MEDIA STUDIES
Higher

Third edition - published November 1999

NOTE OF CHANGES TO ARRANGEMENTS
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COURSE TITLE: Media Studies (Higher)

COURSE NUMBER: C058 12

National Course Specification

Course Details: Core skills statements expanded

National Unit Specification

All Units: Core skills statements expanded

National Course Specification

MEDIA STUDIES (HIGHER)

COURSE NUMBER   C058 12

STRUCTURE

This course has two mandatory units, as follows:

D332 12	*Media Analysis (H)*	*2 credits (80 hours)*
D334 12	*Media Production (H)*	*1 credit (40 hours)*

In common with all courses, this course includes 40 hours over and above the 120 hours for the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the course and advice on its use is included in the course details.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained Media Studies at Intermediate 2 level or equivalent.

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

National Course Specification (cont)

COURSE   Media Studies (Higher)

CORE SKILLS

This course gives automatic certification of the following:

Complete core skills for the course	Problem Solving	H
	Working With Others	H

Additional core skills components for the course   None

For information about the automatic certification of core skills for any individual unit in this course, please refer to the general information section at the beginning of the unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Course Specification: course details

COURSE Media Studies (Higher)

RATIONALE

The media play a central role in the modern world and affect society at all levels: economic, political, social, cultural and individual. The aim of Media Studies is to develop critical understanding and appreciation of the media and their products and to develop practical skills in media technology.

Higher Media Studies builds upon the analytical and practical skills gained at Intermediate 2. Higher Media Studies allows candidates to develop skills of detailed analysis of texts and contexts from a range of perspectives. It further develops systematic and detailed planning, production and evaluation skills using media technology. These generic skills are applicable to a range of subjects, contexts and activities and also prepare for further study of the media whether in an academic or vocational context.

Analytical skills will be further developed by a deeper study of texts. For example, candidates may study how technical, cultural and narrative codes construct the narrative and its overall meanings; differential and preferred readings; the effects of internal and external institutional factors.

Production skills will be further developed by the making of two related media products in a single medium. These will be similar in content but targeted at two different audiences. Candidates who take the course, rather than the individual units at this level, will gain practical experience of the effects of the audience and institutional contexts on media texts.

AIMS

The aims of this course are:

- to develop an understanding of the main critical tools used in the analysis of media texts
- to provide candidates with an understanding of the relationships between media texts and their social, audience and institutional contexts
- to foster critical understanding and aesthetic appreciation of media texts
- to develop skills and autonomy in the use of technology to create meaning
- to develop research, planning and organisational skills in response to a brief
- to foster understanding of the expectations of various target audiences and the modes of address appropriate to them
- to provide a knowledge of the detailed technical terms related to the chosen medium
- to develop technological and non-technological skills appropriate to a chosen medium
- to provide a knowledge of the constraints related to a chosen medium
- to encourage the ability to work individually and as part of a team
- to encourage the ability to express constructive self-criticism
- to provide intellectual stimulus and challenge, develop academic rigour and foster enjoyment of the subject

National Course Specification: course details (cont)

COURSE Media Studies (Higher)

COURSE CONTENT

The course has been designed to be as flexible as possible so that both the texts studied and the kind of production work undertaken can be selected by candidates in negotiation with their teachers/lecturers.

The seven key aspects of Media Studies - Categories, Language, Narrative, Representation, Audience, Institutions, Technology - are integral to both units.

The course is designed on the principle that theory must inform practice and practice must inform theory. The *Media Analysis* unit should use a balance of analytical and practical activities. The *Media Production* unit should allow the candidate to apply knowledge, understanding and practical skills developed in the *Media Analysis* unit. By studying the component units of the Higher Media Studies course the candidate should gain a broad analytical and practical knowledge and understanding of the key aspects of Media Studies.

Media Analysis (H)

In this unit candidates will develop skills in analysing in depth a range of media texts and in describing in detail their relationship to social, institutional and audience contexts. The content of this unit will include an introduction to the course and discussion of the specific examples of media products which most influence the lives of the candidates.

At Higher, the media texts selected for study should be susceptible to an in-depth analysis and should be challenging in terms of content and structure. The choice of media texts is at the discretion of the centre but they should be selected according to the interests, abilities and needs of the candidates within any teaching group. The range of texts comprises:

- fiction (eg, radio, film and television drama, stories in magazines, lyrics of popular music)
- non-fiction (eg, documentary, news stories and programmes, magazine articles).

Suitable examples of texts for study might include:

- print: newspapers, magazines, comics, popular literature, fanzines, CD-ROM, Web pages
- radio: news and current affairs programmes; plays; light entertainment programmes
- television: news programmes; soaps; situation comedies, quiz shows; animated shorts, documentaries
- cinema: blockbuster films; film stars; animated films
- popular music: the product and marketing of the current number one male and female acts; product in a range of musical genres; music videos
- advertising: in a range of the above media

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

- categories
- language of the medium to which the text belongs
- narrative
- representation

National Course Specification: course details (cont)

COURSE Media Studies (Higher)

- audience
- institutional context of the text,and
- its effect on the production of the text (technologies)

Categories

Media texts should be categorised in terms of:

- medium (eg, press, television, film, radio)
- purpose (eg, to inform, to entertain, to persuade, to educate, to gain profit)
- form (eg, TV drama, radio light entertainment)
- genre (eg, soap opera, action movie, tabloid, broadsheet)
- tone (eg, comic, serious)
- style (eg, traditional, modern, unconventional)

At Higher, candidates would be expected to understand that production categories derive from the point of view of the makers of the text but that analytical categories depend on the purposes of the analysis. For example, in the context of analysing narrative, the analysis might categorise the text as classic or traditional narrative while in the context of representation, the text might be categorised as expressing sexist or racist discourses. In the context of analysing audience, the text might be categorised as aiming at a highly educated, media literate audience with high spending power. At Higher, candidates would be expected to consider at least two production and/or analytical categories and select those which might be most fruitfully applied to the text.

Language

In any text, candidates should study how the language of the medium is used. This will involve analysis of:

- **signs**: words, objects, images and sounds which communicate meaning
- **denotation**: the description of a sign eg, jeans, fade-in
- **connotation**: the meanings associated with a sign eg, jeans may connote informality; fade-in may connote a beginning
- **codes**: systems of signs which can be analysed in terms of denotation and connotation eg, cultural codes, technical codes
- **technical codes**: sign systems in the language of a medium eg, in film a fade-in is an editing code and may connote a beginning; in print a sans serif font is a typographic code and may connote modernity
- **cultural codes**: sign systems whose meanings are shared by members of a culture eg, dress codes, gestures, linguistic codes
- **motivation**: the reason for the use of a specific code eg, to aid understanding, to tell the story, for realism, for connotations, to conform to a style, for intertextual reference
- **polysemy**: the idea that signs can have several meanings at one time eg, by the reader decoding the same sign using different codes
- **anchorage**: the narrowing down of the polysemy of signs by combining them with other signs eg, the use of film music to suggest a particular mood; the use of a caption to suggest an interpretation of a press photograph
- **conventions**: established ways of treating genre, codes, narrative or representations

COURSE   Media Studies (Higher)

In the textual analysis, candidates should question the purpose of using particular textual elements For example in print, use of a serif font may have different motivations in different contexts: used in body text it aids the readability of text; used in broadsheet headlines it carries connotations of authority. In film, a canted frame with a tilted horizon may be used because it is a point of view shot or because it carries connotations of the instability of the situation - sometimes such a shot will have both motivations. Such analysis of motivations will benefit candidates when they come to plan and implement their own productions.

At Higher, candidates should be able to progress beyond simple analysis of denotation and connotation in order to relate the text to ideology, myth and discourse:

- ideology: a set of beliefs and values shared by members of a cultural group eg, the belief that one's own culture is superior to other cultures
- myth: a story which a culture tells about itself and which explains its history and culture eg, the romantic representation of Scotland as peopled by kilted warriors in rugged landscapes; or universal stories which express truths about human existence eg, the hero's journey in which the young hero undergoes a major struggle and moves into adulthood.
- discourses: systematic ways of representing content in a media language so as to express particular ideologies or myths eg, nationalistic discourses in sports coverage; the tartan discourse in travel brochures for Scotland

Narrative

At Higher, candidates should be able to make a detailed analysis of narrative structure. Candidates should understand the distinction between plot (the cause and effect arrangement of events in text) and the story (the reader's reconstruction of events in cause and effect relationships over time). The narrative structure should be examined (for example: normality/disruption/return to normality; investigation structures). The resolution of the narrative should be examined and related to questions of representation, ideology and myth.

The relationship of narrative to universal human myths might be examined - that is, the story as a lesson in how to live our lives, eg, the hero(ine)'s journey/quest teaches the audience to live within a social setting.

The explicit meaning of the narratives should be examined. In the case of a fiction film, this might mean constructing the story from the plot and understanding the 'moral' of the story. In the case of a documentary, this might mean understanding the results of an investigation and what general conclusions might be drawn.

Narrative structure should be related to audience engagement - use of cliff-hangers, enigmas in soap opera, for example, or the tendency of a newspaper article to move from a general statement to detailed particulars in order to 'hook' the reader.

Candidates should also be able to analyse the devices used in the process of telling a story (eg, mise-en-scène, voiceovers, sound, point of view etc). Narration often works in a subtle manner because its devices construct a narrative through implication.

COURSE   Media Studies (Higher)

Additionally, narrative must be examined in order to analyse its codes. It is not necessary that candidates use Barth's terminology but they must demonstrate an understanding of how narrative is constructed using, for example, actions, enigmas, themes, oppositions, cultural codes.

Representation

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

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

The philosophical question of the relationship between the real world and representations should be considered. For example, does the real world shape representations? Do representations shape the real world? Are representations the only reality?

Candidates should understand the notion of mediation: ways in which the media select, interpret and represent social, economic, political and cultural events. These representations are expressions of shared systems of meaning such as ideologies and myths. They make the events intelligible within a framework of culturally shared knowledge and give a sense of collective and individual identity.

Discourses are the form in which ideologies are expressed in media texts. Texts should be examined for traces of dominant and oppositional discourses which reflect struggles between differing groups in society. Texts may also express culturally-specific myths which attempt to unify societies by providing explanations of their history and culture (eg, myths of national character or landscape).

Candidates should examine similar representations across a range of texts and analyse factors affecting diversity (or lack of it); for example, target audience, regulatory controls, sources of funding, ownership and news values. In this way, candidates will appreciate the significance of mediation.

Audience

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

COURSE   Media Studies (Higher)

Secondly, candidates should examine what actual audiences do with texts. This should involve a consideration of differential decoding: a range of ways of interpreting a text in addition to the preferred reading, which relates to the socio-cultural background of the individual reader. The analysis should consider competencies required to appreciate a text (eg, linguistic, social, intertextual, discursive) as well as the variety of uses which are gained from texts (eg, fantasy, escape, information, personal identity, social interaction). Consideration should be given to differences between individuals and the effects on their reading of a text (eg, how introverts and extroverts tend to develop divergent tastes and so react differently to television genres such as drama and game shows).

Institutional contexts

Candidates should analyse the effects of institutional contexts on media texts. The study should not attempt to cover all the media and all the associated issues but should arise out of the detailed study of carefully selected texts. This will involve analysing the external and internal operations of Scottish, UK and US media companies and their links with other companies and markets.

The external constraints of media organisations should be considered (eg, statutory, self-regulatory and market controls). Depending on the medium, consideration should be given to Codes of Practice, relevant Acts of Parliament (eg, Trade Descriptions Act, Sex Discrimination Act), Guidelines, Press Council, Broadcasting Complaints, Copyright laws, Libel laws. The distinctive dual nature of the media market should also be noted: audiences buy media products and advertisers buy access to these audiences. At Higher, a more sophisticated knowledge and understanding of economic structures and processes is needed. Various kinds of market structures could be identified (eg, monopoly, oligopoly) and factors which affect these structures should be examined (eg, vertical and horizontal integration, multimedia conglomerates, media moguls, new technology). Possible consequences of these factors (eg, cultural imperialism) and differing views of them should be discussed. Individual texts should be examined which show traces of these market forces at work.

The study should examine the role of ownership, finance and control on the internal operation of organisations (eg, through editorial policies, budgets, the control of senior appointments). Candidates should explore ways in which media workers interact with representatives of other public bodies (eg, many institutions, political parties and single issue groups have privileged access to media and may influence news coverage). Individual texts should be examined which show traces of the internal working practices of media organisations.

Technology

The six outcomes of the Media Analysis unit obviously relate to six of the key aspects but there is no outcome which focuses of the seventh key aspect - Technology. The reason for this is that technological issues should not be taught as separate from the other aspects but should be raised as appropriate. For example:

- a film might be categorised as a special effects blockbuster and the technology involved in the special effects could be investigated
- in studying an animated film the type of animation should be identified (eg, cel, 3-D, computer animation) and candidates should have a basic understanding of the technology involved

National Course Specification: course details (cont)

COURSE   Media Studies (Higher)

- in analysis of technical codes candidates should understand the technology used to construct the text
- in discussion of audiences the technology of reception available to the audience should be discussed
- in discussion of media institutions issues of available technology of production, distribution and consumption should be discussed along with the implications of developments such as digital technology

Candidates will of course gain detailed knowledge of the technology of the chosen medium in the Media Production unit.

Media Production (H)

When this unit is taken as a component of the Higher course, candidates will integrate and consolidate the knowledge, understanding and skills acquired in Unit 1, *Media Analysis.*

The main focus of the unit will be on contributing to two related group media productions in a single medium. The content of each production should be similar but targeted at two specific audiences. For example, in video this could mean using the same footage and editing, dubbing and titling for different target audiences; in print, it could mean tackling a similar topic and using different layouts, text, language and photographs for the different audiences. Candidates should be given personal and practical experience of many of the issues which face media professionals. The effectiveness of the candidate's contribution is more important than the polish of the finished products.

Candidates should develop skills of co-operation, contributing to planning and implementing a group brief, review and evaluation. Although the unit is essentially a group activity, each candidate should have an identifiable individual contribution to each production. Candidates should be involved in a range of tasks taking on both technological and non-technological roles.

The size of a production group is at the discretion of the teacher/lecturer but it should allow each member to play a full part in the planning and production of the media product. There may be more than one production group in the class and different groups may operate in different media. The length of a production will be dependent on the product and the group size. Possible lengths are:

- newspaper or magazine - about 8 pages of A4 including photographs and graphics
- radio or TV news bulletin - around 5-10 minutes
- radio or TV advertisement - 30-60 seconds

For the group production, candidates will require knowledge and understanding of the main stages of production in their chosen medium. The production process in which the candidates engage should reflect these stages and should be informed by professional practice. At Higher, the three stages to be followed for any medium should comprise: planning including discussion of the brief, implementation of the productions and review and evaluation.

National Course Specification: course details (cont)

COURSE   Media Studies (Higher)

Planning a group production

Candidates will be given a brief which should specify:

- medium
- purpose
- form
- genre
- topic
- two target audiences
- lengths
- deadlines
- internal controls (eg, budget, deadlines, editorial policies)
- external controls (eg, self-regulatory and legal controls)

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

- group analysis of the brief leading to agreement of proposal/treatment
- identification of research required (eg, sources of information on topic, information on production methods, research into conventions of genre, audience research, product research, location reconnaissance)
- identification of constraints (eg, internal constrains such as budget, deadlines, available hardware/software, group size, weather, access to locations, editorial policy, house style; external constraints such as target audience, legal and regulatory controls)
- plan of format, content, style of a complete product
- identification of resource requirements (eg, hardware/software requirements and availability)
- stages in the production (identification of pre-production, production and post-production and their component tasks)
- agreement of production schedule with deadlines for planning and implementation
- allocation of technological and non-technological production roles and tasks taking account of candidate preferences

The brief should specify length and deadlines for completion of the planning and making stages of the media production. Contextual factors to consider should include those arising from a simulated institutional setting and practical constraints such as group size, availability of hardware, weather, availability of locations, access to information.

Both target audiences must be considered carefully at the pre-production stage and any implications for production and post-production should be noted.

A detailed budget need not be kept. However candidates should be aware that there are financial constraints in all media production and the teacher/lecturer should intervene when candidates' plans are unrealistic.

COURSE   Media Studies (Higher)

Planning should take into account self-regulatory and legal controls, for example, relevant codes of practice (eg, ASA, ITC, Radio Authority) and statutory controls (eg, Trade Descriptions and Copyright Acts). Planning should involve candidates in consulting appropriate research and background reading. Plans should be written up in individual logbooks and group planning materials should be placed in a group folio. The candidate logbook should be well organised with clear headings and candidates should record decisions made as well as reasons for those decisions. At Higher level the entries should relate to the production in a thoughtful and imaginative way, rather than form a simple chronological record.

Implementing a group production

Non-technological and technological work should match the particular skills and interests of the individual. For example, technological roles may include lighting operator, sound recorder, video editor. Non-technological roles may include art editor, features editor, copywriter, graphic designer. Candidates should be able to display a range of technical skills beyond those associated with the medium, such as the use of the Internet or CD-ROMs for research.

Review and evaluation

Candidates should be able to review the productions by looking back at the brief, group plans and products as well as their own logbooks, checklists and plans. Their evaluation should refer to textual and contextual features and should include detailed reference to the decision-making processes and constraints in planning, production and post-production. The report should analyse the production processes and products in terms of the effects of institutional and audience contexts. Candidates are required to make recommendations about each group production, such as suggestions for improvement to the product, or the process and/or the need for further practical work or research. Candidates may also which to recommend alternative strategies which could have been used.

Added benefit from taking the course

There is added benefit to be derived from taking the units as a course rather than as discrete units:

- units can be run concurrently and so can enrich one another
- there will be both balance and breadth in candidates' learning experiences
- practical and production activities can reinforce theoretical knowledge and understanding and vice versa
- candidates develop abilities to sustain effort and concentration, come to conclusions, make decisions, complete a process and evaluate their work

National Course Specification: course details (cont)

COURSE   Media Studies (Higher)

ASSESSMENT

To gain the award of the course, the candidate must achieve all the component units of the course, as well as the external assessment. External assessment will provide the basis for grading attainment in the course award.

When units are taken as component parts of a course, candidates will have the opportunity to demonstrate achievement at levels beyond that required to attain each of the unit outcomes. This attainment may, where appropriate, be recorded and used to contribute towards course estimates and to provide evidence for appeals. Additional details are provided, where appropriate, with the exemplar assessment materials. Further information on the key principles of assessment are provided in the paper, *Assessment* (HSDU, 1996) and in *Managing Assessment* (HSDU, 1998).

DETAILS OF INSTRUMENTS FOR EXTERNAL ASSESSMENT

The course assessment for Media Studies at Higher will consist of two components with weightings as follows:

- unseen analysis folio   20%   internally generated, externally assessed
- examination paper   80%   externally assessed

Unseen analysis folio

Candidates will be required to demonstrate the analytical skills underpinned in Categories (Outcome 1) and Language (Outcome 2) on a media text or extract which is in a genre which has been studied in class. Centres will conduct the assessment to specifications laid down by the Scottish Qualifications Authority and the completed folio will be submitted for external assessment. The unseen analysis will carry a weighting of 20% of the total course award.

Examination paper

The paper will be of 2 hours duration. It will consist of two sections, containing a range of questions in each section. Candidates will attempt two questions, one drawn from each section.

Section 1: Media Analysis. Candidates will answer one question from a choice which covers a range of media including print, radio, television, cinema, popular music and advertising. Candidates will be required to demonstrate the analytical skills underpinned in Outcomes 3-6 (Narrative, Representation, Audience, Institutions) as well as integration of the key aspects of Media Studies. They will be expected to make reference to media text(s) with which they are familiar. This part of the paper will have a weighting of 40% of the total marks.

Section 2: Media Production. Candidates will answer one question from a choice which covers a range of media including print, audio, video, animation, multimedia and advertising. Questions will test knowledge and understanding of production methods drawn from their own experiences of the production unit. This part of the paper will have a weighting of 40% of the total marks.

National Course Specification: course details (cont)

COURSE Media Studies (Higher)

GRADE DESCRIPTIONS

The characteristic performances at grade C and grade A are described below. These descriptions will assist assessors and moderators in determining national standards for candidates' responses. They will also assist examiners in setting examination papers and specifications for the unseen analysis.

At Grade C

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

Demonstrates competence in applying technical and production knowledge, understanding and skills, and integrating analytical skills in the production of related media products in a single medium on an unfamiliar topic.

At Grade A

Analyses media texts in detail showing a high level of competence in applying complex analytical concepts, in describing links between texts and their institutional and audience contexts and in applying technical knowledge and understanding.

Demonstrates a high level of competence in applying technical and production knowledge, understanding and skills, and integrating analytical skills in the production of related media products in a single medium on an unfamiliar topic.

Relationship between external and internal assessment

The criteria for a C pass in the course closely reflect the level of competence required for success in its component units. However, the course assessment makes specific additional demands on candidates by requiring them to demonstrate the ability to integrate the competencies acquired in the component units within challenging contexts.

- unseen analysis folio relates to Outcomes 1 and 2 of Unit 1, *Media Analysis* but requires candidates to use analytical skills in relation to an unseen text
- section 1 of the examination paper relates to Outcomes 3-6 of Unit 1, *Media Analysis*
- section 2 of the examination paper relates to all the outcomes of Unit 2, *Media Production*

All the evidence requirements for the internal unit assessments for both units are to be found in the analysis and production folios. The unseen analysis and the examination paper present candidates with a fresh challenge beyond the folio work to apply and integrate their knowledge and skills within less familiar contexts.

National Course Specification: course details (cont)

COURSE Media Studies (Higher)

APPROACHES TO LEARNING AND TEACHING

General advice

Although the units may be taught sequentially or concurrently, an integrated approach is recommended. The component units of this group are closely related and there are opportunities to link the outcomes and build skills across the units. For example, analysis of a television fiction text can lead to related practical work in individual television exercises such as exploring the effects of different camera shots and edits. These may in turn lead to the group production of a video programme in the Media Production unit. Alternatively, this process can be reversed and the insights gained from practical work can be used to inform the analysis of a television text.

Methodology

Candidates should be learning through a problem solving approach supported by discussion and either analytical activity or practical activity. Expository teaching should be limited but may be necessary to introduce analytical concepts and to demonstrate specific practical skills. Practical skills may be technological and non-technological and may be related to all stages of production.

Both individual and group work should be used. Groupings should be varied, for example, discussion groups may vary from small group to whole class. Candidates should have the opportunity for sustained discussion with others in order to comment on and to evaluate work in progress and, where appropriate, the product.

It will be important to provide opportunities for candidates to take responsibility for their own learning at Higher. Candidates should feel some ownership of the course by being invited to suggest or provide examples of media texts which they would be interested in analysing and by giving their preferences for the types and subject of media products which they would be interested in making. However, candidates should be encouraged to analyse media texts which are unfamiliar and to engage in a group media production on a previously unexplored topic.

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 teacher/lecturer 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.

For each unit, candidates should keep in a folio materials which have been generated by analytical or production activities. These materials may be produced in the manner most suited to the individual communication needs of candidates. They may be handwritten, word processed, scribed, written in Braille or taped.

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

National Course Specification: course details (cont)

COURSE   Media Studies (Higher)

The additional 40 hours available for this course may be used for:

- research and preparation of folio materials which are to be externally assessed
- consolidation of learning
- development of requisite production skills
- visits to media organisations, cinemas, etc.
- visits from media professionals
- extending the range of media studied
- preparation for external assessment

Unit specific advice

Further details of suggested approaches are given in the individual unit support notes and Subject Guide.

Where appropriate, arrangements should be made to ensure that there will be no artificial barriers to learning and assessment. The nature of a candidate's special needs should be taken into account when planning learning experiences and selecting assessment instruments. Alternative arrangements can be made as necessary.

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 and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998)*.

SUBJECT GUIDES

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

- support materials for each course
- learning and teaching approaches in addition to the information provided in the Arrangements document
- assessment
- ensuring appropriate access for candidates with special educational needs

The Subject Guide is intended to support the information contained in the Arrangements document. The SQA Arrangements documents contain the standards against which candidates are assessed.

National Unit Specification: general information

UNIT   Media Analysis (Higher)

NUMBER   D332 12

COURSE   Media Studies (Higher)

SUMMARY

This unit is designed to develop skills in the detailed analysis of media texts in relation to their social, audience and institutional contexts. The media studied could include print, radio, television, cinema, popular music, advertising and multimedia.

OUTCOMES

1   Analyse media texts in terms of categories.
2   Analyse media texts in terms of language.
3   Analyse media texts in terms of narrative.
4   Analyse media texts in terms of representation.
5   Analyse media texts in terms of audience.
6   Analyse media texts in terms of institutional contexts.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the course or unit at Intermediate 2 (or possess equivalent experience).

National Unit Specification: general information (cont)

UNIT   Media Studies (Higher)

CREDIT VALUE

2 credits at Higher.

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit   None

Core skills components for the unit   Critical Thinking   H

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT   Media Studies (Higher)

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

Note on the range for the unit
Media texts: at least **two** texts which cover fiction and non-fiction.
Categories: at least **two** categories for each text.
Effect of internal institutional contexts: at least **one** effect of internal institutional context for each text.
Effect of external institutional contexts: at least **one** effect of external institutional context for each text.

OUTCOME 1

Analyse media texts in terms of categories.

Performance criteria
(a)   Selection of categories is appropriate to the media text.
(b)   Application of selected categories is clear, valid and justified by relevant textual and contextual references.

OUTCOME 2

Analyse media texts in terms of language.

Performance criteria
(a)   Analysis is accurate in terms of description and interpretation of technical and cultural codes.
(b)   Analysis is acccurate in terms of description and interpretation of anchorage.

OUTCOME 3

Analyse media texts in terms of narrative.

Performance criteria
(a)   Analysis is accurate in terms of narrative structure.
(b)   Analysis is accurate in terms of narrative codes.

National Unit Specification: statement of standards (cont)

UNIT   Media Studies (Higher)

OUTCOME 4

Analyse media texts in terms of representation.

Performance criteria
(a)   Analysis is valid in terms of selection and portrayal.
(b)   Analysis of representation is valid in terms of ideological discourses.

OUTCOME 5

Analyse media texts in terms of audience.

Performance criteria
(a)   Analysis is valid in terms of target audience, mode of address and preferred reading.
(b)   Different audience reactions are inferred and explained in terms of differential decoding.

OUTCOME 6

Analyse media texts in terms of institutional contexts.

Performance criteria
(a)   Description of internal and external controls is accurate.
(b)   Effects of internal and external controls are described and explained.

Evidence requirements for the unit

Evidence may be in handwritten, word processed, scribed and/or oral form. Oral evidence should be on audio or video tape. Evidence for this unit will be in the form of analyses of at least two media texts which together provide exemplification for all items in the range. The analyses will be assembled using pro-formas which attain the performance criteria of all outcomes. Each pro-forma will be approximately 400 words. Where appropriate, pro-formas may be completed using annotations, comments, restricted and/or extended responses relating to the text.

The specified range of media texts requires candidates to analyse both fiction and non-fiction texts.

National Unit Specification: support notes

UNIT   Media Studies (Higher)

This part of the 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 CONTENT AND CONTEXT FOR THIS UNIT

This unit focuses on the analysis of a range of media texts and their relationship to social, institutional and audience contexts. The media studied must include both fiction and non-fiction and could include print, radio, television, cinema, popular music and multimedia.

For further information on the content to be covered for this unit, please refer to the content section of the course specification. Detailed exemplars on content for each of the media follow in Tables 1–6 (Print, Radio, Television, Cinema, Popular Music, Advertising).

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The methods of learning and teaching should be candidate-centred and inductive. Where possible, the teacher/lecturer should negotiate the texts studied and tasks undertaken. A purely theoretical approach should not be used, rather, the analytical skills and the related terminology should be situated and developed within the social contexts of teacher/lecturer-candidate and candidate-candidate interaction. The teacher/lecturer and candidates should collaborate in a series of individual and collective activities of gradually increasing complexity. Any technical or analytical terms involved should not be taught as separate from the activity itself but should be introduced as an integral part of that activity.

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

Understanding of analytical methods should derive from direct experience of both analysis and related practical activities. Similarly, candidates will improve their understanding of the effects of institutions if the processes of production are carried out in two ways: by working back from the study of media products and by practical experience of planning and making media products. An integrated approach should be used in the study of texts so that outcomes within the unit are clearly linked.

At the start of each activity the candidates should be introduced to the main stages involved in the exercise. The teacher/lecturer will assist candidates to develop their knowledge and 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. Each exercise should finish with the candidates and teacher/lecturer reflecting on what has been learned from the activity. As the candidates develop their skills, the teacher/lecturer should gradually allow candidates to exercise initiative and control over analytical and production tasks.

National Unit Specification: support notes (cont)

UNIT   Media Studies (Higher)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The recommended instrument of assessment for this unit is an analysis using pro-formas in which candidates will gather evidence of each of the outcomes related to at least two texts. One text must be fiction and one must be non-fiction. Two possible approaches are:

- an analysis of a fiction film, and
- an analysis comprising a comparison of coverage of a news story in a tabloid and a broadsheet newspaper

or

- an analysis of a radio or television documentary, and
- an analysis comprising a comparison of two Hollywood films in a particular genre but from different periods

Each analysis must fulfil the performance criteria for each outcome and could be assembled from pro-formas of approximately 400 words, as appropriate, for each outcome. The candidates would be expected to make notes, comments and responses which address the performance criteria for each outcome. These would include a detailed annotation of the technical and cultural codes in an extract.

Where teachers/lecturers intend to use pro-formas and teacher/lecturer/candidate checklists then such materials should be familiar to candidates. They can then be used to monitor candidates' progress as well as to provide feedback. Candidates should then fully understand what is expected of them in unit assessments as well as having a bank of materials to which they can refer.

Table 1: Media Analysis unit (H) — Exemplar content for Print

Key aspect	Print
Categories (Outcome 1)	• purpose: information, entertainment, persuasion, education, profit • form: newspaper, magazine, comic, popular literature, fanzine, CD-ROM, Web pages • genre: tabloid, broadsheet, freesheet newspapers; teen/women's/men's/special interest magazines, advertisements • tone: serious, humorous, objective, personal, scientific • style: traditional, modern, unconventional Analytical categories for print media (eg, as sexist, racist).
Language (Outcome 2)	Conventions of print genres (eg, layout, language, text, graphics) and features such as: • page size (tabloid, broadsheet) • text elements: masthead, headline, subheads, copy, caption • character formatting: font (serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour • graphic elements: photographs, mug shots, logos, colour Denotation and connotation of technical and cultural codes; anchorage and polysemy. Relation to myth and ideology.
Narrative (Outcome 3)	Story: who, where, what, when, why, how. Narration: • viewpoint: first person, third person; single/multiple viewpoints • structure: normality, disruption, enigma, return to normality; investigation • plot: chronological, non-chronological Story treatment: eg, tabloid (news for 'ordinary' people, personalisation, news as entertainment) vs broadsheet (news for 'middle classes', news as information and analysis). Narrative codes: eg, typical characters, actions, enigmas, themes, realism. Explicit meanings: eg, what is this news story telling us about the institutions in our society?
Representation (Outcome 4)	Stereotypes of age, gender, race, social class, nationhood, trade unions, pressure groups. Non-stereotypical representations. Mediation: news values and their effects on selection, representation in news. Fictional representation of social issues and social groups. Relation of representation to ideologies and myths of a society. The need for diversity of representation and opinion in a democracy; diversity or lack of diversity in print media.

National Unit Specification: support notes (cont)

UNIT   Media Studies (Higher)

Key aspect	Print
Audience (Outcome 5)	Identification of target audiences for products through genre, content and tone. Different reactions to print texts (eg, interest, boredom, shock, surprise, anger). Pleasures of print media (curiosity, escapism, identification with/attraction to stars/ personalities/characters, fandom, social gossip, individual reading, 'surfing the Net'). Identification of reasons for different reactions (eg, individual, age, gender, class, ethnic background, nationality, textual knowledge, actual knowledge of an issue). The notion of the individual as a complex of different cultural identities (eg, linguistic, local Scottish, Asian, British, European) and subcultural identities (eg, special interests, lifestyle, fashion); effects on reaction to texts.
Institutions (Outcome 6)	Ownership (eg, public service, commercial, transnational corporation, independent). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Comparison of print industry with other media industries in terms of market structure. Links with other media. General effects on product (eg, editorial freedom, objectivity, diversity, quality, access).
Technology (Outcome 6)	Technology involved in production, distribution and consumption of traditional and electronic publishing products. General effects on product (eg, access, diversity). New developments.

Table 2: Media Analysis unit (H) — Exemplar content for Radio

Key aspect	Radio
Categories (Outcome 1)	• purpose: information, entertainment, persuasion, education, profit • form: news, light entertainment, drama • genre: news bulletins, outside broadcasts, quiz shows, phone-ins, magazine programmes, comedies, advertisements • tone: formal, informal, serious, humorous, objective, personalised, technical
Language (Outcome 2)	Conventions of radio genres (eg, format, length, participants, speech, sound, music) and features such as: • language: formal, informal • voice: accent, speed, volume • music: jingles, links, mood music • sounds: location, sound effects, silence • transitions Denotation of technical and cultural codes; anchorage and polysemy.

National Unit Specification: support notes (cont)

UNIT   Media Studies (Higher)

Key aspect	Radio
Narrative (Outcome 3)	Story: who, where, what, when, why, how. Narration: • viewpoint: first person, third person, omniscient; single/multiple viewpoints • structure: normality, disruption, enigma, return to normality • plot: chronological, non-chronological Radio programme formats. Story treatment: eg, local radio v. national radio treatment of local story. Social issues on BBC and talk radio.
Representations (Outcome 4)	Stereotypes of age, gender, race, social class, nationhood, trade unions, pressure groups, etc. Non-stereotypical representations. Mediation: news values and their effects on selection, representation and stereotypes in radio news. Fictional representation of social issues and social groups.
Audience (Outcome 5)	Identification of target audiences for products through genre, 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/characters, fandom, social gossip, individual listening). Identification of reasons for different reactions (eg, individual, age, gender, class, ethnic background, nationality, textual knowledge, actual knowledge of an issue).
Institutions (Outcome 6)	Ownership (eg, public service, commercial, independent local radio). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Comparison of radio industry with other media industries. Links with other media. General effects on product (eg, creative/editorial freedom, objectivity, diversity, quality, access).
Technology (Outcome 6)	Technology involved in production, distribution and consumption of radio programmes. General effects on product. New developments.

UNIT   Media Studies (Higher)

Table 3: Media Analysis unit (H) — Exemplar content for Television

Key aspect	Television
Categories (Outcome 1)	• purpose: information, entertainment, persuasion, education, profit • form: news and current affairs, drama, light entertainment, outside broadcast • genre: news programme, documentary, soap, sitcom, game show, talk show, sports programme • tone: formal, informal, serious, humorous, objective, personal, scientific
Language (Outcome 2)	Examination of the conventions of television genres (eg, format, length, participants, visuals, sound) and features 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 (master shot), continuity editing • angle: straight, high, low, canted • editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length • camera movement: pan, tilt, track, handheld • sound: speech, music, sound effects • titles: opening titles, end titles, font, colour Denotation and connotation of technical and cultural codes; anchorage and polysemy.
Narrative (Outcome 3)	Story: who, where, what, when, why, how. Narration: • viewpoint: first person, third person, omniscient; single/multiple viewpoints • structure: normality, disruption, enigma, return to normality; conflict, development, resolution (or non-resolution); single or multiple storylines; serial and series narratives; television programme formats • plot: chronological, non-chronological
Representation (Outcome 4)	Stereotypes of age, gender, race, social class, nationhood; non-stereotypical representations; personalities. Mediation: news values and their effects on selection, representation and stereotypes in news. Fictional representation of social issues and social groups.
Audience (Outcome 5)	Identification of target audiences for products through genre, content and style, slot, advertising. Different reactions to programmes/films (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, individual, age, gender, class, ethnic background, nationality, textual knowledge).

UNIT   Media Studies (Higher)

Key aspect	Television
Institutions (Outcome 6)	Ownership (eg, public service, commercial). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Comparison of television industry with other media industries. Links with other media. General effects on product (eg, creative/editorial freedom, objectivity, diversity, quality, access).
Technology (Outcome 6)	Technology involved in production, distribution and consumption of television/film products. New developments (eg, digital television). General effects on product (eg, access).

Table 4: Media Analysis unit (H) — Exemplar content for Cinema

Key aspect	Cinema
Categories (Outcome 1)	• purpose: information, entertainment, persuasion, education, profit • form: feature film, animation, trailer • genre: feature film genres (eg, horror, science fiction, Disney animation) • tone: serious, comic, spectacular • other categories: star, director
Language (Outcome 2)	Examination of the conventions of cinema genres (eg, format, length, characters, visuals, sound) and features 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 (master shot), continuity editing • angle: straight, high, low, canted • editing: cut, dissolve, fade in, fade out, wipe, shot/reverse shot, shot length • camera movement: pan, tilt, track, handheld • sound: speech, music, sound effects • titles: opening titles, end titles, font, colour Denotation and connotation of technical and cultural codes; anchorage and polysemy.
Narrative (Outcome 3)	Story: who, where, what, when, why, how. Narration: • viewpoint: first person, third person, omniscient; single/multiple viewpoints • structure: normality, disruption, enigma, return to normality; conflict, development, resolution (or non-resolution); single or multiple storylines; typical genre narratives • plot: chronological, non-chronological

National Unit Specification: support notes (cont)

UNIT　　　　　Media Studies (Higher)

Key aspect	Cinema
Representation (Outcome 4)	Stereotypes of age, gender, race, social class, nationhood. Non-stereotypical representations. Stars. Fictional representation of social issues and social groups.
Audience (Outcome 5)	Identification of target audiences for products through genre, content and style, product placement. 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, individual, age, gender, class, ethnic background, nationality, textual knowledge).
Institutions (Outcome 6)	Ownership (eg, public service, commercial). Controls (legal, self-regulatory, market). Roles and choices of main production personnel. Comparison of film industry with other media industries. Links with other media (eg, co-production with television). General effects on product (eg, creative freedom, diversity, quality).
Technology (Outcome 6)	Technology involved in production, distribution and consumption of television/film products. New developments. General effects on product.

Table 5: Media Analysis unit (H) — Exemplar content for Popular Music

Key aspect	Music
Categories (Outcome 1)	• purpose: entertainment, persuasion, profit • form: recording, music video • genre: current and past pop music genres • tone: happy, sad, celebratory, outrageous
Language (Outcome 2)	Examination of conventions of pop music genres in terms of: • lyrics • vocal style • instrumentation • rhythm • melody
Narrative (Outcome 3)	Understanding lyric of song in terms of who, where, what, when, why. Narrative elements in music video.
Representation (Outcome 4)	Representations of age, gender and race in pop music. Image of pop music stars used in marketing, press coverage, etc.

Key aspect	Music
Audience (Outcome 5)	Identification of target audiences for pop music by genre, pop video, advertising. 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).
Institutions (Outcome 6)	Ownership (eg, major, independents). Controls (legal, self-regulatory, market). Roles and choices of main personnel. Links with other media (eg, charts, radio play-lists, music press, concert tours, video). Comparison of music industry with other media industries. General effects on product (eg, creative freedom, diversity).
Technology (Outcome 6)	Technology involved in production, distribution and consumption of popular music. General effects on product. New developments.

Table 6: Media Analysis unit (H) — Exemplar content for Advertising

Key aspect	Advertising
Categories (Outcome 1)	• medium: eg, Television, Radio, Cinema, Press, Outdoor, Internet • purpose: persuasion, profit, information, education • form: Above-the-line, below-the-line • genre: eg, 'soap', animation • other categories: public service, product, company, classified, display, place in marketing mix, etc
Language (Outcome 1)	Examination of the conventions of advertising, depending on medium. See relevant content table for particular medium in question. Denotation and connotation of technical and cultural codes; anchorage. Slogans, straplines, copy, image, pack shot. Display, classified, earpiece, etc.
Narrative (Outcome 1)	Understanding narrative in terms of who, where, what, when, why. Typical narratives of radio, cinema, television commercials.
Representations (Outcome 1)	Stereotypes of gender, race, nationhood, etc. Non-stereotypical representations.

UNIT   Media Studies (Higher)

Key aspect	Advertising
Audiences (Outcome 2)	Identification of target audiences by analysis of product, content, style, etc. Ratings, circulation figures. Audience research (eg, BARB, AGB, RAJAR). Demographics. Social classification systems. ACORN classification. Qualitative research. Different reaction to ads – complaints on grounds of taste, decency, etc. Identification of reasons for different reactions (eg, individual, age, gender, class, ethnic background, nationality, textual knowledge).
Institutions (Outcome 3)	Commercial operation of advertising industry – identification of costs and sources of finance. Rate cards. Above-the-line, below-the-line. Commission. Relationship between agency and advertiser. Structure of advertising agency. Media planning and buying – MEAL. Legal controls (eg, Trade Descriptions, Sex Discrimination, Consumer Protection). Codes of Practice – ASA, ITC, Radio Authority, etc. General effects on product.
Technology (Outcome 3)	Technology involved in production, distribution and consumption of different media. New developments.

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 alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

UNIT   Media Production (Higher)

NUMBER   D334 12

COURSE   Media Studies (Higher)

SUMMARY

This unit is designed to enable candidates to contribute to all stages of two related productions in a single medium from a brief which includes different target audiences and to report on and evaluate these productions. The centre can select the medium: for example, print, audio, video, film, animation, multimedia.

OUTCOMES

1   Contribute to planning two related productions in a single medium from a brief.
2   Contribute to making two related productions in a single medium from a brief.
3   Review and evaluate two group media productions.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the course or component units in Media Studies at Intermediate 2 (or possess equivalent experience).

Administrative Information

Superclass: KA

Publication date: November 1999

Source: Scottish Qualifications Authority

Version: 03

National Unit Specification: general information (cont)

UNIT   Media Production (Higher)

CREDIT VALUE

1 credit at Higher.

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	Working With Others	H
Additional core skills components for the unit	Planning and Organising	H
	Reviewing and Evaluating	H

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT   Media Production (Higher)

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

Note on the range for the unit

Specified aspects of brief: medium; purpose; form; genre; two products with similar topic but treated differently for two specific target audiences; lengths; deadlines; internal and external controls.
Research and planning: identification of sources; topic research; audience and product research; identification of constraints; plan of format, content, style; resource requirements; production schedule; production roles and task allocation.

OUTCOME 1

Contribute to planning two related productions in a single medium from a brief.

Performance criteria
(a)   Contribution is effective in terms of analysing the brief, expressing useful ideas and allocating roles and tasks.
(b)   Research and planning are organised and effective in terms of the brief, allocated roles and production schedule.
(c)   Use of technical terms is appropriate to the medium and the task.

OUTCOME 2

Contribute to implementing two related productions in a single medium from a brief.

Performance criteria
(a)   Contribution is effective in terms of organisation, co-operation and communication of ideas and information.
(b)   Technological and non-technological skills are effective in terms of the brief, allocated roles and production schedule.

National Unit Specification: statement of standards (cont)

UNIT   Media Production (Higher)

OUTCOME 3

Review and evaluate two group media productions.

Performance criteria

(a)   Strengths and weaknesses of both productions are described in relation to the brief.
(b)   Use of technical terms is accurate in terms of describing activities.
(c)   Strengths and weaknesses of the candidate's own technological and non-technological performance are described in relation to individual and co-operative planning and implementation.
(d)   Recommendations for improved or alternative strategies are appropriate.
(e)   The review is clear in terms of describing what has been learned about the effects of the institutional and audience contexts of media production.

Evidence requirements for the unit

Written/oral and performance evidence will be required for this unit. The evidence will demonstrate the candidate's contribution to the planning, implementing, review and evaluation of two related group productions in the same medium. The candidate will work to a brief which requires each production to be based on similar content; however, each will be targeted at two specific target audiences, requiring different treatment. The brief itself will be on an unfamiliar topic, so that there is some demand in terms of research.

Written/oral evidence may be produced in handwritten, word processed, diagrammatic, audio or video taped form or scribed.

Groups plans and product should be retained as evidence in a group folio but will only be called for at the discretion of the SQA. All other evidence should be retained in individual folios. Plans may include graphics and diagrams.

The evidence for the unit will consist of the following package:

- a copy of the brief
- Outcome 1, PC (a), Outcome 2, PC (a) and PC (b): performance evidence recorded by means of an observation checklist completed by the teacher/lecturer
- Outcome 1, PC (a), PC (b) and PC (c), Outcome 2, PC (a) and PC (b): individual logbook which records decisions made on individual and group research, planning and implementation. The candidate should use appropriate technical terms in planning and should record the steps taken to carry out individual tasks.
- Outcome 2: two group productions.
- Outcome 3, PC (a), PC (b), PC (c), PC (d) and PC (e): the candidate should describe the strengths and weaknesses of the productions in relation to the brief, use technical terms to describe the activities and decisions made and describe the strengths and weaknesses of their own technological and non-technological performance in individual and co-operative planning and implementation. They should suggest improved or alternative individual and/or co-operative strategies and describe what has been learned about the effects of the institutional and audience contexts.

National Unit Specification: support notes

UNIT   Media Production (Higher)

This part of the 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 CONTENT AND CONTEXT FOR THIS UNIT

The focus of this unit is on the planning, making and evaluating of two related group media productions in a single medium. Candidates will develop both technological and non-technological skills. In video, this could mean using the same footage and editing, dubbing and titling for different target audiences. In print, the group could produce two versions with a similar topic and using different layouts, text, language and photographs for the different audiences.

For further detail of content, please refer to the content section in the course specification. Detailed suggestions on exemplar content for each of the media follow in Tables 7-10 (Print, Audio, Video, Web Page Design). It is possible to implement the unit in other media, eg, animation, film. Tables 7-10 should help teachers and lecturers establish the level of technical knowledge which is required for other media. 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.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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

The teacher/lecturer should assist candidates to develop their planning, production and evaluation skills by offering hints, reminders, feedback and 'tricks of the trade', and by continuing to support candidates in terms of promoting understanding of the production process and encouraging effective teamwork. As the candidates gain experience the teacher or lecturer should gradually give more responsibility for the production process to the candidates. At Higher it should be possible for the teacher/lecturer to move to the roles of observer, technical consultant and production manager ensuring that the group attends to the internal and external institutional constraints.

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

- group analysis of the brief leading to agreement of proposal/treatment
- identification of research required (eg, sources of information on topic, information on production methods, research into conversions of genre, audience research, product research, location reconnaissance)
- identification of constraints (eg, internal constraints such as budget, deadlines, available hardware/software, group size, weather, access to locations, editorial policy, house style; external constraints such as target audience, legal and regulatory controls)
- plan of format, content, style of a complete product
- identification of resource requirements (eg, hardware/software requirements and availability)

- stages in the production (identification of pre-production, production and post-production and their component tasks)
- agreement of production schedule with deadlines for planning and implementation
- allocation of technological and non-technological production roles and tasks taking account of candidates' preferences

Planning for the dual production assessment task will require careful preparation. For example, it may be necessary to record an interview twice – one with adult-oriented questions and one with teenage-oriented questions.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

At Higher, candidates will be required to carry out wide-ranging research and detailed planning. The recommended instrument of assessment is a group project which involves the planning, making and evaluation of two related media products in the same medium but targeted at different audiences.

An example of a brief is:

Millennium Scotland

You have to plan and produce two short television documentaries on this subject (no longer that 5 minutes each, finished length); one for an adult audience scheduled for mid/late evening on BBC 2; the other for an early teenage audience (11-13 years), scheduled for Saturday morning on a terrestrial commercial channel. The final programmes should include titles and credits. The programmes should be completed by 1 March 1999.

Care should be taken to minimise budget requirements and to conform to the institutional controls which apply to BBC 2. Treatments and production schedule should be prepared by the group and submitted for approval to your teacher/lecturer before production commences.

During the unit assessment productions the teacher/lecturer should have a number of roles:

- as an observer and assessor of the candidates' co-operative and production skills
- as a troubleshooter when technical problems occur
- as a production manager checking aspects of the productions, intervening and possibly redirecting the group when plans/products seem unlikely to meet internal constraints (eg, budget, deadlines, house style, editorial policy) or external constraints (eg, possibility of negative audience reaction, legal and self-regulatory constraints)

For the unit assessment candidates should use pro-formas, individual logbooks and checklists to record their progress. Logbook entries should relate to the production in a thoughtful and imaginative way, rather than form a simple chronological record.

National Unit Specification: support notes (cont)

UNIT   Media Production (Higher)

The candidates' responses in individual and group tasks should be recorded using a teacher/lecturer checklist. Finished plans or products might be annotated to explain choices and conventions of the text. Once the product is finished, each candidate should complete an evaluation criteria checklist and use this as a basis for describing how far the finished production met the criteria, how it was affected by contextual factors and how the product and/or production methods could be improved.

Evidence of the candidate's reflection on the processes involved in the planning and making of products should be gathered and form the basis of an evaluation response. At Higher the evaluation should be detailed and refer to the decision-making processes and constraints in planning, production and post-production. It should analyse the production processes and products by describing how the institutional and audience contexts affected the processes and products. Candidates are required to make recommendations about each group production. Recommendations may include suggestions for improvement to the product or the process and/or the need for further practical work or research and/or alternative strategies that could have been followed.

Pro-formas and checklists should be familiar to candidates and should have been used in lead-up exercises. They can be used to monitor candidates' progress as well as to provide feedback. Candidates should then fully understand what is expected of them in the production as well as having a bank of materials to which they can refer.

All evidence for the individual folio may be produced in handwritten, word processed or oral form. Plans may include graphics and diagrams. Any group material produced, including the product, should be retained in a group folio as supporting evidence.

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 alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: support notes (cont)

UNIT   Media Production (Higher)

Table 7: Media Production unit (H) — Exemplar content for Print

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

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

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

UNIT Media Production (Higher)

Use of Technical Codes	Rules of thumb for technical codes and text and graphic content, connotations of words and images, anchorage and polysemy, print product conventions, breaking conventions.
Evaluation Criteria	Brief, spelling and grammar, legibility, visual impact, unity, variety, originality, audience interest, use of words and pictures, (where relevant) news values and balance, narrativisation, (where relevant) dramatic effect, legality, ethical issues, representation issues.

Table 8: Media Production unit (H) — Exemplar content for Audio

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

UNIT   Media Production (Higher)

Feature	Audio
Technical Terms	• hardware: microcomputer system, printer, cassette recorder, reel-to-reel recorder, omni-directional, bi-directional and uni-directional microphones, mixer, splice editor • software: digital sound editing software, word processor, spreadsheet • words: appropriateness to genre, register, mode of address • voice: tone, accent, speed, volume, delivery • music: station/programme jingles, links, mood music, actuality • sounds: ambient noise, sound effects, silence • script: voice piece, vox pop, interview, dialogue, sound effects, transitions (intros, outros, links) • recording: studio, location, live, pre-recorded • edits: paper edits, dub edits, splice edits, electronic edits
Use of Technical Codes	Connotations of technical codes, rules of thumb for use of technical codes, rules of thumb for words and sounds, denotation and connotation of words and sounds, anchorage of words, sounds and music, polysemy, audio product conventions, breaking conventions. Genre conventions and style. Radio language.
Evaluation Criteria	Brief, quality of recording, mixing and editing, audience interest, use of language, voice, music, sound effects and transitions, unity, variety, originality, narrative, (where relevant), news values and balance, dramatic effect, (where relevant), issues of legality, ethics, representation.

Table 9: Media Production unit (H) — Exemplar content for Video

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

UNIT   Media Production (Higher)

Feature	Video

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

Technical Terms	• hardware: microcomputer system, printer, video cameras, tripod, lighting, omni-directional and uni-directional microphones, vision mixer, video editing suite • software: digital video editing software, word processor, spreadsheet • mise-en-scene: setting, props, costume, make-up, performance • lighting: high-key, low-key • framing: shot distance (ELS, LS, MLS, MS, MCU, CU, ECU), establishing shot (master shot) • focus: shallow, deep, pull focus • angle: straight, high, low, canted • editing: cut, dissolve, fade in, fade out, wipe, parallel editing, shot/reverse shot, shot length • camera movement: pan, tilt, track, crane, handheld • sound: diegetic and non-diegetic speech, music, sound effects • titles: font (serif, sans serif, script, decorative), size, style (roman, italic, bold, underline), colour
Use of Technical Codes	Connotations of technical codes, rules of thumb for use of technical codes, rules of thumb for words and sounds, denotation and connotation of text, images, words, sounds and music, anchorage and polysemy, moving image genre conventions, breaking conventions.
Evaluation Criteria	Brief, quality of camerawork, sound, editing, graphics, mise-en-scène, camerawork, sound and editing, unity, variety, originality, audience interest, narrativisation, (where relevant) news values and balance, (where relevant) dramatic effect, issues of legality, ethics, representation.

UNIT   Media Production (Higher)

Table 10: Media Production unit (H) — Exemplar content for Web Page Design

Feature	Web Page Design
Stages	Agree on design principles and user-friendliness issues. Plan navigation map, home page, core page, linked pages. Create text and graphic files in appropriate file formats. Design page using HTML page mark-up language, templates, WYSIWYG package or standard application package, (eg, word processor, DTP). Checking of content, format and links, validation, testing with images off and with different browsers/platforms. Debriefing, evaluation.

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

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

National Unit Specification: support notes (cont)

UNIT Media Production (Higher)

Feature	Web Page Design
Use of Technical Codes	Rules of thumb for use of technical codes, rules of thumb for text and graphic content, connotations of text, images, colour, anchorage, visual metaphors.
Evaluation Criteria	Criteria for assessing Web page products: original brief, spelling and grammar, legibility, visual impact, unity, variety, audience interest, content, navigability, consistency and linkage, visual metaphor, originality, loading time, testing, issues of legality, ethics, representation.

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 alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).