

## National Unit Specification: general information

**UNIT** Media Production (Access 3)

**NUMBER** D334 09

**CLUSTER** Media Studies (Access 3)

### SUMMARY

This unit is designed to develop skills of contributing to the planning, producing and evaluating of a group media production in a single medium from a brief. The centre can select the medium: for example print, audio, video, film, animation, multimedia.

### OUTCOMES

- 1 Contribute to planning a group production from a brief.
- 2 Contribute to implementing a group production from a brief.
- 3 Review and evaluate a group production.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CREDIT VALUE

1 credit at Access 3.

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### Administrative Information

**Superclass:** KA  
**Publication date:** April 2000  
**Source:** Scottish Qualifications Authority  
**Version:** 02

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## **National Unit Specification: general information (cont)**

**UNIT**      Media Production (Access 3)

### **CORE SKILLS**

This unit gives automatic certification of the following:

|   |                          |       |
|---|--------------------------|-------|
| <b>Complete core skills for the unit</b>              | Working with Others      | Acc 3 |
| <b>Additional core skills components for the unit</b> | Planning and Organising  | Acc 3 |
|   | Reviewing and Evaluating | Acc 3 |

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

## **National Unit Specification: statement of standards**

### **UNIT        Media Production (Access 3)**

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

#### **NOTE ON RANGE FOR THIS UNIT**

Specified aspects of the brief: familiar topic; medium; purpose; form; target audience.  
Research and planning: topic research, plan of format, content, style; resource requirements; production stages; task allocation.

#### **OUTCOME 1**

Contribute to planning a group production from a brief.

##### **Performance criteria**

- (a) Contribution is appropriate in terms of discussing the brief, and agreeing task allocation.
- (b) Research and planning are appropriate in terms of the brief and allocated tasks.

#### **OUTCOME 2**

Contribute to implementing a group production from a brief.

##### **Performance criteria**

- (a) Contribution is appropriate in terms of co-operation and sharing ideas.
- (b) Production skills are appropriate in terms of the brief and allocated tasks.

#### **OUTCOME 3**

Review and evaluate a group production.

##### **Performance criteria**

- (a) Strengths and weaknesses of the production are identified in relation to the brief.
- (b) Strengths and weaknesses of the candidate's own performance are identified in relation to individual and co-operative planning and implementation.
- (c) The review is clear in terms of identifying what has been learned about media production technologies and stages.

## **National Unit Specification: statement of standards (cont)**

### **UNIT           Media Production (Access 3)**

#### **EVIDENCE REQUIREMENTS FOR THE UNIT**

Evidence may be in handwritten, word processed, scribed, diagrammatic and/or oral form. Oral evidence should be on audio or video tape.

Evidence should demonstrate the individual contribution to planning, implementing and evaluating a straightforward group production. The production should be simple in that it requires a basic level of planning, organising and practical skills which makes realistic demands on candidates at Access 3. The brief should be on a topic which is familiar to candidates so that there are not undue demands in terms of research.

The assessment evidence must include:

- a copy of the brief
- Outcome 1, PC (a), Outcome 2, PC (a) and PC (b): performance evidence recorded by means of an observation checklist completed by the teacher/lecturer
- Outcome 1, PC (a) and PC (b), Outcome 2, PC (a) and PC (b): individual logbook or other appropriate record which records decisions/actions in individual and group planning and implementation. The candidate should record reasons for the various decisions and actions. The logbook is likely to be pre-formatted by the teacher/lecturer to give extra support to candidates
- Outcome 2: the group production
- Outcome 3, PC (a), PC (b) and PC (c): a set of short answer questions which require candidates to identify the strengths and weaknesses of the production in relation to the brief, to identify the strengths and weaknesses of their own performance in individual and co-operative planning and implementation, and to identify what has been learned about media production technologies and stages

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

## **National Unit Specification: support notes**

### **UNIT        Media Production (Access 3)**

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

The main focus of this unit is on the contribution to a structured group production which involves the design of a media product with a specific audience in mind. Candidates should be given personal and practical experience of some of the issues which face media professionals. Candidates will plan, implement, review and evaluate a group media production involving both teamwork and individual tasks. The effectiveness of the candidate's contribution is more important than the polish of the finished product.

For further details about the content to be covered in this unit, please refer to the Content section in the cluster specification. Detailed suggestions on content follow in Tables 7-10 (Print, Audio, Video, Computer Animation). It is possible to implement the unit in other media, eg, other types of animation, construction of simple multimedia products. Tables 7-10 should help teachers/lecturers establish the level of technical knowledge which is required for other media. Candidates are not expected to know all the terminology; however, they should be able to use the correct terminology within the context of their particular tasks.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

Candidates should be introduced to the main stages involved in production in the chosen medium. Staff and candidates should then collaborate in a series of collective production activities of gradually increasing complexity. The technical terms involved should not be taught as separate from production activities but should be used as an integral part of these activities. Candidates should gain experience of both technological and non-technological production tasks in lead-up exercises. However, for the assessment exercise, candidates need only undertake a technological or a non-technological task in implementing the production.

The teacher/lecturer should assist candidates to develop their planning, production and evaluation skills by offering hints, reminders, feedback and 'tricks of the trade' and by continuing to support candidates in terms of promoting understanding of the production process and encouraging effective teamwork. As the candidates gain experience the teacher/lecturer should give more responsibility for the production process to the candidates. At Access 3, the role of the teacher/lecturer is likely to remain directive and interventionist. In other words, the teacher/lecturer will direct activities to ensure completion of the productions and will intervene when individual, group or technical problems occur.

## **National Unit Specification: support notes (cont)**

### **UNIT           Media Production (Access 3)**

Planning will be detailed and should include:

- group discussion of the brief leading to agreement of an outline product plan
- identification of research required (eg sources of information on topic such as staff, relatives, fellow candidates, library; research into conventions of genre)
- plan of format, content, style of a complete product
- identification of resource requirements (eg hardware/software requirements and availability)
- stages in the production (identification of planning, production and post-production phases)
- allocation of tasks taking account of candidate preferences

Whatever the medium, the production should be at a simple level. For example, photographs might be taken using a digital camera; newspaper/magazine pages should use templates; video and audio sequences should be simply edited.

All stages of the planning and production should be written up in individual logbooks and decisions/actions and reasons for these should be recorded. The logbook should reflect all stages of the production and should be used by the candidate in the review and evaluation process.

### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

At Access 3 level, candidates will be expected to research a familiar topic. The group project will involve the planning, implementing and evaluation of a simple media production on a topic familiar to the candidate.

An example of a brief is:

#### **‘Talk Video’**

You have to plan and produce a 3 minute radio programme informing male and female teenagers about the latest video releases. It should be entertaining and informative and feature reviews of the videos.

Plans and production schedule should be prepared by the group and agreed with your teacher/lecturer before production commences.

During the unit assessment production the teacher/lecturer may have a number of roles:

- as an observer and assessor of the candidates’ co-operative and production skills
- as a troubleshooter when technical problems occur
- as a participant in the planning and production processes
- as the ‘production manager’ who monitors the progress of the production and offers help as problems occur – at the assessment stage such help should be in the form of supportive questioning or ‘lead-through’ (eg showing the candidate how to do a technical task, with the candidate repeating the process)

## **National Unit Specification: support notes (cont)**

### **UNIT        Media Production (Access 3)**

For the unit assessment candidates should use pro-formas, individual logbooks and checklists to record their progress. Logbook entries should record decisions/actions for each stage of the production along with reasons for these decisions/actions. The candidates' responses in individual and group tasks should be recorded using a teacher/lecturer checklist. Finished plans or products might be annotated to explain choices. Once the product is finished, each candidate should complete an evaluation supported by short answer questions.

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

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

### **SPECIAL NEEDS**

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

## National Unit Specification: Table 7 – Exemplar content for Print

### UNIT Media Production (Access 3)

#### PRINT

|                               |   |
|-------------------------------|---|
| <b>Stages</b>                 | Planning and research, layout design, production of copy and images, selection of copy and images, editing and sub-editing, production, distribution, debriefing, evaluation.   |
| <b>Planning and Research</b>  | <ul style="list-style-type: none"> <li>• category: purpose, medium, form, genre, target audience</li> <li>• competition research</li> <li>• people, places and events: ie who, where, what, when, why</li> <li>• identification of resources and constraints:             <ul style="list-style-type: none"> <li>i) institutional: purpose, layout, deadline, health and safety</li> <li>ii) technical: hardware, software, file backup</li> <li>iii) external: audience, representations</li> </ul> </li> <li>• identification of tasks. Certain tasks may involve technological and non-technological roles, eg, a reporter might enter her/his copy</li> <li>• identification of sources (where relevant): reporter, press agencies, press release, other media, reference materials (cuttings, encyclopaedias, archives, Internet)</li> <li>• remits and production schedule</li> </ul> |
| <b>Technical Terms</b>        | <ul style="list-style-type: none"> <li>• hardware: microcomputer system, printer, digital camera, photocopier</li> <li>• software: DTP, word processing, drawing, painting, type manipulation</li> <li>• page formatting: size, orientation, margins, columns, grid, dummy</li> <li>• text elements: masthead, headline, subhead, copy, caption</li> <li>• character formatting: font (serif, sans serif, script, decorative), size, style (plain, italic, bold, underline), colour</li> <li>• paragraph formatting: indentation, leading/line spacing, alignment, line length</li> <li>• graphic elements: photograph, logo, diagram, box, rule, colour, cropping</li> <li>• paragraph formatting: indentation, leading, alignment, line length</li> <li>• graphic elements: photograph, mug shot, logo, diagram, box, rule, colour, cropping, white space</li> </ul>                      |
| <b>Use of Technical Codes</b> | <p>Rules of thumb for technical codes and text and graphic content; selection of words and images.</p> <p>Print product conventions.</p>  |
| <b>Evaluation Criteria</b>    | Brief, legibility, visual impact, variety, audience interest, narrative, representations.   |



## National Unit Specification: Table 8 – Exemplar content for Audio

### UNIT Media Production (Access 3)

#### AUDIO

|                               |   |
|-------------------------------|---|
| <b>Stages</b>                 | Planning and research, scripting, rehearsing, recording, editing, broadcasting, debriefing, evaluation.   |
| <b>Planning and Research</b>  | <ul style="list-style-type: none"> <li>• category: purpose, medium, form, genre, target audience</li> <li>• competition research</li> <li>• people, places and events: ie who, where, what, when, why</li> <li>• identification of resources and constraints:             <ul style="list-style-type: none"> <li>i) internal: purpose, deadline, health and safety</li> <li>ii) technical: location, live, pre-recorded, tape editing, sound effects</li> <li>iii) external: audience interest, representations</li> </ul> </li> <li>• identification of roles and remits: non-technological (reporter, scriptwriter, interviewer, interviewee, performer, presenter); technological (location recorder, sound engineer, editor). Roles may be both technological and non-technological, eg, location interviewing</li> <li>• identification of sources (where relevant): reporter, interview, vox pop, news sources, other media, reference materials (encyclopaedias, archives, Internet), recordings of sound effects, music and interviews</li> <li>• remits and production schedule</li> </ul> |
| <b>Technical Terms</b>        | <ul style="list-style-type: none"> <li>• hardware: cassette recorder, reel-to-reel recorder, microphones, editor</li> <li>• software: word processor</li> <li>• words: appropriateness to genre and audience</li> <li>• voice: accent, speed, volume, delivery</li> <li>• music: station/programme jingles, links, mood music</li> <li>• sounds: sound effects, silence</li> <li>• script: voice piece, interview, dialogue, sound effects, links</li> <li>• recording: location, live, pre-recorded</li> <li>• edits: dub edits</li> </ul>   |
| <b>Use of Technical Codes</b> | Rules of thumb for technical codes, words and sounds.<br>Audio product conventions.   |
| <b>Evaluation Criteria</b>    | Brief, recording quality, editing, audience interest, use of words, voice, music, sound effects and transitions, narrative, representations.  |

## National Unit Specification: Table 9 – Exemplar content for Video

### UNIT Media Production (Access 3)

#### VIDEO

|                               |   |
|-------------------------------|---|
| <b>Stages</b>                 | Planning, treatment, storyboard, rehearsing, shooting, editing, screening, debriefing, evaluation.  |
| <b>Planning and Research</b>  | <ul style="list-style-type: none"> <li>• category: purpose, medium, form, genre, target audience</li> <li>• people, places and events: ie who, where, what, when, why</li> <li>• identification of resources and constraints:             <ul style="list-style-type: none"> <li>i) internal: purpose, deadline, health and safety</li> <li>ii) technical: available hardware and software</li> <li>iii) external: legal and voluntary controls, representation issues</li> </ul> </li> <li>• identification of roles: non-technological (scriptwriter, storyboard artist); technological (director, camera operator, sound recordist, editor)</li> <li>• identification of sources (where relevant): reporter, press agency, press release, other media, reference materials (encyclopaedias, archives, Internet)</li> <li>• remits and production schedule</li> </ul> |
| <b>Technical Terms</b>        | <ul style="list-style-type: none"> <li>• hardware: video cameras, tripod, lighting, microphones, video editing suite</li> <li>• mise-en-scene: set, props, costume, performance</li> <li>• lighting: high-key, low-key</li> <li>• framing: shot distance (LS, MS, CU), establishing shot (master shot)</li> <li>• angle: straight, high, low</li> <li>• editing: cut, shot/reverse shot, shot length</li> <li>• camera movement: pan, tilt, track</li> <li>• sound: speech, music, sound effects</li> <li>• titles: opening titles, end titles, font (serif, sans serif, script, decorative), size, style, colour</li> </ul>  |
| <b>Use of Technical Codes</b> | <p>Rules of thumb for technical codes, text, images, sounds and music.</p> <p>Genre conventions and style.</p>  |
| <b>Evaluation Criteria</b>    | Brief, titling, mise-en-scene, quality of camerawork, sound, editing, audience interest, narrative, representations.  |

## National Unit Specification: Table 10 – Exemplar content for Computer Animation

### UNIT Media Production (Access 3)

#### COMPUTER ANIMATION

|                               |   |
|-------------------------------|---|
| <b>Stages</b>                 | Planning (eg, action first or sound first), treatment, storyboard, creation of characters, backgrounds, titles, sound dubbing, screening, debriefing, evaluation.   |
| <b>Planning and Research</b>  | <ul style="list-style-type: none"> <li>• category: purpose, medium, form, genre, target audience</li> <li>• people, places and events: ie who, where, what, when, why</li> <li>• identification of resources and constraints:             <ul style="list-style-type: none"> <li>i) internal: purpose, deadline, health and safety</li> <li>ii) technical: available hardware and software, file backup</li> <li>iii) external: audience interest, representation issues</li> </ul> </li> <li>• identification of roles: non-technological (director, scriptwriter, storyboard artist); technological (animator, artist, sound recordist). Certain roles may combine technological and non-technological roles, eg, the storywriter might also record the soundtrack</li> <li>• remits and production schedule</li> </ul> |
| <b>Technical Terms</b>        | <ul style="list-style-type: none"> <li>• hardware: microcomputer systems, printer, microphones</li> <li>• software: painting, animation, sound recording, type manipulation, CD-ROM clip art collections</li> <li>• character: key positions, in-betweens, cycles</li> <li>• settings: background</li> <li>• actions: head-turn, walk, special effects</li> <li>• framing: shot distance (LS, MS, CU) establishing shot (master shot)</li> <li>• editing: cut, dissolve, fade in, fade out, standard wipes</li> <li>• sound: speech, music, sound effects</li> <li>• titles: opening titles, end titles, font (serif, sans serif, script, decorative), size, style, colour, animated</li> </ul>   |
| <b>Use of Technical Codes</b> | Rules of thumb for technical codes, text, images, words, sounds and music. Animation conventions.   |
| <b>Evaluation Criteria</b>    | Brief, titling, characters, setting, quality of animation, sound, editing, special effects, audience interest, narrative, representations.  |

#### SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).