
- ♦ Stars

Audience
- ♦ Identification of target audiences for feature films by star, genre, style, release date,
- ♦ advertising
- ♦ Different reactions to films (e.g. interest, boredom, shock, surprise, anger)
- ♦ Pleasures (curiosity, escapism, identification with/attraction to stars/characters, fandom,
- ♦ social gossip, home video viewing, night out at cinema)
- ♦ Identification of reasons for different reactions (e.g. age, gender, class, ethnic background, nationality, textual knowledge)

Institution
- ♦ Classification
- ♦ Links with other media - spin-offs
- ♦ Distribution internal/external

Technology
- ♦ New developments
- ♦ Effects on text

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Access 3)

CONTENT FOR POPULAR MUSIC

Categories
- ♦ purpose: entertainment, persuasion, profit
- ♦ form: live, recorded, music video
- ♦ genre: current and past pop music genres eg pop, rock, rap

Language
- ♦ Examination of conventions of pop music genres in terms of:
  - o lyrics
  - o vocal style, performance style (dress code. fashion ie grunge)
  - o instrumentation
  - o rhythm
  - o melody
- ♦ Technical and cultural codes and why they are used

Narrative
- ♦ Understanding lyric of song in terms of who, where, what, when, why
- ♦ Narrative elements in music video

Representation
- ♦ Representations of age, gender and race in pop music
- ♦ Image of pop music stars used in for example marketing, press coverage

Audience
- ♦ Identification of target audiences for pop music by genre, pop video
- ♦ Pleasures of identification with/attraction to stars, expression of emotions ideals/dreams, fandom, individual listening
- ♦ Popular music and related social activities of teenage audience, (e.g. fashion, dance, concerts, subcultures)
- ♦ Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic background, nationality, subculture, musical taste)

Institution
- ♦ Major and independent labels
- ♦ Links with other media
- ♦ Ownership control
- ♦ Finance

Technology
- ♦ New developments
- ♦ Effects on text

National Unit Specification: general information

UNIT   Media Analysis: Non-Fiction (Access 3)

NUMBER   DF15 09

CLUSTER   Media Studies (Access 3)

SUMMARY

This Unit is designed to develop skills in the identification of key aspects 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, film, 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. This Unit is particularly suited as an introduction to Media Studies.

OUTCOME

Identify professionally produced non-fiction media texts.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Administrative Information

Superclass: KA

Publication date: August 2005

Source: Scottish Qualifications Authority

Version: 01

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Additional copies of this Unit specification can be purchased from the Scottish Qualifications Authority. The cost for each Unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

National Unit Specification: general information (cont)

UNIT Media Analysis: Non-Fiction (Access 3)

CREDIT VALUE

1 credit at Access 3 (6 SCQF credit points at SCQF level 3*)

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   None
Additional Core Skill Components for the Unit   Critical Thinking   Acc 3

National Unit Specification: statement of standards

UNIT   Media Analysis: Non-Fiction (Access 3)

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

Identify professionally produced non-fiction media texts.

Performance criteria

The candidate will:

a)   Identify appropriate text-based key aspects to show how the meaning of the text is conveyed.
b)   Identify appropriate context-based key aspects to show how the meaning of the text is conveyed.

Evidence requirements

Evidence of the candidate's ability to identify key aspects of a professionally produced non-fiction media text will be required. The evidence may be in written or oral form, will last no more than 45 minutes and will be produced under controlled conditions.

The assessment is an identification of key aspects 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 advertisement/ commercial; one website. 'Text' here is not taken to mean a fraction of that entity - for example, a scene from a broadcast episode; a news item from a bulletin; a title sequence.

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

National Unit Specification: statement of standards (cont)

UNIT   Media Analysis: Non-Fiction (Access 3)

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

Related to each chosen text-based key aspects, the following should be covered:
♦   Categories: medium, purpose, form, genre
♦   Language: technical/cultural codes
♦   Narrative: narrative structure
♦   Representation: stereotyping.

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

Related to each chosen key aspect, the following should be covered:
♦   Audience: target audience
♦   Institution: internal and external controls.

Technological issues should not be dealt with separately but as integral to the chosen medium and key aspect being analysed.

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

'Identify' is taken to mean: name individual elements and show some understanding of how they work together in a text.

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.

Where this Unit is taken as part of the Access 3 *Media Studies* Cluster, the text chosen for assessment should allow candidates to be questioned on key aspects which are not assessed in the *Media Analysis: Fiction* Unit.

The National Assessment Bank item (NAB) for this Unit provides exemplification of the National Standard. Centres who wish to devise their own assessment should refer to the NAB to ensure a comparable standard.

National Unit Specification: support notes

UNIT   Media Analysis: Non-Fiction (Access 3)

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 identification of key aspects 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, film, advertising and the internet.

For the purposes of this Unit, Non-Fiction is taken to mean a text that is constructed using real people and real events**.**

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

The first four of these (Categories, Language, Narrative, and Representation) are relevant to Performance Criterion (a) and will be used in an identification of the text. Whilst candidates should be taught all four key aspects they should identify those most relevant to the text, and to achieve a pass must identify 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 an identification of context. Whilst they should be taught both key aspects they need only identify one in detail to achieve a pass.

At Access 3, the candidate will be advised, through the wording of the questions, which are the most appropriate key aspects to apply to a particular text.

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

Related to each chosen key aspect, candidates should cover the following:
♦   Categories: medium, purpose, form, genre;
♦   Language: technical and cultural codes
♦   Narrative: narrative structure
♦   Representation: stereotypes
♦   Audience: target audience
♦   Institution: effects of finance.
♦   Technology: effects of technology on text. (Technological issues should not be dealt with as separate but described 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 of the details in a particular Unit need be covered - only those which are relevant to the chosen text.

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-Fiction (Access 3)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The methods of learning and teaching should be challenging and reflect both the candidate' 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.

General advice

Although, when taken as part of the Cluster, 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 for example, comparing fictional and non-fictional texts, or examining the relationship between analysis and production in the same medium.

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 e.g. when teaching separate key aspects they should if possible be applied to a text. When covering Categories a selection of media could be analysed e.g. posters, adverts, magazine front covers. Language could be taught through the study of film posters progressing to trailers and where possible involve practical exercises e.g. 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 how to create different fonts in a variety of colours. The description could be linked to the specific practical activity e.g. creating appropriate captions.

Teaching should constantly involve cross-referencing between key aspects and between analysis and production e.g. 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.

At this level there may be some opportunities for candidates to feel some ownership of the Cluster by being invited to suggest or provide examples of media texts which they would be interested in identifying and by giving their preferences for the types and subject of media products they would be interested in making. However, it is more likely that at this level it will be the assessor who selects texts and products suited to the capabilities of Access 3 candidates.

Centres 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. For this reason, assessors should try ensure that information is constantly updated.

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 the 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 no longer than 45 minutes, is carried out under controlled conditions, and covers, holistically, the Performance Criteria for the Unit; and which is an identification of a professionally produced non-fiction media text which has been previously studied. The assessment is closed-book and could be supported by restricted questions.

It is important that candidates are introduced to the key aspects as early as possible in the Unit. Preparation for assessment could include:
♦ notes made on individual key aspects
♦ some cross reference during teaching to reinforce that key aspects are, in practice, inseparable.

Whilst it is difficult to differentiate between fiction and non-fiction because all texts are a construct, for the purposes of this Unit 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 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.

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-Fiction (Access 3)

Candidates with Additional Support Needs
This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support 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 document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-Fiction (Access 3)

NB The following are offered as guidance and are not mandatory.

CONTENT FOR PRINT

Categories
♦ purpose: information, entertainment, persuasion, education, profit
♦ form: newspaper, magazine, fanzine
♦ genre: tabloid, broadsheet, freesheet newspapers; teen/women's/men's/special interest magazines

Language
♦ Conventions of print (eg, layout, language, text, graphics) and features such as:
  ○ page size (tabloid, broadsheet)
  ○ text elements: masthead, headline, copy, caption
  ○ character formatting: font (e.g. serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour
  ○ graphic elements: photographs, mug shots, logos, colour
♦ Technical and cultural codes and why they are used

Narrative
♦ Understanding narrative in terms of who, where, what, when, why
♦ Single and multiple storylines
♦ Narrative elements: conflict, enigma, development, resolution in non-fiction

Representation
♦ Stereotypes of age, gender, race, social class, nation, region, pressure groups
♦ Non-stereotypical representations

Audience
♦ Identification of target audiences through genre, content and style
♦ Different reactions to print texts (e.g. interest, boredom, shock, surprise, anger)
♦ Pleasures of media texts (e.g. curiosity, escapism, identification with/attraction to stars/ personalities, fandom, social gossip, individual reading)
♦ Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
♦ Roles of main production personnel
♦ Links with other media

Technology
♦ New developments
♦ Effects on text

National Unit Specification: support notes (cont)

UNIT　　　Media Analysis: Non-Fiction (Access 3)

CONTENT FOR RADIO

Categories
♦　purpose: information, entertainment, persuasion, education, profit
♦　form: news, outside broadcast, magazine, series
♦　genre: news bulletins, documentary, quiz shows, phone-ins, sport programmes.

Language
Conventions of radio (eg, format, length, participants, speech, sound, music) and features such as:
♦　language: formal, informal
♦　voice: accent, pace, volume
♦　music: jingles, links, mood music
♦　sounds: location, sound effects, silence
♦　transitions.
Technical and cultural codes and why they are used.

Narrative
♦　Understanding narrative in terms of who, where, what, when, why
♦　Single and multiple storylines
♦　Narrative elements: conflict, enigma, development, resolution in non-fiction

Representation
♦　Stereotypes of age, gender, race, social class, nation, region
♦　Non-stereotypical representations

Audience
♦　Identification of target audiences for products through station, content and tone, adverts and trailers.
♦　Different reactions to radio (e.g. interest, boredom, shock, surprise, anger)
♦　Pleasures of media texts (curiosity, escapism, identification with/attraction to stars/
♦　Personalities, individual listening, station loyalty)
♦　Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic
♦　background, nationality, textual knowledge)

Institution
♦　Identification of sources of finance in commercial and public service broadcasting
♦　Links with other media

Technology
♦　New developments.
♦　Effects on text.
♦　Digital/analogue

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-Fiction (Access 3)

CONTENT FOR TELEVISION

Categories
- ♦ purpose: information, entertainment, persuasion, education, profit
- ♦ form: news and current affairs, outside broadcast, series
- ♦ genre: news programme, documentary, game show, talk show, sports programme

Language
- ♦ Examination of the conventions of television such as:
  - o mise-en-scene: set, props, costume, make-up, performance
  - o lighting: high-key, low-key
  - o framing: shot distance (LS, MS, MCU, CU, ECU), establishing shot
  - o angle: straight, high, low, canted
  - o editing: cut, dissolve, fade in, fade out, wipe, shot length
  - o camera movement: pan, tilt, track, handheld
  - o sound: speech, music, sound effects
  - o titles: opening titles, end titles, font, colour
- ♦ Technical and cultural codes and why they are used

Narrative
- ♦ Understanding narrative in terms of who, where, what, when, why
- ♦ Single and multiple storylines
- ♦ Programme formats (e.g. in news programmes, game shows)
- ♦ Narrative elements: conflict, enigma, development, resolution in non-fiction

Representation
- ♦ Stereotypes of age, gender, race, social class, nation, region, pressure groups
- ♦ Non-stereotypical representations
- ♦ Personalities

Audience
- ♦ Identification of target audiences through genre, content and style, slot, advertising
- ♦ Different reactions to programmes (e.g. interest, boredom, shock, surprise, anger)
- ♦ Pleasures (e.g. curiosity, escapism, identification with/attraction to stars/personalities, family viewing)
- ♦ Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
- ♦ Roles of main production personnel
- ♦ Identification of sources of finance in commercial and public service broadcasting
- ♦ Links with other media
- ♦ Satellite/Cable

Technology
- ♦ New developments
- ♦ Effects on text
- ♦ Digital/analogue

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UNIT   Media Analysis: Non-Fiction (Access 3)

CONTENT FOR FILM

Categories
- ♦   purpose: information, entertainment, persuasion, education, profit
- ♦   form: feature film
- ♦   genre: documentary)
- ♦   other categories: director

Language
- ♦   Examination of the conventions of film such as:
  - o   mise-en-scene: set, props, costume, make-up, performance, composition
  - o   lighting: high-key, low-key
  - o   framing: shot distance (LS, MS, MCU, CU, ECU), establishing shot
  - o   angle: straight, high, low, canted
  - o   editing: cut, dissolve, fade in, fade out, wipe, shot length, continuity editing
  - o   camera movement: pan, tilt, track, handheld
  - o   sound: speech, music, sound effects
  - o   titles: opening titles, end titles, font, colour
- ♦   Technical and cultural codes and why they are used

Narrative
- ♦   Understanding narrative in terms of who, where, what, when, why
- ♦   Single and multiple storylines
- ♦   Typical narratives of cinema genres
- ♦   Narrative elements: conflict, enigma, development, resolution in non-fiction

Representation
- ♦   Stereotypes of age, gender, race, social class, nation
- ♦   Non-stereotypical representations

Audience
- ♦   Identification of target audiences for feature films by star, genre, style, release dates, advertising
- ♦   Different reactions to films (e.g. interest, boredom, shock, surprise, anger)
- ♦   Pleasures (e.g. curiosity, escapism)
- ♦   Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
- ♦   Roles of main production personnel
- ♦   Distribution internal/external

Technology
- ♦   New developments
- ♦   Effects on text

National Unit Specification: support notes (cont)

UNIT Media Analysis: Non-Fiction (Access 3)

CONTENT FOR ADVERTISING

Categories
- medium: e.g. Television, Radio, Film, Press, Outdoor, Internet
- purpose: persuasion, profit, information, education
- form: public service, product, company, classified, display

Language
- Examination of the conventions of advertising, depending on medium
- Still image
    - technical codes (e.g. framing, shot distance, composition, angle, lighting, colour, focus)
    - cultural codes – (e.g. setting, props, clothing, make-up, appearance, body language expression)
- Print - see exemplar content for print
- Radio - see exemplar content for analysing sound
- Moving image - see exemplar content for TV and Film
- See relevant content table for particular medium in question
- Technical and cultural codes and why they are used
- Slogans, straplines, copy, image, pack shot
- Display, classified, earpiece

Narrative
- Understanding narrative in terms of who, where, what, when why.
- Narrative structure of radio, cinema, television commercials.

Representation
- Stereotypes of gender, race, nation, region, age
- Non-stereotypical representations

Audience
- Identification of target audiences by analysis of product, content, style
- Audience research
- Identification of reasons for different reactions (e.g. individual, age, gender, class, ethnic background, nationality, textual knowledge)

Institution
- Roles of agency personnel
- Commercial operation of advertising industry: identification of costs and sources of finance
- Legal controls
- Codes of Practice

Technology
- New developments
- Effects on text

National Unit Specification: general information

UNIT   Media Production (Access 3)

NUMBER   DF16 09

CLUSTER   Media Studies (Access 3)

SUMMARY

This Unit is designed to develop the skill of contributing to the planning, producing and evaluating of a group media production from a brief. The centre can select the medium: for example, print, audio, video, animation, multimedia.

Where this Unit is taken as part of the Access 3 *Media Studies* Cluster, 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 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. This Unit is particularly suited as an introduction to Media Studies.

OUTCOMES

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

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Administrative Information

Additional copies of this Unit specification can be purchased from the Scottish Qualifications Authority. The cost for each Unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

National Unit Specification: general information (cont)

CREDIT VALUE
1 credit at Access 3 (6 SCQF credit points at SCQF level 3*)

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	Acc 3
	Working with Others	Acc 3

National Unit Specification: statement of standards

UNIT   Media Production (Access 3)

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 group production from a brief.

Performance criteria

a)   Contribute effectively in terms of discussing the brief and agreeing task allocation taking into account own preferences.
b)   Plan effectively in terms of the brief and allocated tasks.
c)   Carry out research in terms of the brief and the allocated tasks.
d)   Use technical terms appropriate to the medium.

OUTCOME 2

Contribute to implementing a group production from a brief.

Performance criteria

a)   Contribute effectively by co-operating and sharing ideas.
b)   Demonstrate production skills in terms of the brief and allocated tasks.
c)   Use technical terms appropriate to the medium.

OUTCOME 3

Review and evaluate a group production.

Performance criteria

a)   Identify strengths and weaknesses of the group production in relation to the brief.
b)   Identify individual strengths and weaknesses in relation to individual and co-operative planning and implementation.
c)   Suggest improved strategies.
d)   Identify what has been learned about media production technologies, and stages.
e)   Cover the evaluation criteria for the chosen medium.

National Unit Specification: statement of standards (cont)

UNIT   Media Production (Access 3)

EVIDENCE REQUIREMENTS FOR THE UNIT

The evidence requirements cover all Outcomes and Performance Criteria for this Unit. The evidence requirements for this Unit are:
♦ a completed assessor observation checklist which records the contribution of the candidate to planning and implementation
♦ an evaluation of the production produced by the candidate under supervised, controlled conditions within a time limit of 30 Minutes. The evidence may be written, oral recorded, diagrammatic or word processed. The evaluation should be produced in response to a set of questions. Candidates are allowed to have production notes during this assessment.

At Access 3, the production should involve:
♦ a familiar topic
♦ the clear targeting of a familiar audience.

The National Assessment Bank item (NAB) for this Unit provides exemplification of the National Standard. Centres who wish to devise their own assessment should refer to the NAB to ensure a comparable standard.

National Unit Specification: support notes

UNIT   Media Production (Access 3)

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 main focus of this Unit is on the contribution to a structured group production which involves the design of a media product with a specific, familiar audience in mind. Candidates should be given personal and practical experience of some of the issues which face media professionals, such as targeting an audience. The effectiveness of the candidate's contribution is more important than the polish of the finished product.

For further details about the content to be covered in this Unit, 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, news and/or current affairs, music, news paper, magazine or web page.

The brief should be on a familiar topic; it should specify the medium, purpose, familiar target audience, form, genre, length, deadline, institutional controls.

Research and planning should involve: topic research; plan of format; content; style; resources requirements; production stages and schedule; task allocation.

The evaluation should cover the criteria for the chosen medium as detailed in the content table.

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.

National Unit Specification: support notes (cont)

UNIT   Media Studies: Production (Access 3)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Candidates should 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 should not be taught as separate from production activities but should be used as an integral part of these activities.

The assessors should assist candidates to develop their planning, production and evaluation skills by offering suggestions, 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. At Access 3, the role of the assessor is likely to be directive and interventionist. In other words, candidates will be expected to follow instructions and be given advice or technical help and the assessor will monitor progress and intervene as assessor to ensure completion of the production.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The recommended instruments of assessment for this Unit are: an observation checklist; an evaluation of the production. The National Assessment Bank item for this Unit provides an observation checklist and exemplification of the National Standard.

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.

The evaluation process involves looking back at the production process and at the product. The evaluation should be supported by restricted response questions and should include consideration of the following, as appropriate to the medium:

♦   strengths and weaknesses of the production (is it good or bad, why? are the format and
    content appropriate to the target audience? how good is the product technically? how could
    the product be improved? how good were resources? did you meet deadlines?)
♦   strengths and weaknesses of performance in individual planning/implementation (did you
    complete your tasks? how well did you carry out your tasks?)
♦   strengths and weaknesses of own performance in group planning/implementation (did you
    work well with others? did you listen to others' ideas? did the group work well as a team?)
♦   what has been learned about media production technologies and stages (what were the main
    stages in the production? what hard/software was used at each stage? what are the effects of
    resources and deadlines on media production?)

The evaluation should last no longer than 30 minutes and should be conducted under controlled conditions.

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

Candidates with Additional Support Needs
This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support 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 document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

National Unit Specification: support notes (cont)

UNIT Media Production (Access 3)

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, target audience
- research into other products competing for the same market.
- people, places, events: ie. who, where, what, why, when
- identification of resources and constraints:
  - institutional: purpose, layout, number of pages, deadline, health and safety
  - technical: hardware, software, file backup
  - external: audience, representations
- identification of tasks: Certain tasks may combine technological and non-technological roles, e.g. a reporter might enter her/his copy and e-mail it
- identification of sources (where relevant): reporter, press agencies, press release, other media, reference materials (cuttings, encyclopedias, archives, Internet)
- remits and production schedule

Technical Terms
- hardware: microcomputer system, printer, digital camera, photocopier
- software: DTP, word processing, drawing, painting, type manipulation
- page formatting: size, orientation, margins, columns, grid, dummy
- text elements: masthead, headline, subhead, copy, caption
- character formatting: font (e.g. serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour
- paragraph formatting: indentation, leading, alignment, line length
- graphic elements: photograph, mug shot, logo, diagram, box, rule, colour, cropping, white space

Use of Codes
- Use of technical and cultural codes and text and graphic content; their connotations
- Print product conventions
- News language

Evaluation Criteria
- brief
- legibility
- spelling and grammar
- variety

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

- visual impact
- audience interest
- narrative
- representations

National Unit Specification: support notes (cont)

UNIT Media Production (Access 3)

CONTENT FOR AUDIO

Stages
- ♦ Planning and research
- ♦ scripting
- ♦ rehearsing
- ♦ recording
- ♦ editing
- ♦ broadcasting
- ♦ debriefing
- ♦ evaluation.

Planning and Research
- ♦ category: purpose, medium, form, genre, target audience
- ♦ people, places and events; i.e. who, what, why, where ,when
- ♦ competition research
- ♦ identification of resources and constraints:
  - o internal: purpose, deadline, health and safety
  - o technical: location, live, pre-recorded, tape editing, sound effects
  - o external: audience interest, representation
- ♦ identification of roles and remits: non-technological (reporter, scriptwriter, interviewer, interviewee, performer, presenter); technological (location recorder, sound engineer, editor). Roles may be both technological and non-technological, eg, location interviewing
- ♦ identification of sources (where relevant): reporter, interview, vox pop, news sources, other media, reference materials (encyclopedias, archives, Internet), recordings of sound effects, music and interviews
- ♦ remits and production schedule

Technical Terms
- ♦ hardware: cassette recorder, reel-to-reel recorder, microphones, editor
- ♦ software: word processor
- ♦ words: appropriateness to genre and audience
- ♦ voice: accent, speed, volume, delivery
- ♦ music: station/programme jingles, links, mood music
- ♦ sounds: sound effects, silence
- ♦ script: voice piece, interview, dialogue, sound effects, links
- ♦ recording: location, live, pre-recorded
- ♦ edits: dub edits

Use of Codes
- ♦ Words and sounds; their connotations
- ♦ Audio product conventions
- ♦ Radio language

Evaluation Criteria
- ♦ Brief, recording quality
- ♦ editing, variety
- ♦ audience interest

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

- ♦ use of words
- ♦ voice, music
- ♦ sound effects and transitions
- ♦ narrative
- ♦ representations

National Unit Specification: support notes (cont)

UNIT Media Production (Access 3)

CONTENT FOR VIDEO

Stages
- Planning and research
- treatment
- script
- storyboard
- rehearsing
- shooting
- editing
- sound dubbing
- screening
- debriefing
- evaluation

Planning and Research
- category: purpose, medium, form, genre, target audience
- people, places, events: ie who, where, what, why, when
- identification of resources and constraints:
  - internal: purpose, deadline, health and safety
  - technical: available hardware and software
  - external: legal and voluntary controls
- identification of roles: non-technological (scriptwriter, performer, storyboard artist); technological (director, camera operator, sound recordist, editor)
- identification of sources (where relevant): reporter, press agency, press release, other media, reference materials (encyclopedias, archives, Internet)
- remits and production schedule

Technical Terms
- hardware: video cameras, tripod, lighting, microphones, video editing suite, microcomputer system, printer
- software: word processor
- set, props, costume, performance
- lighting: high-key, low-key
- framing: shot distance (LS, MS, MCU, CU) establishing shot
- angle: straight, high, low
- editing: cut, shot length
- camera movement: pan, tilt, track
- sound: speech, music, sound effects
- titles: opening titles, end titles, font (e.g. serif, sans serif, script, decorative), size, style, colour

Use of Codes
- Text, images, sounds and music; their connotations
- Genre conventions and style

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

Evaluation Criteria
- Brief, titling
- mise-en-scene
- quality of camerawork
- sound, editing
- audience interest
- narrative
- representations

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

CONTENT FOR COMPUTER ANIMATION

Stages
- Planning (e.g. action first or sound)
- treatment
- script
- storyboard
- creation of characters
- backgrounds
- titles
- sound dubbing
- screening
- debriefing
- evaluation.

Planning and Research
- category: purpose, medium, form, genre, target audience
- people, places and events: ie who, where, what, why, when
- identification of resources and constraints:
  - internal: purpose, deadline, health and safety
  - technical: available hardware and software, file backup
  - external: audience interest, representation issues
- identification of roles: non-technological (director, scriptwriter, storyboard artist); technological (animator, artist, sound recordist). Certain roles may combine technological and non-technological roles, e.g. the storywriter might also record the soundtrack
- identification of sources, e.g. clip art, study of real-life movement
- remits and production schedule

Technical Terms
- hardware: microcomputer systems, printer, microphones
- software: painting, animation, sound recording, type manipulation, CD-ROM clip art collections
- character: key positions, in-betweens, cycles
- settings: background
- actions: head-turn, walk, special effects
- framing: shot distance (LS, MS, CU), establishing shot
- editing: cut, dissolve, fade in, fade out, standard wipes
- sound: speech, music, sound effects
- titles: opening titles, end titles, font (e.g. serif, sans serif, script, decorative), size, style, colour, animated

Use of Codes
- Technical and cultural codes
- text, images
- words
- sounds and music; their connotations
- Animation conventions and style.

National Unit Specification: support notes (cont)

UNIT   Media Production (Access 3)

Evaluation Criteria
- Brief
- titling
- characters
- setting
- quality of animation
- sound
- editing
- special effects
- audience interest
- narrative
- representations.