MEDIA STUDIES
(Intermediate 1)

First edition – published 2004

National Course Specification

Media Studies (Intermediate 1)

COURSE CODE   C210 10

COURSE STRUCTURE

This Course has three mandatory Units as follows:

DF14 10	*Media Analysis: Fiction (Intermediate 1)*	*1 credit (40 hours)*
DF15 10	*Media Analysis: Non-fiction (Intermediate 1)*	*1 credit (40 hours)*
DF16 10	*Media Production (Intermediate 1)*	*1 credit (40 hours)*

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

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Candidates should demonstrate competence at analysing text.

PROGRESSION

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

♦ NQ Media Studies (Intermediate 2)

National Course Specification: (cont)

COURSE Media Studies (Intermediate 1)

CORE SKILLS

This Course gives automatic certification of the following:

Complete Core Skills for the Course

Problem Solving	Intermediate 1
Working With Others	Intermediate 1

CREDIT VALUE

The Intermediate 1 Media Studies Course is allocated 24 SCQF Credit Points at SCQF level 4*.

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

National Course Specification: Course details

COURSE   Media Studies (Intermediate 1)

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 unquestioning recipient of media messages, to one of active, thoughtful questioner, and indeed maker, of those messages.

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

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

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

The NQ Intermediate 1 Media Studies Course 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 for themselves, Media Studies is valuable in most walks of life.

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

By taking the Course as a whole, rather than as separate Units, and thus combining study of analysis and production, candidates are given the opportunity to make a start on becoming clear and confident communicators themselves. The media that are studied are those of mass, rather than interpersonal, communication. The media texts may be newspapers or magazines, television or radio programmes, cinema films, advertisements, music videos and websites.

In the study of the two Analysis Units candidates will learn how to 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. Describing 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. Another aspect of added value is that the candidate learns to question spontaneously any media text, not simply ones previously studied, and will demonstrate this ability in the interpretation of an unseen text.

Study for the 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 Course, as opposed to individual Units.

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

Study for the Fiction and Non-fiction Units allows candidates to describe 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 Courses

This Course 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 Courses in audio-visual technology because the products made in Media Studies are not polished works finished for their own sake, but products made so that candidates can experience the production process and apply this understanding to professionally produced texts studied in the Analysis Unit.

National Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

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 Course are to enable candidates to:

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

Production
♦ 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
♦ 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 a 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 Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

Levels for assessment

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

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

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

National Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

COURSE CONTENT

The Course has been designed to be as flexible as possible so that both the texts studied and the kind of production work undertaken may be selected by 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 Analysis Units, Fiction and Non-fiction, require candidates to develop an awareness of the media text as a construct and understand that media texts are made from the point of view of a producer who needs to attract an audience for a purpose.

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

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

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

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

The key aspects of Media Studies — Categories, Language, Narrative, Representation, Audience, Institutions, Technology — are integral to all Units. Candidates will be advised which key aspects to cover.

Internal assessment
Analysis
♦ one hour holistic assessment Fiction (supported by restricted response questions)
♦ one hour holistic assessment Non-fiction (supported by restricted response questions)
Production
♦ observation checklist
♦ half an hour evaluation

External assessment
♦ forty five minute Unseen Analysis
♦ one hour Question Paper

National Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

Media Analysis: Fiction (Intermediate 1) and *Media Analysis: Non-fiction (Intermediate 1)*

In these Units candidates will develop skills of deconstructing a range of media texts and of describing 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: eg documentary, newspapers, 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 Intermediate 1 are expected to describe the features of a text**. '**Describe' is taken to mean: to identify individual elements, name these and indicate how they work together in a text**.**

For assessment purposes candidates should describe 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 describe a minimum of one of the key aspects related to context (Audience or Institution) in relation to the text. It should be noted at this level that the candidate should be advised the most appropriate key aspects to apply.

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

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

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 Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

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. For example, *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 should identify and analyse the fiction element. A reality TV programme would equally be a non-fiction text involving as it does the actual people in the real events, but candidates should identify how editing, etc create preferred reading.

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/non-stereotypes

Audience
- ♦ target audience, different audience reactions

Institution
- ♦ type of production company, effects of finance

Technology
- ♦ effects of technology on text (technological issues should not be dealt with as separate but described when appropriate)

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

Integration of key aspects should be achieved where possible

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 range of possible audience reactions which allow them to identify a possible target audience. Candidates should be taught how to justify this identification by referring to:
- textual features (eg what happens next? genre, identification with characters, personalities)
- audience factors (eg gender, age, personal interests)

Candidates should be aware of the financial contexts of media production:
- the type of production company (eg commercial, public service, advertising agency)
- target audience/s (eg 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 describing technical codes, candidates should gain an understanding of the technology used to construct the text (eg 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
- in discussion of production companies, the kinds of technologies available to them could be identified and effect noted in product

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 (eg comic strip story, soap opera episode, blockbuster film)
- non-fiction (eg news bulletin, documentary, sports programme)

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

Media Production (Intermediate 1)

When this Unit is taken as a component of the Intermediate 1 Media Studies Course, the production medium chosen will be one which has been studied in at least one of the critical 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 (eg 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 (eg 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: four pages of A4 including photographs and graphics
- ♦ video or audio programme: around two – three minutes
- ♦ broadcast commercial: 30 seconds

However, in a large class the end product could be longer, eg 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 four 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 Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

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 into 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. See Evidence on Approaches to Assessment for the relevant Unit. The evaluation should last no longer than 30 minutes and should be conducted under controlled conditions.

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

ASSESSMENT

To gain the award of the Course, the candidate must pass all the Units of the Course as well as the Course assessment. The candidate's grade is based on the Course assessment.

The Course assessment for Media Studies at Intermediate 1 will consist of two components:

- ♦ Unseen Analysis folio   internally selected, externally assessed
- ♦ Question Paper   externally assessed

UNIT ASSESSMENT

Intermediate 1

The assessment arrangements described below are mandatory.

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

Media Analysis: Fiction
The Unit assessment is a description of 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 one hour and will be produced under controlled conditions.

Media Analysis: Non-fiction
The Unit assessment is a description of 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 one hour and will be produced under controlled conditions.

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

Media Production
The Unit assessment consists of an evaluation report. 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
- ♦ 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 Course can be found in the NAB materials and in the Unit Specification.

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

COURSE ASSESSMENT

Unseen Analysis folio

The purpose of the Unseen Analysis is to enable candidates to demonstrate the extent to which they have assimilated critical description of the text-based key aspects. The ability to describe an unseen text is part of the added value of the Course as a whole.

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

♦ The description must focus on Categories and Language, however, reference could be made to Narrative and Representations. At Intermediate 1, candidates will be advised of the most appropriate key aspects to cover through the rubric of the questions.

Candidates will apply these skills to a media text or extract in a medium and genre which has been studied in one of the Units; this unseen text, which may be fiction or non-fiction, will not be drawn from the same title as that previously studied. Candidates should apply the text-based key aspects to a text they have not seen or heard before. This differs from the external question paper which describes previously studied texts.

Centres will conduct the assessment to specifications provided by the Scottish Qualifications Authority and the completed folio will be submitted for external assessment/marking. The assessment will be of 45 minutes duration and will be conducted under exam conditions. The total marks available are 20. The text should be brief enough for candidates to make a close textual analysis of it: in a time-based medium, it should last no longer than three minutes and preferably be shorter; in a page-based medium, one page is sufficient. Examples of texts are: a film trailer, a broadcast commercial, a front page of a newspaper, a magazine cover, a print ad, a DVD cover.

See Unseen Analysis support notes.

National Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

Question Paper
The question paper will be of one hour duration. It will be set and marked by the Scottish Qualifications Authority. The paper will be divided into two sections, with a choice of questions in both sections. The total marks available for the paper are 80.

Section 1 — Media Analysis
Candidates will answer several restricted response questions which will refer to both fiction and non-fiction and any of the key aspects of Media Studies, but which are otherwise general enough to cover a range of media. Questions will test the ability to describe the key aspects, focusing on Narrative, Representation, Audience and Institution. Candidates are expected to demonstrate the descriptive skills underpinned in any or all of the Performance Criteria of the Analysis Units as well as integration of these. They will be expected to refer to media text(s) which have been previously studied. The total marks available are 40.

Section 2 — Media Production
Candidates will answer one question from a choice of questions which are general enough to cover a range of media. Questions will test knowledge and understanding of production processes drawn from their own experience of the Production Unit and will include reflective, creative and knowledge-based questions. Further details about assessment for this Course can be found in the Course Assessment Specification and the Specimen Question Paper. The total marks available are 40.

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

GRADE DESCRIPTIONS

The candidate's grade will be based on the total score from the Course assessment.

At Grade C
♦   describes media texts by applying critical concepts, describing links between texts and their institutional, audience and technological contexts, and applying some basic technical knowledge and understanding
♦   applies knowledge and understanding of production processes in a chosen medium and uses critical skills in description of these processes

At Grade A
♦   describes media texts by applying a range of analytical concepts, describing a variety of links between texts and their institutional, audience and technological contexts and applying technical knowledge and understanding
♦   applies knowledge and understanding of production processes in a chosen medium, uses skills in description of these processes and displays aesthetic appreciation of the product

Added value in doing the Course

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

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

National Course Specification: Course details (cont)

COURSE Media Studies (Intermediate 1)

ESTIMATES AND APPEALS

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

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

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

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

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

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

QUALITY ASSURANCE

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

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

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

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

APPROACHES TO LEARNING AND TEACHING

General advice
Although, when taken as part of the Course, the Units may be taught sequentially or concurrently, an integrated approach is recommended. The Units are closely related and there are opportunities to link the outcomes and build skills across the Units, eg comparing fictional and non-fictional texts, or examining the relationship between analysis and production in the same medium.

Methodology

Candidates should learn through a problem solving approach supported by discussion: a purely theoretical approach should be avoided. In analysis, discussion should initially be firmly located in a specific text, eg when teaching separate key aspects they should if possible be applied to a text. When covering Categories a selection of media could be analysed, eg posters, adverts, magazine front covers etc. Language could be taught through the study of film posters progressing to trailers etc. 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 font in a variety of colours. Description could be linked to the specific practical activity, eg creating appropriate captions.

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

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

At this level there may be some opportunities for candidates to feel some ownership of the Course, by being invited to suggest or provide examples of media texts which they would be interested in describing, 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 Intermediate 1 candidates.

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

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

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 one hour, are carried out under controlled conditions, and cover, holistically, the Performance Criteria for the Unit; and which are a deconstruction of one professionally produced fiction and one non-fiction media text which have been studied in class. The assessments should be supported by restricted response questions. Across the two assessments all key aspects must be addressed.

The recommended instrument of assessment for production is an observation checklist and an evaluation which lasts half an hour 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.

See Understanding Standards on the SQA website.

SUBJECT GUIDES

A Subject Guide to accompany the Arrangements document has been produced by the Higher Still Development Unit (HSDU) in partnership with the Scottish Consultative Council on the Curriculum (SCCC) and Scottish Further Education Unit (SFEU). The Guide provides further advice and information about:
- support materials for each Course
- learning and teaching approaches in addition to the information provided in the Arrangements document assessment
- ensuring appropriate access for candidates with special educational needs

National Course Specification: Course details (cont)

COURSE   Media Studies (Intermediate 1)

SPECIAL NEEDS

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

MEDIA STUDIES IN A BROADER CONTEXT

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

National Unit Specification: general information

UNIT   Media Analysis: Fiction (Intermediate 1)

NUMBER   DF14 10

COURSE   NQ Media Studies (Intermediate 1)

SUMMARY

This Unit is designed to develop skills in the description 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.

OUTCOME

Describe professionally produced fiction media texts.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the Course or a Unit at Access 3 or equivalent.

CREDIT VALUE

1 credit at Intermediate 1 (6 SCQF credit points at SCQF level 4*)

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

Administrative Information

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: Fiction (Intermediate 1)

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   Intermediate 1

National Unit Specification: statement of standards

UNIT   Media Analysis: Fiction (Intermediate 1)

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

Describe professionally produced fiction media texts.

Performance Criteria

The candidate will:

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

See NABs for exemplification.

Evidence Requirements

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

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

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

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

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

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

National Unit Specification: statement of standards (cont)

UNIT Media Analysis: Fiction (Intermediate 1)

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

Related to each chosen key aspect, the following should be covered:
♦ Audience: target audience, range of audience reaction
♦ Institution: type of company, 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'.

'Describe' is taken to mean: to identify individual elements, name these and indicate 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.

National Unit Specification: support notes

UNIT   Media Analysis: Fiction (Intermediate 1)

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

At Intermediate 1, 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/non-stereotypes
♦ Audience: target audience, different audience reactions
♦ Institution: type of production company, 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 (cont)

UNIT   Media Analysis: Fiction (Intermediate 1)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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

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

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

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 one hour, is carried out under controlled conditions, and covers, holistically, aided by restricted questions, the Performance Criteria for the Unit; and which is a description of a professionally produced fiction media text which has been previously studied.

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. For example, the film *Braveheart* would be considered fiction as although William Wallace was a real person, the character played by the actor Mel Gibson included/involved events and other characters that were imagined.

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.

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

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Intermediate 1)

The following are offered as guidance and are not mandatory.

CONTENT FOR PRINT
Categories
- ♦ purpose: entertainment, education, profit
- ♦ form: magazine, comic, popular literature
- ♦ genre: teen/women's/men's/special interest magazines

Language
Conventions of print such as:
- ♦ page size
- ♦ 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 (eg television programmes, films).

Technology
New developments.
Effects on text.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Intermediate 1)

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:
♦ language: formal, informal
♦ voice: accent, speed, volume
♦ music: links, mood music
♦ sounds: 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 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.
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 programmes and films.
Technology
Technology involved in production, distribution and consumption of radio programmes.
New developments.
Effects on text.

National Unit Specification: support notes (cont)

UNIT Media Analysis: Fiction (Intermediate 1)

CONTENT FOR TELEVISION
Categories
♦ purpose: information, 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:
♦ mise-en-scene: set, props, costume, make-up, performance, composition
♦ lighting: high-key, low-key
♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦ angle: straight, high, low, canted
♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing
♦ camera movement: pan, tilt, track, handheld
♦ sound: speech, music, sound effects
♦ titles: opening titles, end titles, font, colour
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 (eg books, films).
Comparison of television industry with other media industries.
General effects on product.
Technology
Technology involved in production, distribution and consumption of television/film products.
New developments.
Effects on text.

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Intermediate 1)

CONTENT FOR FILM

Categories
♦ purpose: entertainment, profit
♦ 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:
♦ mise-en-scene: set, props, costume, make-up, performance, composition
♦ lighting: high-key, low-key
♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦ angle: straight, high, low, canted
♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing
♦ camera movement: pan, tilt, track, handheld
♦ sound: speech, music, sound effects
♦ titles: opening titles, end titles, font, colour
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 (eg 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 (eg age, gender, class, ethnic background, nationality, textual knowledge).

Institution
Classification.
Links with other media - spin-offs.

Technology
New developments.
Effects on text.

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Fiction (Intermediate 1)

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:
- lyrics
- vocal style, performance style
- instrumentation
- rhythm
- 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 marketing, press coverage, etc.

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 (eg, fashion, dance, concerts, subcultures).
Identification of reasons for different reactions (eg individual, age, gender, class, ethnic background, nationality, subculture, musical taste).

Institution
Major and independent labels.
Links with other media.

Technology
New developments.
Effects on text.

National Unit Specification: general information

UNIT   Media Analysis: Non-fiction (Intermediate 1)

NUMBER   DF15 10

COURSE   NQ Media Studies (Intermediate 1)

SUMMARY

This Unit is designed to develop skills in the description 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 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.

OUTCOME

Describe professionally produced non-fiction media texts.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the Course or a Unit at Access 3 or equivalent.

CREDIT VALUE

1 credit at Intermediate 1 (6 SCQF credit points at SCQF level 4*)

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

Administrative Information

Superclass: KA

Publication date: April 2004

Source: Scottish Qualifications Authority

Version: 01

© Scottish Qualifications Authority

National Unit Specification: general information (cont)

UNIT Media Analysis: Non-fiction (Intermediate 1)

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 Intermediate 1

National Unit Specification: statement of standards

UNIT   Media Analysis: Non-fiction (Intermediate 1)

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

Describe professionally produced non-fiction media texts.

Performance Criteria

The candidate will:

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

Evidence Requirements

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

The assessment is a description 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 — eg 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 description. These are: Categories, Language, Narrative, Representation, Audience, Institution, Technology.

National Unit Specification: statement of standards (cont)

UNIT Media Analysis: Non-fiction (Intermediate 1)

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

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

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

Related to each chosen key aspect, the following should be covered:
♦ Audience: target audience, range of audience reaction
♦ Institution: type of company, 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'.

'Describe' is taken to mean: to identify individual elements, name these and indicate 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.

National Unit Specification: support notes

UNIT   Media Analysis: Non-fiction (Intermediate 1)

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

At Intermediate 1, 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 and cultural codes
♦   Narrative: narrative structure
♦   Representation: stereotypes/non-stereotypes
♦   Audience: target audience, different audience reactions
♦   Institution: type of production company, 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 (Intermediate 1)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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

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

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

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 one hour, is carried out under controlled conditions, and covers, holistically, aided by restricted questions, the Performance Criteria for the Unit; and which is a description of a professionally produced non-fiction media text which has been previously studied.

It is important that candidates are introduced to the key aspects as early 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 and analyse the fiction element. A reality TV programme would equally be a non-fiction text involving as it does the actual people in the real events, but candidates should identify how editing, etc create preferred reading.

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

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-fiction (Intermediate 1)

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

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-fiction (Intermediate 1)

<u>The following are offered as guidance and are not mandatory.</u>

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 (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 (eg interest, boredom, shock, surprise, anger).
Pleasures of media texts (curiosity, escapism, identification with/attraction to stars/personalities, fandom, social gossip, individual reading).
Identification of reasons for different reactions (eg 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 (Intermediate 1)

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.

Different reactions to radio (eg 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 (eg individual, age, gender, class, ethnic background, nationality, textual knowledge).

Institution

Identification of sources of finance incommercial and public service broadcasting.

Links with other media.

Technology

New developments.

Effects on text.

National Unit Specification: support notes (cont)

UNIT   Media Analysis: Non-fiction (Intermediate 1)

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:
♦ mise-en-scene: set, props, costume, make-up, performance
♦ lighting: high-key, low-key
♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦ angle: straight, high, low, canted
♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing
♦ camera movement: pan, tilt, track, handheld
♦ sound: speech, music, sound effects
♦ 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 (eg 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 (eg interest, boredom, shock, surprise, anger).
Pleasures (curiosity, escapism, identification with/attraction to stars/personalities, family viewing).
Identification of reasons for different reactions (eg 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.

Technology
New developments.
Effects on text.

.

UNIT   Media Analysis: Non-fiction (Intermediate 1)

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:
♦ mise-en-scene: set, props, costume, make-up, performance, composition
♦ lighting: high-key, low-key
♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦ angle: straight, high, low, canted
♦ editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length, continuity editing
♦ camera movement: pan, tilt, track, handheld
♦ sound: speech, music, sound effects
♦ titles: opening titles, end titles, font, colour
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 date, advertising.
Different reactions to films (eg interest, boredom, shock, surprise, anger).
Pleasures (curiosity, escapism).
Identification of reasons for different reactions (eg individual, age, gender, class, ethnic background, nationality, textual knowledge).
Institution
Roles of main production personnel.
Technology
New developments.
Effects on text.

UNIT   Media Analysis: Non-fiction (Intermediate 1)

CONTENT FOR ADVERTISING
Categories
♦   medium: eg television, radio, cinema, 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 (framing, shot distance, composition, angle, lighting, colour, focus).
Still image — cultural codes - 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 cinema.
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, etc.
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, etc.
Audience research.
Identification of reasons for different reactions (eg 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 (Intermediate 1)

NUMBER   DF16 10

COURSE   NQ Media Studies (Intermediate 1)

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 NQ Media Studies Course, the medium should be one which has been studied in at least one of the 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 an analytical approach to the media. It is suitable both for those who wish to pursue further study and a career in the communications industries as well as those whose interest is more generalised.

OUTCOMES

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

While entry is at the discretion of the centre, candidates would normally have been expected to have attained the Course or the Units in Media Studies at Access 3, or possess equivalent experience.

Administrative Information

Superclass: KA

Publication date: April 2004

Source: Scottish Qualifications Authority

Version: 01

National Unit Specification: general information (cont)

UNIT   Media Production (Intermediate 1)

CREDIT VALUE

1 credit at Intermediate 1 (6 SCQF credit points at SCQF level 4*)

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   Intermediate 1
                                                Working With Others   Intermediate 1

National Unit Specification: statement of standards

UNIT Media Production (Intermediate 1)

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 through negotiation.
b) Plan effectively in terms of the brief and allocated tasks.
c) Carry out effective research in terms of the brief and the allocated tasks.
d) Use technical terms appropriate to the medium.

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

OUTCOME 2

Contribute to implementing a group production from a brief.

Performance Criteria

a) Contribute effectively by co-operating and sharing ideas including negotiating working methods and rules for managing the group production.
b) Demonstrate production skills effectively in terms of the brief and allocated tasks.
c) Use technical terms appropriate to the medium.

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

OUTCOME 3

Review and evaluate a group production.

Performance Criteria

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

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

National Unit Specification: statement of standards (cont)

UNIT　　　Media Production (Intermediate 1)

EVIDENCE REQUIREMENTS FOR THE UNIT

Observation checklist which records the effective contribution of the individual candidate to planning and implementation. The observation checklist should ensure that for Outcome 1 PC (a) the candidate negotiates roles and responsibilities with others taking account of own strengths and weaknesses as well as those of colleagues.

Individual evaluation report to be completed under controlled conditions and lasts 30 minutes. The evaluation should be supported by restricted response questions. This may be in handwritten, word processed, scribed, diagrammatic and/or oral form. Oral evidence should be on audio or video tape.

At Intermediate 1, the production should involve:
♦   a familiar topic
♦   the clear targeting of a familiar audience

See NABs for observation checklists.

National Unit Specification: support notes

UNIT   Media Production (Intermediate 1)

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, newspaper, 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 Production (Intermediate 1)

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 hints, reminders, feedback and 'tricks of the trade' and by continuing to support candidates in terms of promoting understanding of the production process and encouraging effective teamwork. As candidates gain experience the assessor should give more responsibility for the production process to the candidates. At Intermediate 1, the role of the assessor is likely to be consultative and interventionist. In other words, candidates will be expected to consult the assessor for advice or technical help and the assessor will monitor progress and intervene as assessor to ensure completion of the productions.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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

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

Candidates should also be encouraged to take notes during the production process (this could be in the format of a logbook), both from their own point of view and that of the group. These details could then be used to form the basis of the evaluation response.

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 (does it meet the brief? are the format, content, technical and cultural codes appropriate to the target audience? how good is the product technically? how could the product be improved? what effect did available resources and deadlines have on the text?)
♦   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 (Intermediate 1)

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

National Unit Specification: support notes (cont)

UNIT   Media Production (Intermediate 1)

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
♦   narrative: story, conflict, resolution
♦   representations
♦   competition research, advertiser research
♦   identification of resources and constraints:
    i)   institutional: editorial policy, purpose, layout, number of pages, deadline, health and safety
    ii)   technical: hardware, software, file backup
    iii) external: audience, representations
♦   identification of roles and remits: non-technological (production editor, advertising manager, reporter, researcher, writer, proof-reader), technological (copy editor, photographer, sub-editor, picture editor, layout editor). Certain roles may combine technological and non-technological roles, eg a reporter might enter her/his copy and e-mail it
♦   identification of sources (where relevant): reporter, press agencies, press release, other media, reference materials (cuttings, encyclopaedias, archives, internet)
♦   remits and production schedule
Technical Terms
♦   hardware: microcomputer system, printer, digital camera, photocopier
♦   software: DTP, word processing, drawing, painting, image manipulation, type manipulation
♦   page formatting: size, orientation, margins, columns, gutter, grid, dummy
♦   text elements: masthead, headline, subhead, copy, caption, header, footer
♦   character formatting: font (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; anchorage.
Print product conventions and style.
News language.
Evaluation Criteria
Brief, legibility, spelling and grammar, variety, visual impact, audience interest, narrative, representations.

UNIT Media Production (Intermediate 1)

CONTENT FOR AUDIO
Stages
Planning and research, scripting, rehearsing, recording, editing, broadcasting, debriefing, evaluation.
Planning and Research
♦ category: purpose, medium, form, genre, target audience
♦ narrative: story, conflict, resolution
♦ representations
♦ competition, listener, advertiser research
♦ identification of resources and constraints:
   i) internal: editorial policy, house style, purpose, length, deadline, budget, health and safety
   ii) technical: studio, location, live, pre-recorded, tape editing, sound effects
   iii) external: audience interest, representation of social groups
♦ identification of roles and remits: non-technological (programme editor, 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 (encyclopaedias, archives, internet), recordings of sound effects, music and interviews
♦ remits and production schedule
Technical Terms
♦ hardware: cassette recorder, reel-to-reel recorder, microphones, editor, microcomputer system, printer
♦ 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, transitions (links, intros, outros)
♦ recording: location, live, pre-recorded
♦ edits: dub edits
Use of Codes
Words and sounds; their connotations; anchorage.
Audio product conventions and style.
Radio language.
Evaluation Criteria
Brief, recording quality, editing, variety, audience interest, use of words, voice, music, sound effects and transitions, narrative, representations.

.

National Unit Specification: support notes (cont)

UNIT   Media Production (Intermediate 1)

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
♦ narrative: narrative: story, conflict, resolution
♦ programme format
♦ representations
♦ identification of resources and constraints:
   i)   internal: purpose, deadline, health and safety
   ii) technical: available hardware and software
   iii) external: legal and voluntary controls, representation issues
♦ identification of roles: non-technological (producer, 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 (encyclopaedias, archives, internet)
♦ remits and production schedule
Technical Terms
♦ hardware: video cameras, tripod, lighting, microphones, video editing suite, microcomputer system, printer
♦ software: word processor
♦ mise-en-scene: set, props, costume, performance
♦ lighting: high-key, low-key
♦ framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦ angle: straight, high, low
♦ editing: cut, shot/reverse shot, shot length
♦ camera movement: pan, tilt, track
♦ sound: speech, voice-over, music, sound effects
♦ titles: opening titles, end titles, font (serif, sans serif, script, decorative), size, style, colour
Use of Codes
Text, images, sounds and music; their connotations; anchorage.
Genre conventions and style.
Evaluation Criteria
Brief, titling, mise-en-scene, quality of camerawork, sound, editing, audience interest, narrative, representations.

UNIT   Media Production (Intermediate 1)

COMPUTER ANIMATION
Stages
Planning (eg action first or sound first), research, treatment, script, storyboard, creation
of characters, backgrounds and foregrounds, titles, sound dubbing, screening, debriefing, evaluation.
Planning and Research
♦   category: purpose, medium, form, genre, target audience
♦   narrative: story, conflict, resolution
♦   representations
♦   identification of resources and constraints:
      i)   internal: purpose, deadline, health and safety
      ii) technical: available hardware and software, file backup
      iii) external: audience interest, representation issues
♦   identification of roles: non-technological (producer, director, scriptwriter, storyboard artist);
      technological (animator, artist, sound recordist). Certain roles may combine technological and
      non-technological roles, eg the storywriter might also record the soundtrack
♦   identification of sources, eg 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, foreground, perspective
♦   actions: head-turn, walk, special effects
♦   framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot
♦   editing: cut, dissolve, fade in, fade out, standard wipes
♦   sound: speech, music, sound effects
♦   titles: opening titles, end titles, font (serif, sans serif, script, decorative), size, style, colour,
      animated
Use of Codes
Technical and cultural codes, text, images, words, sounds and music; their connotations; anchorage.
Animation conventions and style.
Evaluation Criteria
Brief, titling, characters, setting, quality of animation, sound, editing, special effects, audience
interest, narrative, representations.