

X210/SQP342

Media Studies
Intermediate 2

NATIONAL
QUALIFICATIONS

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This document was produced in 2009. Please refer to the most recent version of the past paper and marking instruction which are available on the SQA website.

Course Assessment Specification

Media Studies Intermediate 2

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 1 hour 30 minutes.

Section 1 – Media Analysis – 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 explain 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 will:

- ◆ require candidates to reflect on their own production or suggest a potential production based on the question rubric
- ◆ allow candidates to refer to a range of media
- ◆ include types of questions 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 explain previously studied texts. The ability to explain an unseen text is part of the added value of the Course as a whole.
- ◆ Candidates will be 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 explanation must focus on Categories and Language.
- ◆ To achieve a pass the unseen must explain both 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.
- ◆ Regardless of medium, 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.

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: 1 hour 30 minutes
Intermediate 2
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

You 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.

You should spend approximately 45 minutes on your answer.

This section requires you to demonstrate your understanding of the Key Aspects: Narrative, Representation, Audience and Institution. All answers should combine at least two of these Key Aspects.

Your answer should be based on a fiction or non-fiction text you have studied.

You should only use your knowledge of categories and/or language if this is in support of your explanation of Narrative, Representation, Audience or Institution.

Marks

1. Explain the **institutional factors** which helped shape a text you have studied and how these factors affect at least **one** other key aspect in the text.
In your answer you should refer to the text, institutional factors and at least **one** other key aspect. (40)
2. Explain how one or more **representations** in a media text you know well has/have been constructed and explain why the representation(s) have been constructed in the way they were.
You should refer to Representation and at least **one** other key aspect in your answer. (40)
3. Explain how a media text you know well attracts its intended audience.
You should refer to Audience, to the text and at least **one** other key aspect in your answer. (40)
4. Explain why the narrative structure of a media text you have studied is shaped as it is.
In your answer you should refer to **Narrative**, to the text and at least **one** other key aspect. (40)

SECTION 2—Media Production

Attempt only ONE question from this Section.

You should spend approximately 45 minutes on your answer.

Your answer must be a written explanation and may be supported by, for example, diagrams, storyboard, script layout and any other method of communication you think appropriate.

Your knowledge of media production processes is being tested, not your drawing skills.

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:

- 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 one other key aspect help you to make choices during the planning stage of your media production? **(40)**

2. The Scottish Executive is launching a cross-media advertising campaign to encourage people to exercise more. In a medium you know well, plan one advert for a campaign, **aimed at teenagers**.

- State the medium you have chosen for this audience.
- Indicate the content and style of your advert and give reasons for your choices.
- Indicate the technical and cultural codes you would use and give reasons for your choices.

Remember to give reasons for your choices from a production point of view. This means that you should give reasons for your choices by referring to such things as purpose, the specified target audience and/or the meanings you wish to suggest. **(40)**

SECTION 2—Media Production (continued)

3.

The sun was blazing down. I had not really felt the burning heat of it until then. I scanned the horizon. If there was a sail somewhere out there in the haze, I could not see it. And then it came to me that even if I were to see a sail, what could I do? I couldn't light a fire. I had no matches. I knew about cavemen rubbing sticks together, but I had never tried it. I looked all round me now. Sea. Sea. Sea. Nothing but sea on all sides. I was on an island. I was alone.

[from *Michael Morpurgo: Kensuke's Kingdom*; ISBN 1405221747]

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 intend to target
- Indicate the technical and cultural codes you would use give reasons for your choices by referring to such things as medium, audience and/or the meanings you wish to suggest.
- Identify the production issues that would be specific to this particular scenario. **(40)**

[END OF SPECIMEN QUESTION PAPER]

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Media Studies
Intermediate 2
Specimen Marking Instructions
for use in and after 2009

NATIONAL
QUALIFICATIONS

Intermediate 2 Media Studies
Section 1 - Media Analysis
General marking instructions

Candidates must demonstrate knowledge, understanding and application of Media Studies concepts.

The instructions below apply to all answers:

- along with the detailed marking instructions, use the attached Extended Mark Scale, Section 1 – Media Analysis to assign a mark to each answer
- use the full range of marks (0-40)
- mark answers holistically
- mark positively – credit should be given for a genuine attempt to answer the question
- mark on content not on 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 analytical knowledge and skills
- 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.

The EMS grid contains the description of what is required for each key aspect but they have been conflated. Be careful to separate the requirements when marking guidelines require one only. This would be taken into account when applying the EMS grid to this question.

If a candidate fails to attempt to answer the question, work will be marked on a scale of 0-19, depending on the quality of the answer.

Intermediate 2 Media Studies
Section 1 - Media Analysis
Detailed marking instructions

All analysis questions

For all analysis questions, the candidate must refer to one media text.

To achieve a pass, candidates:

- must make an attempt to answer the question
- must adequately analyse 2 key aspects from Narrative, Representation, Audience and Institution
- must use any key aspect specified by the question.

Headroom is given by the EMS grid.

Pass

Both key aspects are dealt with **in depth** and the integration is clearly defined: 34 – 40 marks.

One key aspect is achieved **in depth**, the other key aspect is achieved **in some depth** and integration is present: 28 – 33 marks.

Both key aspects are achieved **in some depth** and integration is present: 24 – 27 marks.

One key aspect is achieved **in depth**, the other key aspect is achieved **adequately** and integration is present: 24 – 27 marks.

One key aspect is achieved **in some depth**, the other key aspect is achieved **adequately** and integration is present: 24 – 25 marks.

Both key aspects are achieved **adequately** and integration is present: 20 – 23 marks.

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

Fail

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

Where only one key aspect is achieved adequately and the other narrowly fails: 15 – 19 marks.

Clearly fails to achieve one key aspect and achieves the other in depth: 17 – 18 marks.

Narrowly fails to achieve both key aspects: 15 – 16 marks.

Clearly fails to achieve one key aspect and narrowly fails to achieve the other: 10 – 14 marks

Where only one key aspect is achieved in depth: 10 – 14 marks

Clearly fails to achieve both key aspects i.e. fails all requirements: 0 – 9 marks

Intermediate 2 Media Studies
Section 1 - Media Analysis
Extended Marking Scale

Technology – This key aspect should be incorporated into the analysis when appropriate. Although there is no outcome for this, it is one of the key aspects to which a candidate should refer if appropriate.

0 – 19 marks	20 – 23 marks Adequate	24 - 27 marks Clear	28 - 33 marks Convincing	34 – 40 marks Full
<p>Performance at this level is characterised by any one of the following:</p> <p>one or more omission(s) from this range</p> <p>absence of explanation in term of key aspects (Narrative, Representation, Audience, Institution) as required by the question</p> <p>failure to respond to the question</p> <p>omission of any one outcome as required by the question.</p>	<p>Narrative As appropriate to the text, explanation of narrative structure and/or conventions is clear, valid and adequately justified by reference to the text(s). As appropriate to the text.</p>	<p>Narrative As appropriate to the text, clear and valid explanation of narrative structure and/or conventions is provided in some detail. The explanation is clearly justified by reference to the text.</p>	<p>Narrative As appropriate to the text, clear and valid explanation of narrative structure and/or conventions is provided in detail. The explanation is convincingly justified by reference to the text.</p>	<p>Narrative As appropriate to the text, clear and valid explanation of narrative structure and conventions is provided in detail. The explanation is fully justified by reference to the text.</p>
	<p>Representation As appropriate to the text, explanation of representation is clear, valid and adequately justified in terms of selection, portrayal and perceived cultural assumptions of a target audience.</p>	<p>Representation As appropriate to the text, clear and valid explanation of representation shows in some detail how it is related to the perceived cultural assumptions of a target audience. The explanation is clearly justified by reference to the text(s).</p>	<p>Representation As appropriate to the text, clear and valid explanation of representation shows in detail how it is related to the perceived cultural assumptions of a target audience. The explanation is convincingly justified by reference to the text(s).</p>	<p>Representation As appropriate to the text, clear and valid explanation of representation shows in detail how it is related to selection, portrayal and perceived cultural assumptions of a target audience. The explanation is fully justified by reference to the text(s).</p>
	<p>Audience As appropriate to the text, explanation of audience is clear, valid and adequately justified in terms of target audience.</p>	<p>Audience As appropriate to the text, explanation of audience is clear, valid and covers in some detail the target audience and different audience reactions.</p>	<p>Audience As appropriate to the text, explanation of audience is clear, valid and covers in considerable detail the target audience and different audience reactions.</p>	<p>Audience As appropriate to the text, explanation of audience is clear and valid and is fully justified in terms of target audience and different audience reactions.</p>
	<p>Institution As appropriate to the text, ownership and external controls are accurately described and their effects on the text(s) are explained validly.</p>	<p>Institution As appropriate to the text, ownership and external controls are accurately described, and their effects on the text are explained in some detail.</p>	<p>Institution As appropriate to the text, ownership and external controls are accurately described, and their effects on the text are explained in considerable detail.</p>	<p>Institution As appropriate to the text, ownership and external controls are accurately described, and their effects on the text are explained in full detail.</p>

<p>The performance criteria for Categories and Language is provided for information only.</p> <p>Neither Categories nor Language is valid as one of the principal key aspects in the Analysis question. However, they may be used in support of the explanation of other Key Aspects.</p>	<p>Categories Clear and valid description of at least one appropriate category is justified with reference to the text.</p>	<p>Categories Clear and valid description of two or more appropriate categories is treated in some detail, and is clearly justified by reference to the text.</p>	<p>Categories Clear and valid description of two or more appropriate categories is treated in considerable detail, and is convincingly justified by reference to the text.</p>	<p>Categories Clear and valid description of two or more fully appropriate categories is treated in full detail, and is fully justified by reference to the text.</p>
	<p>Language Explanation of denotation, connotation and anchorage is clear, valid and adequately justified by reference to the text</p>	<p>Language Clear and valid explanation of language shows in some detail how overall meaning of the text is created. The explanation is clearly justified by reference to the text.</p>	<p>Language Clear and valid explanation of language shows in some detail how overall meaning of the text is created. The explanation is convincingly justified by reference to the text.</p>	<p>Language Clear and valid explanation of language shows in detail how overall meaning of the text is created. The explanation is fully justified by reference to the text.</p>

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 practice informs theory 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 one other.
- discuss the relationship between the specified production stage and the Key Aspects as directed by the terms of the question.

Awarding a mark

The standard for Intermediate 2 is that candidates are expected to explain. Judgements about the response should reflect the standards embedded in ‘explanation’.

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

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

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

The standard for Intermediate 2 is that candidates are expected to explain. Judgements about justifications should reflect the standards embedded in ‘explanation’.

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

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

The standard for Intermediate 2 is that candidates are expected to explain. Judgements about justifications should reflect the standards embedded in ‘explanation’.

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

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

[END OF SPECIMEN MARKING INSTRUCTIONS]

	X210	Int 2			
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EXTERNAL ASSESSMENT
Flyleaf

Total
Mark

NATIONAL QUALIFICATIONS
2009

MEDIA STUDIES
INTERMEDIATE 2

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

Full name of centre

Town

Forename(s)

Surname

Date of birth

Day Month Year

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Scottish candidate number

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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.

Note to candidates

The following information should 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 4 March 2006, 7.30 pm)

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

Note to teachers/lecturers

Ideally, the text or extract chosen should be no longer than, for example, a page of a newspaper or, a short TV advertisement, or the title sequence/trailer of a film lasting up to four minutes at the most.

NB A copy of the text must be included with **each** Return Envelope of candidates' work. Where the text is a website link, DVD, CD-ROM, MP3 or is in other digital/electronic form, a print, audio tape or video backup should be included where possible. Ensure that all originals and copies can be clearly seen/read/heard.

A copy of the internally set questions must be included with **each** Return Envelope of candidates' work.

Intermediate 2 Media Studies

Unseen Analysis

Assessment Specifications

Summary

- The Unseen Analysis has a mark allocation of 20 marks and lasts for one hour.
- The text or extract for Unseen Analysis is selected by the centre.
- The questions for Unseen Analysis focus on the Key Aspects of Categories and Language.
- The questions for Unseen Analysis are selected by the centre from the Question Bank contained in these specifications.
- Centres do not allocate marks to individual questions.
- The Unseen Analysis response is externally marked by SQA. A mark out of 20 is holistically awarded.
- **Centres are not required to submit a marking scheme to SQA.**
- Centres should submit **one** Unseen Analysis response only for each candidate.

Focus of the Unseen Analysis

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 explain previously studied texts. The ability to explain an unseen text is part of the added value of the Course as a whole.

Candidates will be 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 Unseen Analysis must focus on the Key Aspects of Categories and Language. At Intermediate 2 candidates are expected to explain. This is taken to mean: to describe how the elements of a text work together and give reasons for the way in which the text has been constructed. To achieve a pass candidates must explain both Categories and Language adequately. No other key aspects need be analysed – it is possible to gain the highest marks by explaining Categories and Language only. However, candidates may make reference 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 explanation of Categories and Language.

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.

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 done 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.

Before the assessment

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

During the assessment

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

After the assessment

Ensure that every candidate has completed the flyleaf and attach this to the front of their work. Include any notes the candidate has made with their answers. Markers may wish to refer to them. Each pack 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 and questions is submitted with **each** pack of 10 completed candidate scripts. If texts are audio/visual, centres should ensure that each copy can be clearly heard/seen. Packs which include texts via website links, on DVD, CD-ROM, MP3 and other digital/electronic formats must include a print, audio tape or video backup. Centres should ensure that each copy can be clearly seen/heard/read.

Instrument of Assessment

The instrument of assessment is a response to questions on an unseen text. Candidates are required to explain 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. Candidates will undertake the explanation of the text in controlled conditions.

The assessment lasts for one hour (including consumption time).

The text for the unseen analysis is internally selected.

The information given to the candidate about the text must be limited to the minimal textual details as indicated on the flyleaf. No other information should be given.

The questions for the unseen analysis should be chosen by the centre from those given in the Question Bank below.

Individual questions should not be allocated marks. The response will be externally marked by SQA. Regardless of the amount of questions set, a holistic mark out of 20 will be awarded. By awarding a holistic mark rather than marks for individual questions, candidates are not limited in the reward they can achieve in response to particular questions.

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 around **3** minutes of a moving image text. At the same time, it is important to ensure the unseen text can facilitate answers appropriate to the demands of Intermediate 2.

Selecting Questions

Candidates should be given a set of questions to guide their explanation of the text or extract. At Intermediate 2 candidates are expected to explain. Therefore, questions should go beyond requiring simple identification. Candidates should be taught to justify identifications, descriptions or explanations by referring to the text. Questions should allow for a range of answers from simple explanation for a minimum pass to full explanation for a well beyond minimum pass.

To enable a minimum pass, questions should direct candidates to explain at least one category with justification from the text, the denotations and connotations of technical/cultural codes, and anchorage.

To enable a pass beyond minimum, candidates should be given the chance to select conventions, signs or codes that explain Categories and Language. Such questions should allow for developed responses. Candidates must explain more than one category for a beyond minimum pass. Centres are therefore instructed to provide a minimum of two questions on Categories to allow performance beyond minimum.

Questions must be appropriate to text and candidate knowledge eg questions on genre in advertising could disadvantage candidates.

By the time they come to sit the Unseen Analysis component, candidates should be familiar with the questions they will be asked and the type of work they should produce. In Unseen Analysis, it is the text that should be unfamiliar, not the task. Candidates should be advised that they must *always* give textual examples or make other specific reference to the text they have been given to justify identification, description, explanation or analysis. Centres should ensure that candidates are given the opportunity to practise Unseen Analysis.

Concepts that are most suitable for particular texts will vary. Candidates are not expected to cover all concepts equally. However, there **should** be a more or less equal balance in the requirement to analyse Categories and Language. It is a requirement of assessment that both Categories and Language are explained adequately in order to achieve a pass.

More than 2 or 3 questions on either Categories or Language may lead to limited responses. Questions should guide the response and allow candidates to gain a pass beyond minimum by giving them the chance where possible to select conventions, signs or codes that explain Categories and Language. Such questions allow for developed responses.

QUESTION BANK

Instructions for constructing the Instrument of Assessment

1. Choose at least two questions from those given in Section One: Categories.
2. Choose at least one question from those given in Section Two: Technical and Cultural Codes as follows:
EITHER choose **one** question from *General Questions* that requires candidates to analyse a combination of technical and cultural codes.
OR choose a maximum of three questions from this Section as a whole that require candidate to analyse a combination of technical and cultural codes.
3. Choose one question from those given in Section Three: Anchorage.

Section One: Categories

Choose at least two of the following questions. Minor variations in the wording of questions are acceptable.

- Describe the medium of the text and explain your answer by referring to the text.
- Describe the form of the text and explain your answer by referring to the text.
- Describe the genre of the text and explain your answer by referring to the text.
- Describe the tone of the text and explain your answer by referring to the text.
- Describe the purpose(s) of the text and explain your answer by referring to the text.

Section Two: Technical and Cultural Codes

Choose at least one question from the following, as appropriate to the text and candidate group. Questions can be general and/or specific to technical codes, cultural codes or medium. Minor variations in the wording of questions are acceptable.

General Questions

- Explain how codes are used to convey meaning(s) in the text.
- Explain how elements of the text are used to suggest particular meanings.
- Explain the connotations of codes in this text.
- Give a description of several codes in the text and explain their connotations.
- Explain the denotations and connotations of technical and cultural codes in this text.

Technical Code Questions

- Explain how technical codes are used to convey meaning(s) in the text.
- Explain how technical elements of the text are used to suggest particular meanings.
- Explain the connotations of technical codes in this text.
- Give a description of several technical codes in the text and explain their connotations.

Cultural Code Questions

- Explain how cultural codes are used to convey meaning(s) in the text.
- Explain how cultural codes in the text are used to suggest particular meanings.
- Explain the connotations of cultural codes in this text.
- Give a description of at least one cultural code in the text and its connotations.

Print Text Questions

- Explain how text elements are used to suggest particular meanings in the text.
- Explain how character formatting is used to suggest particular meanings in the text.
- Explain how graphic elements are used to suggest particular meanings in the text.

Radio Text Questions

- Explain how verbal language is used to suggest particular meanings in the text.
- Explain how voice is used to suggest particular meanings in the text.
- Explain how music is used to suggest particular meanings in the text.
- Explain how sound is used to suggest particular meanings in the text.

TV or Film Text Questions

- Explain how mise-en-scene is used to suggest particular meanings in the text.
- Explain how lighting is used to suggest particular meanings in the text.
- Explain how the camera is used to suggest particular meanings in the text.
- Explain how camera distance is used to suggest particular meanings in the text.
- Explain how camera angle is used to suggest particular meanings in the text.
- Explain how camera movement is used to suggest particular meanings in the text.
- Explain how camera focus is used to suggest particular meanings in the text.
- Explain how editing is used to suggest particular meanings in the text.
- Explain how sound is used to suggest particular meanings in the text.
- Explain how the titles are used to suggest particular meanings in the text.

Pop Music Text Questions

- Explain how lyrics are used to suggest particular meanings in the text.
- Explain how vocal style is used to suggest particular meanings in the text.
- Explain how performance style is used to suggest particular meanings in the text.
- Explain how rhythm is used to suggest particular meanings in the text.
- Explain how melody is used to suggest particular meanings in the text.
- Explain how instrumentation is used to suggest particular meanings in the text.

Other Types of Text

- Advertising, Web or other types of text can be subject to analysis using a combination of the above questions. If centres are unsure in this respect, contact SQA for guidance.

Section Three: Anchorage

Choose one question from the following. Minor variations in wording are acceptable.

- Explain an example of anchorage in the text.
- Give an example of anchorage and explain how it helps you understand the intended meaning of the text.
- Explain how a caption helps the audience understand the intended meaning of the text.
- Explain how a caption helps the audience understand the text.
- Explain how sound makes it clear how the audience should respond to the text.
- Explain how one particular element of the text helps ensure that the audience understand the preferred meaning.

Sample Instruments of Assessment

Sample One

1. Describe the genre of the text and explain your answer by referring to the text.
2. Describe the purpose(s) of the text and explain your answer by referring to the text.
3. Explain the denotations and connotations of technical and cultural codes in this text.
4. Explain an example of anchorage in the text.

Sample Two

1. Describe the genre of the text and explain your answer by referring to the text.
2. Describe the tone of the text and explain your answer by referring to the text.
3. Explain how mise-en-scene is used to suggest particular meanings in the text.
4. Explain how the camera is used to suggest particular meanings in the text.
5. Explain the connotations of cultural codes in this text.
6. Explain how sound makes it clear how the audience should respond to the text.

Sample Three

1. Describe the form of the text and explain your answer by referring to the text.
2. Describe the purpose(s) of the text and explain your answer by referring to the text.
3. Explain how character formatting is used to suggest particular meanings in the text.
4. Give a description of at least one cultural code in the text and its connotations.
5. Explain how one particular element of the text helps ensure that the audience understand the preferred meaning.

Exemplification of Standards

- At Intermediate 1 candidates are expected to describe. This is taken to mean: to identify individual elements, name these and indicate how they work together in a text.
- At Intermediate 2 candidates are expected to explain. This is taken to mean: to describe how the elements of a text work together and give reasons for the way in which the text has been constructed.
- At Higher candidates are expected to analyse. This is taken to mean: to apply concepts and knowledge to demonstrate insight into, and give reasons for, the way in which media texts are constructed and understood.

Below are candidate responses which describe, explain or analyse genre in a film poster for “Sleepy Hollow.” This poster can be accessed online. The responses do not represent the only valid way to respond to the text given, but they do reflect appropriate standards at Intermediate 1, Intermediate 2 and Higher.

Different fonts have been used to highlight the exemplification of describing, explaining and analysing. It should be noted, however, that whilst marks at Intermediate 1 are awarded for specific instances of description and justification, marks at Intermediate 2 and Higher are awarded holistically for the cumulative depth and detail of explanation/analysis.

Intermediate 1 descriptions of genre

Example one: a basic *description* necessary to get full marks in a question worth 4 marks.

“The genre is a horror because the text on the poster where it says ‘ Sleepy Hollow’ ***looks scary***, and in the picture there is a headless man with an axe, and he is ***going to chop people’s heads off because on the text it says ‘Heads Will Roll’***. And it is romance because on the poster they show Johnny Depp and Christina Ricci on the top of it, and it shows that they are ***in love, because they are standing close together with her cheek touching his cheek.***”

Example one: commentary

This response is entirely visual. This is adequate to meet the requirements of description at Int 1.

Example two: a better answer beyond full marks in a question worth 4 marks.

“The genre is hybrid. There are elements of romance. You can see this because of the juxtaposition of the two characters. ***The faces are close together. She looks like she is clinging to him.*** He is protecting her. There are also elements of horror. I know this because of the picture in the middle of the poster. **There is a picture of a man, carrying an axe, riding a horse in the middle of a graveyard. We know that they are going to be used, creating the idea of horror.** Also because of the quote ‘Heads Will Roll’ you will be scared. The colours are also ***dark, black mostly, suggesting that this is a dark, scary film.***”

Example two: commentary

This is a statement of 2 genres supported by examples. It is at the top competence of Intermediate 1.

In paragraph 1 it goes beyond the visual to the suggestion that he is protecting her. This part is added value. The first part (i.e. the visual elements that are the genre markers) is all that is necessary for Intermediate 1. Paragraph 2 also goes beyond the bare minimum, as there is a list of appropriate pieces of evidence to support the assertion that the text is of the horror genre. It is an interpretation of the visuals. The last sentence on its own would be of Intermediate 1 standard.

Intermediate 2 explanations of genre

Example three: a basic but adequate **explanation**

“The text is written in the **same sort of style that would be written on a tombstone, serif.** Another thing that would connote horror is the way ‘Sleepy Hollow’ is written. It looks like it is written in **blood. This connotes death and thus connotes horror.**”

Example three: commentary

This has an explanation of the reason for the font, and links it with the genre. The visual allusion to the ‘blood’ writing is explanation, and thus is Int. 2.

Example four: a full **explanation**

*“The genre of the text is horror. This is shown by the black colours used, the black connotes death, and the red writing suggests blood. **The full moon also suggests horror, as it reminds the target audience (fans of horror), of other horror films, and of werewolves.** The text of the title looks like writing on a headstone, again connoting horror and death. The man on the horse has no head, and is raising an axe, **suggesting blood, gore and violence ultimately showing horror.**”*

Example four: commentary

Sentence 1 on its own would be of Intermediate 1 standard. However, sentence 2 ‘The full moon etc.’ goes beyond to link and explain the use of the colours beyond the visual. This is a clear explanation rather than description. The rest of the response is also of Intermediate 2 standard.

Higher analysis of genre

Example five: a clear **analysis**

*“There are two genres in this text: romance and horror. The romance is evident in the positioning of Johnny Depp and Christina Ricci in the frame. They are close and we get the impression he is protecting her from danger- **he is looking danger in the face, she leaning to him and looking sidelong.** Their position at the top of the picture indicates that they will rise above the dangers below. The **white lighting emphasises the dangers ahead as it creates a harshness,** which is uncomfortable, thus attracting an **audience drawn to a movie with a dangerous edge to it.***

*The other genre in evidence is horror. This is conveyed by the horseman with his arm raised holding an axe lit by the moon. **Violent death and a full moon are genre markers of horror.** Blood will flow as it does across the poster in the writing, thus making the title stand out, and attract, through the sharpness of the colour, the horror fans. The predominant colour is black, **conveying the sense of violence and danger. All the elements of composition, colour and familiar visual references combine to indicate the two genres of this film in the poster.**”*

Example five: commentary

The requirements of analysis at Higher are that the candidate is required to show how elements of the text integrate to create meaning. In this response lighting, framing, colour, font, technical and cultural codes are combined in the analysis of the poster.

X210/SQP342

Media Studies
Intermediate 2
Unseen Analysis
Specimen Marking Instructions
for use in and after 2009

NATIONAL
QUALIFICATIONS

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 no text is included, do not mark and contact SQA.
- If no questions are included, do not mark and contact SQA.
- Check that the only information about the text 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.
- The signed Flyleaf indicates that the centre has guaranteed the validity of the assessment. However, if malpractice is suspected, refer to the PA.
- Centres set questions for Unseen Analysis at Intermediate 2 in accordance with Assessment Specifications for Unseen Analysis at Intermediate 2. These questions should direct candidates to explain at least one category, along with technical codes, cultural codes and anchorage. Centres should not allocate marks to individual questions or provide a marking scheme. If marks have been assigned or a marking scheme included, these should be ignored. Only this marking scheme should be used.
- Along with the detailed marking instructions, use the attached Extended Mark Scale – corresponding to the performance criteria for Categories and Language – to assign a holistic mark to the response as a whole.
- Mark positively – credit should be given for a genuine response to the text.
- The candidate may apply other key aspects in support of the explanation 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 and where this is demonstrated, the candidate should not be penalised if the responses to the questions are not well constructed (unless understanding is impeded).
- Candidates should not be penalised because their cultural assumptions differ from those of the marker.

**Media Studies Intermediate 2
Unseen Analysis
Detailed Marking Instructions**

		C A T E G O R I E S						
L A N G U A G E		Poor	Indequate	Narrowly fails	Adequate	Clear	Convincing	Full
	Poor	0 - 6	6	7	7-8	8	8-9	9
	Inadequate	6	7	7-8	8	8-9	9	9
	Narrowly fails	7	7-8	8 - 9	9	9	10	10-11
	Adequate	7-8	8	9	10 -11	11 - 12	12	13
	Clear	8	8-9	9	11-12	12 - 13	13 -14	14-15
	Convincing	8-9	9	10	12	13-14	14 - 16	16 - 17
	Full	9	9	10-11	13	14-15	16-17	17 - 20

By awarding a holistic mark rather than marks for individual questions, candidates are not limited in the reward they can achieve in response to particular questions. Additionally, invalid or irrelevant responses or questions can be ignored rather than result in the deduction of marks.

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 explanation of each key aspect. A script which does not demonstrate adequate explanation 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 explanation 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.

**Media Studies Intermediate 2
Unseen Analysis
Extended Marks Scale**

UNSEEN ANALYSIS (INTERMEDIATE 2) EXTENDED MARK SCALE – SUPPLEMENTARY ADVICE FOR MARKERS				
0-9 marks Poor - inadequate	10 – 11 marks Adequate	12 – 13 marks Clear	14 – 16 marks Convincing	17 – 20 marks Full
<p>Performance at this level is characterised by any ONE of the following:</p> <ul style="list-style-type: none"> - identification or description of Categories and Language without explanation or justification from the text - omission of either Categories or Language 	<p>Categories</p> <p>Clear and valid description of at least one appropriate category is justified with reference to the text.</p>	<p>Categories</p> <p>Clear and valid description of two or more appropriate categories is treated in some detail, and is clearly justified by reference to the text.</p>	<p>Categories</p> <p>Clear and valid description of two or more appropriate categories is treated in considerable detail, and is convincingly justified by reference to the text.</p>	<p>Categories</p> <p>Clear and valid description of two or more fully appropriate categories is treated in full detail, and is fully justified by reference to the text.</p>
	<p>Language</p> <p>Explanation of denotation, connotation and anchorage is clear, valid and adequately justified by reference to the text</p>	<p>Language</p> <p>Clear and valid explanation of language shows in some detail how overall meaning of the text is created. The explanation is clearly justified by reference to the text.</p>	<p>Language</p> <p>Clear and valid explanation of language shows in some detail how overall meaning of the text is created. The explanation is convincingly justified by reference to the text.</p>	<p>Language</p> <p>Clear and valid explanation of language shows in detail how overall meaning of the text is created. The explanation is fully justified by reference to the text.</p>
<p>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.</p>				

[END OF SPECIMEN MARKING INSTRUCTIONS]

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 explain and integrate two key aspects from Narrative, Representation, Audience and Institution.

Production Section

Reflective questions: ensure that the question asks the students to refer to at least two of the six Key Aspects (Categories, Language, Narrative, Representation, Audience and Institution).
Creative/Scenario questions: ensure that the question asks for all the elements in the rubric of the specimen questions.

Marking Schemes

Marking schemes must be applied holistically. Individual marks must not be given for particular parts of questions/answers.

Centres are advised to use marking schemes similar to those included in this pack. Marking schemes must be included with appeal material.

Unseen Analysis

If evidence for Unseen Analysis is provided, ensure that only the minimal textual information as per the specimen flyleaf is given, and that questions cover at least one category, technical codes, cultural codes and anchorage as per the Assessment Specifications.