C210/SQP242

Media Studies Intermediate 1

NATIONAL QUALIFICATIONS

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Course Assessment Specification

Media Studies Intermediate 1

The purpose of this document is to provide:

- details of the structure of the Question Paper in this Course
- details of the structure of the Unseen Analysis that contributes to this Course
- guidance to centres on how to use information gathered from the Question Paper and the Unseen Analysis in this Course to estimate candidate performance

PART 1

This part of the Course Assessment Specification details the structure of the Question Paper in this Course.

The Question Paper:

- examines Knowledge and Understanding covering the Course content
- consists of two sections, 1 and 2
- has a mark allocation of 80 marks and a time allocation of one hour

Section 1-Total marks 40

Questions in this section of the paper will:

- assess the candidate's ability to analyse media texts
- cover both fiction and non fiction
- assess the ability to describe the key aspects, focusing on Narrative, Representation, Audience and Institution

Candidates will:

- be expected to refer to media text(s) with which they are familiar
- answer six-eight restricted response questions based on a text studied in class

Section 2-Total marks 40

Questions in this section of the paper will

- require candidates to analyse their own production or a potential production based on the question rubric
- allow candidates to refer to a range of media
- include types which are reflective, creative or knowledge based

It is crucial, however, that this does not become an additional analytical question. Candidates must be directed to concentrate on the construction aspects of a production. It should not allow for regurgitation of the evaluation.

Candidates will answer three-four restricted response questions which relate to different types of media.

PART 2

This part of the Course Assessment Specification details the structure of the Unseen Analysis in this Course.

The Unseen Analysis has a mark allocation of 20 marks and lasts for 45 minutes.

- The Unseen Analysis requires candidates to demonstrate the extent to which they have assimilated critical descriptions of the text-based key aspects. Candidates should apply the key aspects to a text that they have not seen or heard before. This differs from the Question Paper which requires critical description of previously studied texts. The ability to describe an unseen text is part of the added value of the Course as a whole.
- At Intermediate 1 candidates will be advised of the most appropriate key aspects to cover through the rubric of the question.
- Candidates will be required to demonstrate the analytical skills from Performance Criterion (a) of either of the Analysis Units.
- The explanation must focus on Categories and Language, however, reference could be made to Narrative and Representations when appropriate.
- To achieve a pass the response to the unseen text must describe Categories and Language in detail.
- Candidates will apply these skills to a media text or extract in a medium and genre which has been studied in one of the Units; this unseen text, which may be fiction or non-fiction, will not be drawn from the same title as that previously studied.
- Centres will conduct the assessment to specifications provided by the Scottish Qualifications Authority and the completed folio will be submitted for external assessment.
- Access to the text should be allowed for the duration of the assessment.

Part 3

This part of the Course Assessment Specification provides guidance on how to use assessment information gathered from the Question Paper and the Unseen Analysis to estimate candidate performance.

The Course assessment is based on two components. The mark range for each component takes account of the weighting of each component.

Component	Mark Range
Question Paper	0–80
Unseen Analysis	0–20
Total Marks	0–100

In National Qualifications cut-off scores should be set at approximately 70% for Grade A and 50% for Grade C with grade B falling midway. These cut-off scores may be lowered if either or both components turn out to be more demanding or raised if less demanding.

Grade	Band	Mark Range
A	1	85–100
A	2	70–84
B	3	65–69
B	4	60–64
C	5	55–59
C	6	50–54
D	7	40–49
NA	8	35–39
NA	9	0–35

Worked example

- In a centre's own prelim, a candidate scores 52/80 and 9/20, giving a total mark of 61/100.
- The centre's view is that their own prelim is slightly less demanding than SQA's external assessment. Using the mark range, a realistic estimate may be band 5 rather than band 4.

C210/SQP242

Media Studies Intermediate 1

Specimen Question Paper
for use in and after 2005

Time: 1 hour

NATIONAL QUALIFICATIONS

Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Date of birth
Day Month Year

Scottish candidate number

Number of seat

There are two Sections in this paper:

Section 1—Media Analysis
Attempt **all** the questions in Section 1.

Section 2—Media Production
Attempt **one** question from Section 2.

Each Section is worth 40 marks.

Write your answers in the spaces provided.

A pack of storyboard sheets and equipment which includes coloured pencils, a rubber, a ruler and a sharpener has been provided for you. You should use these where appropriate when attempting Section 2—Media Production.

Before leaving the examination room you must give this book to the invigilator. If you do not, you may lose all the marks for this paper.

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DO NOT WRITE IN THIS MARGIN

Marks

SECTION 1—Media Analysis

Attempt ALL question in this Section.

The length of answer depends on the marks awarded. You do not have to fill all the available space. You should write answers based on a text you know well.

1. Describe a representation in one media text you have studied.

10

2. Describe how this representation was created.

10

DO NOT WRITE IN THIS MARGIN

Marks

3. Choose **two** other key aspects that you think have influenced this representation.

(*a*) _____

_____

_____

_____

_____ **5**

(*b*) _____

_____

_____

_____

_____ **5**

4. Describe the effect of each of these key aspects on the representation you chose.

(*a*) _____

_____

_____

_____

_____ **5**

(*b*) _____

_____

_____

_____

_____ **5**

(40)

DO NOT WRITE IN THIS MARGIN

Marks

SECTION 2—Media Production

There are three questions in this section. Attempt ONE only.

1. There are **four** parts to this question. You should attempt all of them.

Part (i)

Categories helped me in the planning of my media production in the following way(s).

10

Part (ii)

Language helped me plan my media production in the following way(s).

10

DO NOT WRITE IN THIS MARGIN

Marks

1. (continued)

Part (iii)

Narrative helped me plan my media production in the following way(s).

10

Part (iv)

Audience helped me plan my media production in the following way(s).

10

(40)

DO NOT WRITE IN THIS MARGIN

Marks

OR

2. There are **two** parts to this question. Part (i) is on this page; Part (ii) is on *Page eight*. Be sure to answer **both** parts.

Part (i)

Design the **front page** of a new tabloid newspaper targeted at the Scottish youth market.

Your drawing skills are not being tested.

2. (continued)

DO NOT WRITE IN THIS MARGIN

Marks

2. (continued)

Part (ii)

Give reasons for your choice of:

(*a*) images

(*b*) colour

(*c*) advertisements

(*d*) layout

(*e*) words.

Use the space provided on this page and on *Page nine* to write your reasons.

(*a*) images _____

_____

_____

_____

_____

_____

(*b*) colour _____

_____

_____

_____

_____

_____

(*c*) advertisements _____

_____

_____

_____

_____

_____

DO NOT WRITE IN THIS MARGIN

Marks

2. (continued)

(*d*) layout _____

_____

_____

_____

_____

_____

(*e*) words _____

_____

_____

_____

_____

_____

(40)

Marks

OR

3. There are **two** parts to this question. Part (i) is on this page; Part (ii) is on *Page twelve*. Be sure to answer **both** parts.

Part (i)

Plan an **advertisement** that will encourage more people to go and watch live football.

Decide on your target audience and what medium you will choose.

If you choose **television** or **film**, you should think about:
target audience
camera—position (close-up, medium shot, long shot, etc)
angle (low, high, etc)
movement (panning, tracking, zoom, etc)
editing—fades, dissolves, cuts, etc
sound—music, voice over, sound effects, dialogue.

If you choose **radio**, you should think about:
target audience
script breakdown
music
sound effects
dialogue.

If you choose **print**, you should think about:
target audience
placement (newspaper, magazine, billboard etc)
size (full-page, half-page, large or small poster)
colour
layout
images
words.

Make sure you include the following information:

- medium
- target audience(s)
- what your advertisement will look/sound like.

You may use the storyboards and coloured pencils provided if you like.

Your drawing skills are not being tested.

3. (continued)

DO NOT WRITE IN THIS MARGIN

Marks

3. (continued)

Part (ii)

Use the space provided on this page and on *Page thirteen* to give the reasons for your decisions.

For TV/film:

target audience
camera
editing
sound.

For radio:

target audience
words
music
sound effects.

For print:

target audience
placement
size
colour
layout
images
words.

DO NOT WRITE IN THIS MARGIN

Marks

3. (continued)

(40)

[*END OF SPECIMEN QUESTION PAPER*]

C210/SQP242

Media Studies
Intermediate 1

Specimen Marking Instructions
for use in and after 2005

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Marks

SECTION 1—MEDIA ANALYSIS

1. *Describe a representation in one media text you have studied.*

The text used to answer the question can be fiction or non-fiction and there should be reference to only one representation. If there is a reference to more than one please consider which is best and award the mark for it.

No representation named	0	
One representation named	2	
One representation named, described sketchily	5	
One representation named and sufficiently/minimally but not fully described	7	
One representation named and fully described	8–10	**10**

2. *Describe how this representation was created.*

No attempt at describing how	0	
Sketchy attempt to describe creation	5	
Sufficiently/minimally described creation	7	
Fully described methodology	8–10	**10**

3. *Choose* ***two*** *other key aspects that you think have influenced this representation.*

(*a*)	Another key aspect correctly named	1	
	Key aspect named and some indication (even implicit) of its aptness	3	
	Key aspect named and clear indication of its aptness	5	**5**
(*b*)	A different key aspect correctly named	1	
	Key aspect named and some indication (even implicit) of its aptness	3	
	Key aspect named and clear indication of its aptness	5	**5**

4. *Describe the effect of each of these key aspects on the representation you chose.*

(*a*)	No discussion of how key aspect in 3(*a*) affects the chosen representation	0	
	Sketchy explanation of how key aspect in 3(*a*) affects the chosen representation	2–3	
	Full description of how key aspect in 3(*a*) affects the chosen representation	4–5	**5**
(*b*)	No discussion of how key aspect in 3(*b*) affects the chosen representation	0	
	Sketchy explanation of how key aspect in 3(*b*) affects the chosen representation	2–3	
	Full description of how key aspect in 3(*b*) affects the chosen representation	4–5	**5**

(40)

Marks

SECTION 2—MEDIA PRODUCTION

Attempt ONE question from this section

For Intermediate 1 Unseen Analysis—the marks awarded will be dictated by the choice of questions selected by the Centre. There is no extended mark scale but up to 20 marks will be accrued by answering 20 marks worth of supporting questions.

The instructions below apply to all answers:

- use the full range of marks (0–40)
- mark positively—credit should be given for a genuine attempt to answer the question
- mark on content, not presentation—knowledge of Media Studies is being assessed
- give credit for the application of production knowledge and skills
- where the response does not fit the question, mark only what is relevant

In order to achieve a pass, the candidate must:

- answer all parts of the question
- respond in a format appropriate to the question
- demonstrate understanding of the key aspects of Media Studies
- respond from a production viewpoint
- demonstrate knowledge and understanding of production processes

1. Part (i)

Categories

The answer must describe how a knowledge of **categories** helped plan the production. It must not be an evaluation of the production.

An answer which does not demonstrate any knowledge award	0
When the contribution of **categories** is sketchily described award	5
When the contribution of **categories** is sufficiently described award	7
When the contribution of **categories** is fully described award	8–10

Part (ii)

Language

The answer must describe how a knowledge of **language** helped plan the production. It must not be an evaluation of the production.

An answer which does not demonstrate any knowledge award	0
When the contribution of **language** is sketchily described award	5
When the contribution of **language** is sufficiently described award	7
When the contribution of **language** is fully described award	8–10

Marks

1. (continued)

Part (iii)

Narrative

The answer must describe how a knowledge of **narrative** helped plan the production. It must not be an evaulation of the production.

An answer which does not demonstrate any knowledge award	0
When the contribution of **narrative** is sketchily described award	5
When the contribution of **narrative** is sufficiently described award	7
When the contribution of **narrative** is fully described award	8–10

Part (iv)

Audience

The answer must describe how a knowledge of **audience** helped plan the production. It must not be an evaulation of the production.

An answer which does not demonstrate any knowledge award	0
When the contribution of **audience** is sketchily described award	5
When the contribution of **audience** is sufficiently described award	7
When the contribution of **audience** is fully described award	8–10

2. To achieve a pass, the response must be clear and adequately relate to its target audience(s).

Must demonstrate an understanding of the conventions of tabloid journalism.

Please see extended mark scale for Intermediate 1 Production.

3. To achieve a pass, the response must be clear and adequately relate to its target audience(s). Must demonstrate an understanding of the conventions of the chosen medium and apply them appropriately.

Please see extended mark scale for Intermediate 1 Production.

MEDIA PRODUCTION—EXTENDED MARKS SCALE

0–19	20–26	27–34	35–40
Production ideas at this level are characterised by one or more of the following • lack of description of key areas • thinness of ideas • reference to fewer than specified key points in the question • unconvincing/ unrealistic idea of production	The Production process is understood and the specified aspects of the question are described and related to the production. Even treatment of each specified aspect need not be present. Any choices/problems are justified to some extent.	The Production process is understood in some detail and the specified aspects of the question are described and related to the production. Each specified aspect need not be treated evenly. Choices/problems are justified.	The Production process is clearly understood and the key specified aspects of the question are described in detail and are related to the production. Choices, problems and decisions and solutions are convincingly described in the answer.

[*END OF SPECIMEN MARKING INSTRUCTIONS*]

MEDIA STUDIES INTERMEDIATE 1 – UNSEEN ANALYSIS

The questions should focus on Categories and Language with some reference to their relationship to other key aspects. To achieve a pass the unseen must describe Categories and Language in detail.

Instrument of assessment

The instrument of assessment is the response to a range of questions on an unseen analysis internally selected and externally assessed/marked.
Evidence can be hand-written, word-processed, scribed and/or oral form. Oral evidence should be recorded on audio or videotape.
Candidates will undertake the analysis of the text in controlled conditions.
The time allocated for the task will be 45 minutes. Access to the text should be allowed for the duration of the assessment.

- The text itself must be unseen, but should be from a medium and genre familiar to the candidate.
- The text should not be taken from a previously studied title.
- For a time-based medium the text should last no longer than 3 minutes; for a page-based medium, one page of a newspaper should be sufficient but in some cases it may be considered necessary to analyse more eg. a few pages of a pamphlet for a mail order catalogue.

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Teaching and Learning

Much of the teaching and learning for Unseen Analysis will be done in the early stages of the course when all the key aspects are taught.

Guidance on approaches to Assessment

GENERAL ADVICE

- It is advisable to select the type of unseen text to be used early in the course, this allows for study in a similar medium/genre/form throughout the year. The example given below would follow the study of film and advertising.
- If the Unseen Analysis is an extract from Coronation Street the text studied in the fiction unit should be a different title eg. Eastenders.
- The text should include cultural / technical codes likely to be familiar and appropriate to the candidates. (Candidates should not be disadvantaged because of their different ideology/background)
- Candidates benefit from written vocabulary tests on media language from early in the course e.g. connotation, denotation, codes, signs, stereotypes, mise-en-scene, use of fonts, camera angles, use of colour etc. At this level it is not necessary to use analytical terms e.g. mise-en scene, but they should show understanding of the idea that everything in the frame can be de-constructed in terms of signs and codes. **At all levels technical terms should be used accurately. (Media specific terminology can be found in the support notes in the Arrangements and the glossaries in the Production NAB)**
- Learning media language can be very dry but is the basis of deconstructing in analysis and constructing in production. It is one of the most important aspects of a media course. To make it enjoyable language should be taught through practical work e.g. creating a shot, camera angle, font, caption.
- Simple exercises: Create a film poster or advert in groups using blank sheets of paper, old magazines, coloured pens and glue.
  Quiz in groups/pairs based on a collection of print media e.g. adverts (public service, product or company), newspaper and magazine articles, front pages, DVD covers etc.
  Quiz based on film posters stuck on walls (a source for these is your local video shop). Candidates can identify and label signs and codes.
- Time spent on language is invaluable. Always link the use of language to other key aspects e.g. in the example given below link why a certain actor is used to reinforce stereotype and attract audience in order to make profit for the institution.
- Build a bank of words (signs and codes) commonly used **with justification** of choice e.g. soft focus / romance, sans serif / modernity, sepia / from the past.

Exemplar content

Because of the diversity of media used for Unseen Analysis it is impossible to do a general format. Below is an example of preparation to deconstruct a film advert taken from a film magazine (a war based love story with comic elements).

CATEGORIES

MEDIUM	Print
PURPOSE	Inform (genre, stars, certification, possibly inform on venue and time) – persuade (to see the film) – profit (for the institution)
GENRE	Genre of the text - Special interest magazine. The genre of the film attracts target audience – give examples of codes representing war/love/comedy – explain in each case the target audience – hybrid genre increases appeal – more profit
FORM	Advert to inform and attract audience
OTHERS	Stars - sexy male (attract female audience) – macho male (attract male audience) - well known director (known for genre/quality) – actor (known for comedy) – Institution (known for quality/genre)

- Describe each of the categories giving, where possible, 2 purposes and 2 types of audience. Give reasons for each choice.
- Describe what Categories are influenced by or influence the Audience and Institution eg. certification (narrative) logo, company name (quality, genre).

LANGUAGE

- Describe as many signs, codes and conventions as possible (denotation) and give meanings for their use (connotation) and reasons for their choice (motivation)
  Eg. Character formatting (font, colour, size, information, anchorage etc)
  Icons – stars (stereotype)
  Costumes – (period, genre, colour, stereotype etc)
  Mise-en-scene – (set, background, props etc)
  Technical codes – (lighting, focus, graphic elements, text elements)

Preparation for answering questions

DESCRIBE → BREAKDOWN → EXPLAIN MEANING (DECODE) → REASON FOR INCLUSION → AUDIENCE → INSTITUTION

Caterories	Cultural/Technical Codes	Denotation/Connotation	Motivation	Target Audience	Maker
Medium Purpose Form Genre Target Audience Instituation	C.C. – signs whose meaning is shared by members of a culture e.g. dress/costume, gesture, mise-en-scene. T.C. – specific to media (see support notes and Production NAB glossaries)	Denotation – the description of a sign. Connotation – the meaning associated with the sign.	To aid understanding, to tell the story, to conform to genre, for connotations.	Identify target audience, justify with reference to the text	Identify the types of production companies involved in producing the text.

Guidelines for marking

	Minimum	Beyond minimum	Well beyond minimum
CATEGORIES • **Medium** • **Purpose** • **Genre** • **Other Categories** • **Institution & Audience** • **Integrate**	**Identify at least one** appropriate category **accurately.** The category is **justified with reference** from the text. **Institution** & **audience** should be **identified** where possible (e.g. a known logo or the implication of newspaper genre)	**Describes two** or more categories in **limited** detail. **Some justification** is made by reference to the text. **Some** understanding is shown of the institution. **Some reference** is made to how categories integrate audience	**Two or more** categories are described, with some explanation. **Justification** is made by reference to the text. **Some** understanding of why these categories are appropriate to the needs of the institution and target audience.
LANGUAGE • **Cultural/technical codes** • **Denotation/connotation**	**Describes two** cultural/technical codes accurately **Describes meaning** through the application of denotation & connotation.	**Understanding** of how to read signs by applying denotation/connotation to two or more cultural/technical codes. **Reasonable** justification is made by reference to the text.	**Two or more** cultural/technical codes are described in detail with **clear description** and **some explanation** of meaning. **Clear** justification is made by reference to the text.

Exemplar questions

GENERAL ADVICE

- The following questions should be adapted to the text. The words in italic should be substituted with examples from the text and where a choice of question is given the one most appropriate to the text should be used e.g. questions on genre in advertising could disadvantage candidates, in the case of a film advert it is possible to word the question to the genre of the film (name the genre of the film being advertised etc.).
- At this level candidates should be given the conventions, signs or codes to be described.
- When marking practice questions if a candidate's answer has not been predicted in the marking scheme but is well justified it should be accepted.
- Candidates should not be penalised because their cultural assumptions differ from that of the marker.
- The maximum mark allocated by the centre for the Unseen Analysis is 20.

Questions

1. What is the medium of the text?	**1 mark**
2. What is the form of the text?	**1 mark**
3. Name one type of production company involved in producing the text. *4. Eg. Who paid for this advert? What type of television channel transmitted this programme? Who published this magazine?*	**1 mark**
5. Identify the genre of this text and describe two elements from the text that help you identify the genre. **OR** Identify the target audience and give two reasons for your choice.	**3 marks**
6. Identify **two** purposes of this text, justify your choices by referring to the text.	**4 marks**
*Choose **one** cultural/technical code and explain the connotation or meaning (questions 6-10)* *7. Eg Describe the character formatting and explain why you think it was chosen?*	**2 marks**
8. Eg Describe the person in the middle, why do you think they are - in that position/shot at that angle?	**2 marks**
9. Eg. Describe the background, why do you think it was used?	**2 marks**
10. Eg. Describe the colours used, why do you think they were chosen?	**2 marks**
11. Eg. Describe a strapline, why was it used?	**2 marks**
TOTAL	**20 marks**

In order to pass the candidate must achieve 5 out of 10 for the first five questions and 5 out of 10 for the second five questions.

Guidelines for assessment

- Give a reasonable amount to be analysed – **one** page of a newspaper (if the text is a pamphlet or a website a few pages might be necessary) or **2 minutes** of moving image (maximum of 3 minutes). Being asked to analyse too much disadvantages many candidates**.**
- Familiarise candidates with the Flyleaf issued by SQA well in advance.
- Allow candidates time to read the questions before giving access to the text.
- It is advisable to allocate reading/viewing/listening time at the beginning of the 45 minutes when continual access is given to the text. In the case of non-print texts this could be achieved by a continuous running loop or unrestricted access to audio tape/videotape facilities.
- Regardless of the medium chosen, candidates should be provided with access to the text for the duration of the time available for assessment.
- It is advisable to complete the Unseen well before the exam diet.
- It should be remembered that a copy of the unseen text will have to be submitted with each pack of 10 completed candidate scripts. (With this in mind the text given in the example would be an advert in a magazine not a full size poster)