

**X210/SQP343**

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Media Studies  
Higher

NATIONAL  
QUALIFICATIONS

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# Course Assessment Specification

## Media Studies Higher

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 Course content
- ◆ consists of 2 sections, 1 and 2
- ◆ has a mark allocation of 80 marks and a time allocation of 2 hours.

#### **Section 1 – Media Analysis – Total marks 40**

Questions in this section of the paper will:

- ◆ assess candidates' ability to analyse media texts
- ◆ cover both fiction and non fiction
- ◆ assess the ability to analyse and integrate 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 one question from a choice of four

#### **Section 2 – Media Production – Total marks 40**

Questions in this section of the paper:

- ◆ require candidates to reflect on their own production or plan 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.

Candidates are required to answer one question from a choice of three.

## **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 one hour.**

- ◆ The Unseen Analysis requires candidates to demonstrate the extent to which they have assimilated the techniques of critical analysis.
- ◆ Candidates are required to apply the key aspects to a text that they have not seen or heard before. This differs from the question paper which requires the candidate to analyse previously studied texts. The ability to analyse an unseen text is part of the added value of the course as a whole.
- ◆ Candidates are required to demonstrate the analytical skills from Performance Criterion (a) of either of the Analysis Units (Media Analysis: Fiction or Media Analysis: Non-fiction).
- ◆ The analysis must focus on Categories and Language.
- ◆ To achieve a pass in the Unseen, candidates must analyse Categories and Language adequately.
- ◆ 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.
- ◆ Prior to the assessment the candidate can have up to 30 minutes which can be used for consumption of the unseen text. The consumption time is allocated at the discretion of the centre. During this time candidates may take notes which can be used as reference during the assessment proper.
- ◆ Access to the text and any notes taken during the consumption time 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.

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

The mark range for each component takes account of the weighting of each component.

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.

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Media Studies

Time: 2 hours

Higher

Specimen Question Paper  
for use in and after 2009

NATIONAL  
QUALIFICATIONS

There are two Sections in this paper:

Section 1—Media Analysis

Section 2—Media Production

Candidates should attempt one question from each Section.

## SECTION 1

### MEDIA ANALYSIS

**Attempt only ONE question from this section.**

**Your answer should be in the form of an essay or other extended response which must answer the question asked.**

**You should spend approximately one hour on this Section.**

**This section requires you to demonstrate your understanding of at least three key aspects from Narrative, Representation, Audience and Institution. All answers should integrate at least two of these key aspects.**

**Categories and/or Language may only be used in support of the four named key aspects: Narrative, Representation, Audience and Institution.**

*Marks*

1. By analysing a media text you know well, explain the reasons for the shape of its narrative structure. Your answer must refer to the text, to Narrative and at least two other key aspects in detail. (40)
2. By close analysis of a media text you know well, identify how a particular representation has been constructed. Your answer must refer to the text, to Representation and at least two other key aspects in detail. (40)
3. Analyse how the application of key aspects of media analysis to a text reveal its target audience(s). You should refer in detail to the text, to Audience and at least two other key aspects. (40)
4. Analyse the ways in which a media text you know well was affected by institutional constraints. Your answer should refer closely to the text, to institutional factors and to at least two other key aspects. (40)

## SECTION 2

### MEDIA PRODUCTION

Attempt only ONE question from this Section.

Your answer must be in a format appropriate to the question, such as

- an essay

OR

- a written explanation including, for example, diagrams, storyboard, script layout and any other method of communication you think appropriate.

You will not be marked on the quality of your artwork.

You should spend approximately one hour on this Section.

*Marks*

1. During the media production unit you planned, made and evaluated a media product. This question focuses on the planning and pre-production stage of your production. This stage involved such things as:
  - researching your brief
  - identifying available technology
  - considering institutional constraints
  - making a plan for the content and style of your product.

How did your knowledge of **Audience** and at least two other key aspects inform the planning stage of your media production?

**(40)**

2. The Scottish Executive is launching a cross-media advertising campaign to change negative stereotypes of young people in Scotland. In a medium you know well, plan one advert for a campaign, **aimed at adults**.
  - State the medium you have chosen for this audience.
  - Indicate the content and style of your advert and justify your choices.
  - Indicate the technical and cultural codes you would use and justify your choices.

Remember to justify your choices from a production point of view. This means that you should justify your decisions in relation to such things as purpose, the specified target audience and/or the meanings you wish to convey.

**(40)**

## SECTION 2 MEDIA PRODUCTION (continued)

### 3. FLANNAN ISLES Outer Hebrides

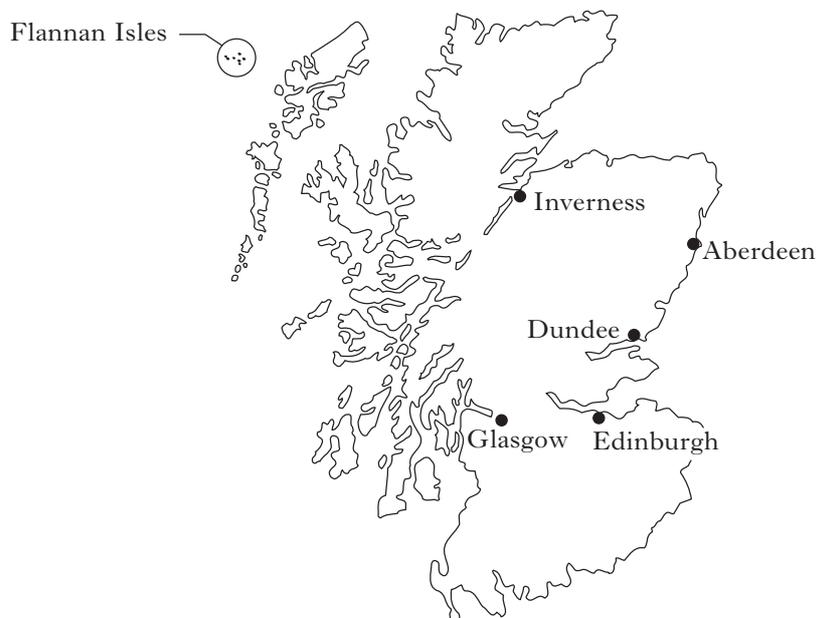
The uninhabited FLANNAN Isles . . . lie 23 miles north west of Lewis. On Eilean Mor is . . . a lighthouse, now automatic, the scene of a famous mystery when the three keepers disappeared without trace in December 1900, probably washed away by a freak wave.

From: *Collins Encyclopaedia of Scotland*: eds John Kay & Julia Keay: Harper Collins, London 1994

On the night of 15th December 1900 it was noted that the light was not working. The crew of the rescue boat, which did not arrive until Boxing Day, were surprised that there was no response to their whistle and when they landed they could find no trace of the keepers. Notes for the logbook were recorded until 9 a.m. on the 15th. A plate of cold meat, pickles and potatoes was untouched on the kitchen table and, apart from one kitchen chair being knocked over, there was nothing amiss. The island was searched from end to end but nothing was found to explain the disappearance.

Superintendent Muirhead decided that the men had gone to the west landing “and that a large body of water had swept them away”. But this does not explain why only two sets of oilskins were missing. If a third man had to rush out in his shirtsleeves to help, how did he know there was an emergency in the first place? The landings are too far away from the lighthouse to hear a cry for help. And if he were in a hurry, why did he close the doors and gate?

From: *The Scottish Islands: A Comprehensive Guide to Every Scottish Island*: Hamish Haswell-Smith: Canongate Books Ltd, Edinburgh, 1996 (adapted).



*Marks*

In a medium you know well, plan a media product inspired by or reporting on the above scenario.

- State the medium you have chosen.
- State an audience you would target.
- Indicate the technical and cultural codes you would use and justify your choices in relation to such things as the medium, audience and/or the meanings you wish to convey.
- Identify the production issues that would be specific to this particular scenario.

**(40)**

[END OF SPECIMEN QUESTION PAPER]

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Media Studies  
Higher  
Specimen Marking Instructions  
for use in and after 2009

NATIONAL  
QUALIFICATIONS

## Section 1 – Media Analysis

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 and where this is demonstrated the candidate should not be penalised if the extended response/essay is not well-constructed (unless understanding is impeded)
- where the response does not fit the question, mark only what is relevant
- give candidates the benefit of the doubt when work is at the very top end of a band, and award the higher mark.

**In order to achieve a pass, the candidate must:**

- make an attempt to answer the question
- refer to at least one media text
- adequately analyse 3 key aspects from Narrative, Representation, Audience and Institutions, as appropriate to the question. An adequate analysis of any key aspect will correspond to the criteria for 20-23 marks in the extended marking scale
- integrate at least two of the three key aspects analysed.

If all of the above achieved:

Headroom: Extended Marking Scale (attached) and/or effectiveness of integration **20 – 40 marks**

A very good answer in which one key aspect narrowly fails may still be awarded **20 – 21 marks**

Where only two key aspects are fully dealt with or holistically the response narrowly fails **15 – 19 marks**

Where only one key aspect is fully dealt with or holistically the response is inadequate **10 – 14 marks**

Clearly fails all requirements **0 – 9 marks**

## MEDIA ANALYSIS – EXTENDED MARKS SCALE

Marks 0-19	Marks 20-23	Marks 24-27	Marks 28-33	Marks 34-40
<p>Performance at this level is characterised by any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• explanation rather than analysis in terms of key aspects Narrative, Representation, Audience, Institution as required by the question</li> <li>• omission of any one key aspect as required by the question</li> <li>• failure to respond to the question</li> </ul>	<p><b>Adequate Narrative</b></p> <p>As appropriate to the text, analysis of narrative codes, conventions and/or narrative structure is clear, valid and justified by adequate reference to the text.</p>	<p><b>Clear Narrative</b></p> <p>As appropriate to the text, analysis of narrative is clear, valid and treats with some detail and some insight narrative codes, conventions and/or narrative structure. The analysis is clearly justified by reference to the text.</p>	<p><b>Convincing Narrative</b></p> <p>As appropriate to the text, analysis of narrative is clear, valid and treats in detail and with insight narrative codes, conventions and/or narrative structure. The analysis is convincingly justified by reference to the text.</p>	<p><b>Full Narrative</b></p> <p>As appropriate to the text, analysis of narrative is clear, valid and treats with considerable detail and insight narrative codes, conventions and/or narrative structure. The analysis is fully justified by reference to the text.</p>
	<p><b>Representation</b></p> <p>As appropriate to the text, analysis of representation is clear and valid in terms of selection, portrayal and/or ideological discourses. The analysis is adequately justified with reference to the text.</p>	<p><b>Representation</b></p> <p>As appropriate to the text, clear and valid analysis of representation treats in some detail and with some insight selection, portrayal and/or the relationship to ideological discourses. The analysis is clearly justified by reference to the text.</p>	<p><b>Representation</b></p> <p>As appropriate to the text, clear and valid analysis of representation treats in detail and with insight selection, portrayal and/or the relationship to ideological discourses. The analysis is convincingly justified by reference to the text.</p>	<p><b>Representation</b></p> <p>As appropriate to the text, clear and valid analysis of representation treats with considerable detail and insight selection, portrayal and/or the relationship to ideological discourses. The analysis is fully justified by reference to the text.</p>
	<p><b>Audience</b></p> <p>As appropriate to the text, analysis of audience is clear and valid in terms of target audience, mode of address, preferred reading and/or differential decoding. The analysis is adequately justified with reference to the text.</p>	<p><b>Audience</b></p> <p>As appropriate to the text, analysis of audience is clear, valid and treats with some detail and with some insight the target audience, mode of address, preferred reading and/or differential decoding. The analysis is clearly justified by reference to the text.</p>	<p><b>Audience</b></p> <p>As appropriate to the text, analysis of audience is clear, valid and treats in detail and with insight the target audience, mode of address, preferred reading and/or differential decoding. The analysis is convincingly justified by reference to the text.</p>	<p><b>Audience</b></p> <p>As appropriate to the text, analysis of audience is clear, valid and treats with considerable detail and insight the target audience, mode of address, preferred reading and/or differential decoding. The analysis is fully justified by reference to the text.</p>

**Technology**- This key aspect may be incorporated into the analysis where appropriate.

**MEDIA ANALYSIS – EXTENDED MARKS SCALE (CONTINUED)**

Marks 0-19	Marks 20-23	Marks 24-27	Marks 28-33	Marks 34-40
	<p><b>Institution</b></p> <p>As appropriate to the text, clear and valid analysis of internal and/or external controls and their effects on the text is justified by adequate reference to the text.</p>	<p><b>Institution</b></p> <p>As appropriate to the text, clear and valid analysis of institutions treats internal and/or external controls and their effects on the text in some detail and with some insight. The analysis is clearly justified by reference to the text.</p>	<p><b>Institution</b></p> <p>As appropriate to the text, clear and valid analysis of institutions treats internal and/or external controls and their effects on the text in detail and with insight. The analysis is convincingly justified with reference to the text.</p>	<p><b>Institution</b></p> <p>As appropriate to the text, clear and valid analysis of institutions treats internal and/or external controls and their effects on the text in considerable depth and detail. The analysis is fully justified with reference to the text.</p>
<p><b>NB: neither Categories nor Language is valid as one of the principal key aspects used to answer the question.</b></p> <p>Candidates are not being assessed on their ability to analyse Categories and Language but may incorporate these to support their analysis of the key aspects of Narrative, Representation, Audience or Institution. The extended marks scale for Categories and Language is provided here for information only.</p>	<p><b>Categories</b></p> <p>As appropriate to the text, clear and valid analysis of at least two appropriate categories is justified by reference to the text.</p>	<p><b>Categories</b></p> <p>As appropriate to the text, clear and valid analysis of at least two appropriate categories is in some depth and detail, and is clearly justified by reference to the text.</p>	<p><b>Categories</b></p> <p>As appropriate to the text, clear and valid analysis of at least two appropriate categories is in depth and detail, and is convincingly justified by reference to the text.</p>	<p><b>Categories</b></p> <p>As appropriate to the text, clear and valid analysis of at least two appropriate categories is in considerable depth and detail, and is fully justified by reference to the text.</p>
	<p><b>Language</b></p> <p>As appropriate to the text, analysis of technical and cultural codes and anchorage is clear, valid and justified by reference to the text.</p>	<p><b>Language</b></p> <p>As appropriate to the text, clear and valid analysis of language shows in some detail and with some insight how meaning in the text(s) is created. The analysis is clearly justified by reference to the text.</p>	<p><b>Language</b></p> <p>As appropriate to the text, clear and valid analysis of language shows in detail and with insight how meaning in the text is created. The analysis is convincingly justified by reference to the text.</p>	<p><b>Language</b></p> <p>As appropriate to the text, clear and valid analysis of language shows in considerable detail and with considerable insight how meaning in the text is created. The analysis is fully justified by reference to the text.</p>
<p><b>Technology</b> - This key aspect may be incorporated into the analysis where appropriate.</p>				

## **Section 2 – Media Production**

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 and where this is demonstrated the candidate should not be penalised if the extended response/essay is not well-constructed (unless understanding is impeded)
- give credit for the application of production knowledge and skills
- where the response does not fit the question, mark only what is relevant
- where it is suspected that a candidate has copied/plagiarised an existing media product, and it is not justified by, for example, parody or intertextuality, refer to PA.

In order to achieve a pass, the candidate must:

- answer all parts of the question
- respond in a format appropriate to the question
- respond from a production view point
- demonstrate a knowledge and understanding of production processes.

### **Question 1**

#### **Reflective question**

The focus of this question is the media production process. Candidates are being assessed primarily on their knowledge and understanding of the stages, practices and skills involved in this process. In Media Studies, the Key Aspects of Media Studies are used in Production to reveal how theory informs practice and vice versa.

In response to the Reflective question, candidates are expected to discuss the relationship between the specified stage of production and the Key Aspects of Media Studies, as directed by the question. It is likely that candidates will take one of two approaches to this question:

- using the components of the specified production stage as a framework for their discussion, bringing in particular key aspects in support of this discussion when relevant.
- using particular key aspects as a framework for their answer, linking each to relevant components of the specified production stage.

Either approach is acceptable. However, the following should be noted:

In relation to the production process

- The overall discussion of the production process should be assessed holistically.
- Candidates need not deal with each component of the specified stage equally.
- An adequate discussion should deal with the details of the process and the reasons behind or implications of those details.
- An inadequate discussion is likely to be characterised by, for example, a production ‘diary’ or basic description of production process/product.

In relation to the use of Key Aspects of Media Studies

- The overall discussion of the relevance of key aspects should be assessed holistically.
- Candidates need not provide equal detail on each key aspect discussed and should not be assessed in relation to key aspect sub-concepts.
- An adequate discussion should deal with the implications for or of particular key aspects in relation to the details of the production process.
- An inadequate discussion is likely to be characterised by, for example, a description of the product in terms of the key aspects.

In order to achieve a pass, the candidate must:

- respond from a production point of view
- deal with the stage of the production process specified in the question
- deal with the specified key aspect and two others
- discuss the relationship between the specified production stage and the key aspects as directed by the terms of the question.

### **Awarding a mark**

If the discussion of the relationship between the production process and key aspects is:

<b>full:</b>	<b>34 – 40 marks</b>
<b>convincing:</b>	<b>28 – 33 marks</b>
<b>clear:</b>	<b>24 – 27 marks</b>
<b>adequate:</b>	<b>20 – 23 marks</b>
<b>a narrow fail:</b>	<b>15 – 19 marks</b>
<b>inadequate:</b>	<b>10 – 14 marks</b>
<b>poor:</b>	<b>0 – 9 marks</b>

Where the response does not answer all parts of the question, award 0 – 19 marks and refer to PA if necessary.

## Question 2

### Creative Question

- The response must be clear, adequately relate to the specified target audience and should be described in terms of medium, content and style and technical/cultural codes.
- Audience is specified by the question and does not have to be justified.
- Medium does not have to be justified.
- Content and style, and technical/cultural codes must be justified in relation to such things as purpose, the specified target audience and/or the meanings the candidate wishes to convey.

### Awarding a mark

If choices have been fully justified:	<b>34 – 40 marks</b>
If choices have been convincingly justified:	<b>28 – 33 marks</b>
If choices have been clearly justified:	<b>24 – 27 marks</b>
If choices have been adequately justified:	<b>20 – 23 marks</b>
If the justification of choices narrowly fails to be adequate:	<b>15 – 19 marks</b>
If choices have been inadequately justified:	<b>10 – 14 marks</b>
If choices have not been or poorly justified:	<b>0 – 9 marks</b>

Where the candidate fails to justify content and style or technical/cultural codes, award **0 – 19 marks**.

## Question 3

### Scenario Question

- The treatment should be described in terms of the target audience, choice of medium, technical/cultural codes and production issues.
- Audience and medium should be stated but do not have to be justified.
  - Technical/cultural codes should be justified in relation to such things as the medium, audience and/or the meanings the candidate wishes to convey.
- Production issues must be relevant to the given scenario.

### Awarding a mark

If choices have been fully justified:	<b>34 – 40 marks</b>
If choices have been convincingly justified:	<b>28 – 33 marks</b>
If choices have been clearly justified:	<b>24 – 27 marks</b>
If choices have been adequately justified:	<b>20 – 23 marks</b>
If the justification of choices narrowly fails to be adequate:	<b>15 – 19 marks</b>
If choices have been inadequately justified:	<b>10 – 14 marks</b>
If choices have not been or poorly justified:	<b>0 – 9 marks</b>

Where the candidate fails to justify technical/cultural codes or give production issues relevant to the given scenario, award 0 – 19 marks.

[END OF MARKING INSTRUCTIONS]

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**EXTERNAL ASSESSMENT**  
*Flyleaf*

Total  
Mark

NATIONAL QUALIFICATIONS  
2009

**MEDIA STUDIES**  
**HIGHER**  
Unseen Analysis

**Fill in these boxes and read what is printed below.**

Full name of centre

Town

Forename(s)

Surname

Date of birth

Day Month Year

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Scottish candidate number

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Number of seat

- 1 Write clearly and neatly in black or dark blue ink. You may lose marks for writing that is difficult to read.
- 2 Put a line through any rough work you have done when you have written the final copy.
- 3 Do not tear off any part of this flyleaf.
- 4 Before leaving the examination room give this Flyleaf and your Unseen Analysis to your teacher/lecturer. If you do not, you may lose all the marks.

## Notes to candidates

The following information could be entered.

Title of text or extract used

Medium of text or extract used (eg press, television, film, radio)

When text or extract was published or broadcast (eg Saturday 5 March 2005, 7.30 pm)

Where text or extract was published or broadcast (eg BBC 1)

Your task is to analyse the key aspects of Categories and Language as they apply to the text or extract you have been given.

In your analysis of Categories you should deal with at least two of the following:

- medium
- purpose
- form
- genre
- tone
- style

In your analysis of Language you should deal with the denotations and connotations of:

- technical codes
- cultural codes
- anchorage

You do not have to analyse Narrative, Representation, Audience or Institution but you may refer to these if they are relevant to your analysis of Categories and Language.

**X210/SQP343**

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Media Studies  
Higher  
Specimen Marking Instructions

NATIONAL  
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**Candidates must demonstrate knowledge and understanding of Media Studies concepts.**

The instructions below apply to all answers.

Read/view/listen to the text **before** marking. If the text is missing, please contact SQA at the number given in the general Marking Instructions.

- Check that the only information provided to the candidate by the centre is that indicated on the Flyleaf – if more has been provided, mark where this appears not to unfairly advantage or disadvantage candidates; otherwise, refer to PA.
- If malpractice is suspected, mark as normal and refer for Special Attention (M) as described in the general Marking Instructions.
- Along with the detailed marking instructions, use the attached Extended Mark Scale – corresponding to the performance criteria for Categories and Language – to assign a mark to each answer.
- Mark answers holistically across Categories and Language.
- Mark positively – credit should be given for a genuine response to the text.
- The candidate may apply other key aspects in support of the analysis of Categories and/or Language, but should not be penalised if this is not done.
- Use the full range of marks (0-20).
- Mark on content, not presentation – knowledge of Media Studies is being assessed. Where this is demonstrated, the candidate should not be penalised if the extended response/essay is not well constructed (unless understanding is impeded).
- Candidates should not be penalised because their cultural assumptions differ from those of the marker.

**UNSEEN ANALYSIS (H)  
EXTENDED MARK SCALE – SUPPLEMENTARY ADVICE FOR EXTERNAL EXAM MARKERS**

<p><b>0-9 marks</b> <b>Poor - inadequate</b></p> <p>Performance at this level is characterised by any ONE of the following:          – explanation rather than analysis in terms of key aspects          Categories and Language          – omission of either Categories or Language</p>	<p><b>10-11 marks</b> <b>Adequate analysis</b></p> <p><b>Categories</b> As appropriate to the text, clear and valid analysis of at least two appropriate categories is justified by reference to the text.</p> <p><b>Language</b> As appropriate to the text, analysis of language is clear, valid and justified by reference to the text.</p>	<p><b>12-13 marks</b> <b>Clear Analysis</b></p> <p><b>Categories</b> As appropriate to the text, clear and valid analysis of at least two appropriate categories is in some depth and detail, and is clearly justified by reference to the text.</p> <p><b>Language</b> As appropriate to the text, clear and valid analysis of language shows in some detail and with some insight how meaning in the text(s) is created. The analysis is clearly justified by reference to the text.</p>	<p><b>14-16 marks</b> <b>Convincing analysis</b></p> <p><b>Categories</b> As appropriate to the text, clear and valid analysis of at least two appropriate categories is in depth and detail, and is convincingly justified by reference to the text.</p> <p><b>Language</b> As appropriate to the text, clear and valid analysis of language shows in detail and with insight how meaning in the text is created. The analysis is convincingly justified by reference to the text.</p>	<p><b>17-20 marks</b> <b>Full analysis</b></p> <p><b>Categories</b> As appropriate to the text, clear and valid analysis of at least two appropriate categories is in considerable depth and detail, and is fully justified by reference to the text.</p> <p><b>Language</b> As appropriate to the text, clear and valid analysis of language shows in considerable detail and with considerable insight how meaning in the text is created. The analysis is fully justified by reference to the text.</p>
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**The Extended Mark Scale provides a description of the performance criteria relating to the key aspects assessed in the Unseen Analysis and defines the difference between them at each grade. It does not provide a description of how these key aspects may be combined in a complex response to the text.**

## DETAILED MARKING INSTRUCTIONS

C A T E G O R I E S								
		Poor analysis	Inadequate analysis	Analysis narrowly fails	Adequate analysis	Clear analysis	Convincing analysis	Full analysis
<b>L A</b>	Poor analysis	0 – 6	6	7	7 – 8	8	8 – 9	9
	Inadequate analysis	6	7	7 – 8	8	8 – 9	9	9
<b>G U</b>	Analysis narrowly fails	7	7 – 8	8 – 9	9	9	10	10 – 11
	Adequate analysis	7 – 8	8	9	10 – 11	11 – 12	12	13
<b>G E</b>	Clear analysis	8	8 – 9	9	11 – 12	12 – 13	13 – 14	14 – 15
	Convincing analysis	8 – 9	9	10	12	13 – 14	14 – 16	16 – 17
	Full analysis	9	9	10 – 11	13	14 – 15	16 – 17	17 – 20

These are limited to a max of 9 on the basis that they do not achieve the basic criteria for a pass.

This is limited to 13 on the basis that if one key aspect is adequate, a candidate would not achieve an A-equivalent pass. However, the marker may feel that there are factors which justify awarding a higher mark.

A holistic mark should be awarded. It is not a case of giving a mark out of 10 for each key aspect and adding them together, or of awarding a mark out of 20 for each and halving the total. Both Categories and Language must be achieved at least adequately in order to gain a pass. Markers should locate the appropriate mark on the grid above, based on their judgement of the analysis of each key aspect. A script which does not demonstrate adequate analysis of both key aspects can only gain a maximum of 9 marks, and this is reflected in the grid. The only exception to this is where the analysis of one key aspect is either convincing or full and the other narrowly fails. In such a case, a script may be awarded 10 or 11 if the marker feels this is deserved. Additionally, the marker may feel that there are aspects of an answer which justify awarding a higher mark than that indicated on the grid.

[END OF MARKING INSTRUCTIONS]

## Media Studies Higher – Unseen Analysis Guidance

### Focus of the Assessment

Unseen Analysis examines the candidate's ability to apply techniques of critical analysis to a text or extract from a text not previously studied, but which is of a medium and genre which *has* been previously studied in one of the media analysis units. Thus, if *The Scotsman* has been studied in the Media Analysis: Non-Fiction Unit, *The Herald* might be used for the Unseen Analysis text; if *Eastenders* had been studied in the Media Analysis: Fiction Unit, *Coronation Street* might be used for the Unseen Analysis; if the *Wanadoo* Home Page had been studied in the Media Analysis: Non-Fiction Unit, the *Yahoo* Home Page might be used for Unseen Analysis; if *The Godfather* had been studied in the Media Analysis: Fiction Unit, *Goodfellas* might be used for the Unseen Analysis, and so on.

The Unseen Analysis focuses on the Key Aspects of Categories and Language.

To achieve a pass candidates must analyse these key aspects adequately. No other key aspects need be analysed - it is possible to gain the highest marks by analysing Categories and Language only, and the specimen marking scheme reflects this. However, reference may be made to other key aspects during the course of the analysis. To gain credit for doing so, any such references must be clearly contextualised within the analysis of Categories and Language.

Candidates need not write responses in an essay format. Indeed, some candidates may benefit from answering under the two headings of Categories and Language, using subheadings under each category.

The information given to the candidate must be limited to the outline of the analysis task and minimal textual details as indicated on the flyleaf and specimen herein. No other information, such as additional textual information or centre-produced analysis/prompt lists, should be given.

Exemplar content for analysing Categories and Language in relation to particular media is indicated in the Arrangements for Higher Media Studies. Additional information and exemplars may be found in support notes, understanding standards material and other professional development materials developed separately and usually available via the SQA website.

### Instrument of Assessment

The instrument of assessment is a holistic response to an unseen text. Candidates are required to analyse the unseen text in terms of Categories and Language.

Evidence can be hand-written, word-processed, scribed and/or in oral form. Oral evidence should be recorded on audio or videotape.

The text for the unseen analysis is internally selected and externally assessed/marked.

Candidates will undertake the analysis of the text in controlled conditions.

The time allocated for the task will be 1 hour. Prior to this the candidate can have up to 30 minutes which will be used as consumption time for reading/viewing/listening to the text.

## **Preparation and Administration**

### *Flyleaf and stationery*

In February, centres should receive supplies of the flyleaf along with associated papers and instructions for submission to SQA. Candidates can write their answers on any stationery as long as their work is clearly labelled with the relevant personal details, and the flyleaf attached.

### *Timing of the assessment*

Candidates' responses must be available for uplift on a date specified by the SQA, normally at the end of April. The Unseen Analysis paper can be completed at any time before that, but teachers and lecturers should be confident that all the relevant coursework has been completed so that candidates are familiar and confident with the genre being used and the Key Aspects being assessed.

### *Selecting a text or extract*

Whilst it is neither possible nor desirable to be overly prescriptive over the length of text, centres should guard against giving an excessive amount to be analysed as this may disadvantage candidates. A reasonable amount might be **one** page of a newspaper (or in some cases more if it is considered that one page is insufficient) or **3-4 minutes** (5 minutes maximum) of a moving image. At the same time, it is important to ensure the unseen text can facilitate a good answer in relation to both Categories and Language eg an advert would have to be complex enough to allow for a depth of answer appropriate to Higher.

### *Deciding on the amount of consumption time*

The consumption time is allocated at the discretion of the centre ie. some centres may choose not to use the full allocation of time because of the brevity of the text. However, centres should ensure that being given fewer than 30 minutes for the consumption of the text does not disadvantage candidates.

### *Before the assessment*

Give candidates the minimal textual information permitted, which they should enter on the flyleaf along with their personal details.

Allow candidates up to 30 minutes to consume the text. During this time, and regardless of the medium, candidates should have continuous access to the text for reading/viewing/listening purposes. In the case of non-print texts, this could be achieved by a continuous running loop, or unrestricted access to playback facilities.

Candidates should be allowed to make notes on additional paper during the consumption time but they must **not** write in the answer book during this time.

*During the assessment*

Regardless of the medium, candidates should have continuous access to the text during the one hour assessment.

Throughout the assessment, candidates should have access to their notes taken during consumption time.

*After the assessment*

Ensure that every candidate has completed the flyleaf and attach this to the front of their work.

Include the candidate's notes with their answers. Markers may wish to refer to them.

Each envelope of scripts is sent to a different marker. When packaging the work as per the instructions given, ensure that a copy of the unseen text is submitted with **each** envelope of 10 (or fewer) completed candidate scripts. Centres should ensure that each copy can be clearly seen/heard/read.

Texts on DVD, CD, MP3 file or other digital/electronic formats should be backed up in print, audio or video format if possible.

## **APPEAL MATERIAL**

### **Elements of appeal material**

Evidence for both elements of Paper 1 must be provided in appeal situations. These elements are: analysis question, production question. There is no requirement to provide evidence of Unseen Analysis though this will be considered if included. Marking schemes must also be included for each element. Centres using the specimen material to construct their own prelims or other controlled condition material that may be used for appeal can help to ensure that their material is valid by following the formats and marking arrangements given in this pack. In particular, it might be useful to note the following.

#### *Exam Paper*

##### Analysis Section

Ensure that the question requires students to analyse three key aspects from Narrative, Representation, Audience and Institution, and integrate at least two of these.

##### Production Section

Reflective questions: ensure that the question asks the students to refer to at least three of the six Key Aspects (Categories, Language, Narrative, Representation, Audience, Institutions).

Creative/Scenario questions: ensure that the question asks for all the elements in the rubric of the specimen questions.

#### *Unseen Analysis*

If evidence for Unseen Analysis is provided, ensure that only the minimal textual information as per the specimen flyleaf is given.

#### *Marking Schemes*

Marking schemes must be applied holistically. Individual marks must not be given for particular parts of the question/answer.

The marking schemes reproduced in this pack are those used by SQA markers. They are generic and can be applied to any questions constructed in the same way as the specimens. Teachers and lecturers can use these to mark their students' work and submit these marking schemes with their appeal material.

For guidance on Estimates and Appeals, please refer to *Estimates, Absentees and External Appeals: Guidance on evidence requirements*.