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

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.



**C210/SQP244**

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Media Studies  
Higher

Time: 2 hours

Specimen Question Paper  
for use in and after 2005

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.**

**It may be appropriate to use your knowledge of Categories and/or Language in your answer.**

*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 a media text which was affected by institutional constraints and explain how this came about. 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. Explain how at least **three** of the key aspects of media studies helped you plan your media production.

In your answer you must justify the planning choices you made by referring to at least three from: Categories, Language, Narrative, Representation, Audience, Institutions.

**(40)**

2. To avoid a possible drop in the number of tourists, VisitScotland has decided to commission an advertising campaign to promote Scotland to prospective visitors.

In a medium you know well, plan **one** advertisement for the campaign.

You must be sure to include the following:

- choice of medium
- target audience
- content and style
- appropriate technical and cultural codes

Remember to justify all your decisions from a production viewpoint.

**(40)**



## SECTION 2 MEDIA PRODUCTION (continued)

3. Show how you would present the following in a medium you know well.

### FLANNAN ISLES Outer Hebrides

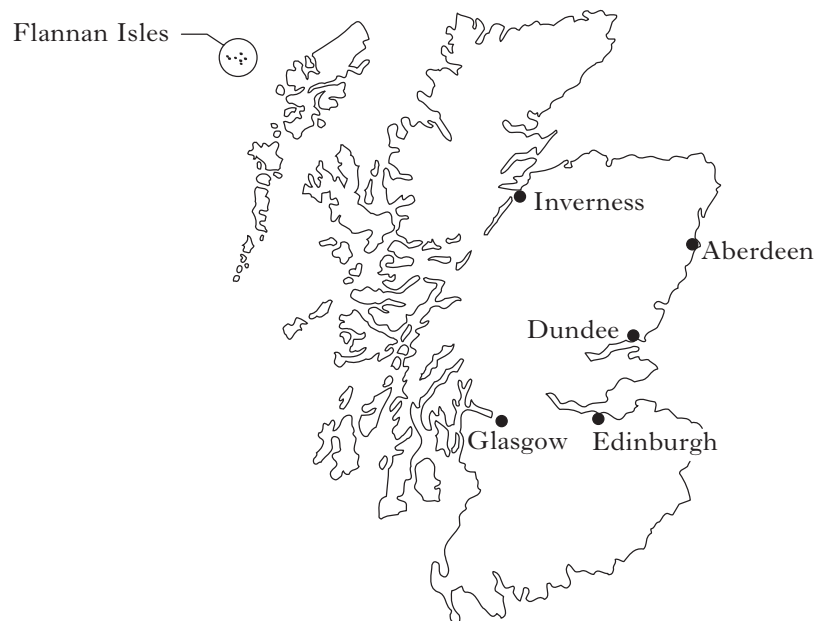
The uninhabited FLANNAN Isles . . . lie 23 miles north west of Lewis. On Eilean Mor is . . . a lighthouse, now automatic, the scene of a famous mystery when the three keepers disappeared without trace in December 1900, probably washed away by a freak wave.

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*

Make sure you include all the following information and justify all your decisions from a production point of view:

- choice of medium
- target audience
- appropriate technical and cultural codes
- associated problems and solutions

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

**(40)**

[END OF SPECIMEN QUESTION PAPER]

**C210/SQP244**

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Media Studies  
Higher  
Specimen Marking Instructions  
for use in and after 2005

NATIONAL  
QUALIFICATIONS

**2005 Media Studies  
Higher  
Detailed Marking Instructions**

**Strictly Confidential**

These instructions are **strictly confidential** and, in common with the scripts entrusted to you for marking, they must never form the subject of remark of any kind, except to Scottish Qualifications Authority staff. Finalised Marking Instructions will be published on SQA's website in due course.

**Markers' Meeting**

You should use the time before the meeting to make yourself familiar with these instructions and any scripts which you have received. Do **not** undertake any final approach to marking until **after** the meeting. Please note any points of difficulty for discussion at the meeting.

**Note:** These instructions can be considered as final only after the markers' meeting when the full marking team has had an opportunity to discuss and finalise the document in the light of a wider range of candidates' responses.

**Marking**

The utmost care must be taken when entering and totalling marks. Where appropriate, all summations for total must be carefully checked and confirmed.

**Recording of Marks**

**Always** enter the Total mark (using red ink) as a **whole number**. Only whole marks should be awarded.

All entries on the Mark Sheet must be made in red.

**Markers are reminded that they must not write comments on scripts.**

## Analysis Section

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, all answers 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:	20-40 marks
Headroom: Extended Marking Scale (attached) and/or effectiveness of integration	
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:	15-19 marks
Where only one key aspect is fully dealt with:	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>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>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>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>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 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 the text.</p>
<p><b>Technology</b>- This key aspect may be incorporated into the analysis when appropriate.</p>				

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

Marks 0-19	Marks 20-23	Marks 24-27	Marks 28-33	Marks 34-40
	<b>Institution</b> 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.	<b>Institution</b> 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.	<b>Institution</b> 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.	<b>Institution</b> 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.
<b>NB: neither Categories nor Language is valid as one of the principal key aspects used to answer the question.</b>  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.	<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.	<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.	<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.	<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.
	<b>Language</b> As appropriate to the text, analysis of technical and cultural codes and anchorage is clear, valid and justified by reference to the text.	<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.	<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.	<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.

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

## Production Section

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
- demonstrate understanding of the key aspects of Media Studies
- respond from a production view point
- demonstrate a knowledge and understanding of production processes.

### Question-specific marking instructions:

#### Question 1: Reflective Question

The response must mention a minimum of three key aspects.  
The response should refer to the production process.

If the relationship between the key aspects and the production process is

fully explained:	34-40 marks
convincingly explained:	28-33 marks
clearly explained:	24-27 marks
adequately explained:	20-23 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:	15-19 marks
Where only one key aspect is fully dealt with:	10-14 marks
Clearly fails all requirements:	0-9 marks

## Question 2: Creative Question

The response must be clear, adequately relate to target audience and should be described in terms of that target audience, choice of medium, content and style and technical/cultural codes. All choices must be justified.

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 choices have been inadequately justified:	15-19 marks
If choices have been poorly justified:	10-14 marks
If choices have not been justified:	0-9 marks

## Question 3: Scenario Question

The treatment should be described in terms of the target audience, choice of medium, technical/cultural codes and associated problems and solutions. All choices must be justified.

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 choices have been inadequately justified:	15-19 marks
If choices have been poorly justified:	10-14 marks
If choices have not been justified:	0-9 marks



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**EXTERNAL ASSESSMENT***Flyleaf*Total  
Mark

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NATIONAL QUALIFICATIONS  
2005**MEDIA STUDIES**

HIGHER

Unseen Analysis

**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

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

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 you leave 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 5 March 2005, 7.30 pm)

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

In your analysis of Categories you should deal with at least two of the following categories in some detail:

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

In your analysis of Language you should consider such features as the denotation and connotation of cultural and technical codes and anchorage.

You may indicate where there are links between these aspects and the other key aspects:

- Narrative
- Representation
- Audience
- Institution

### 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 five minutes at the most.

**NB** A copy of the text must be included with each envelope of candidates' work.

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### Candidate Declaration

I confirm that the materials submitted within are my own work; I confirm that I have read the *Your Coursework* booklet and understand the consequences of submitting work that is not my own/has been plagiarised from another source.

Signature \_\_\_\_\_ Date \_\_\_\_\_

For submission of this Unseen Analysis please refer to *Operational Guide for Centres*.

**2005 Media Studies  
Higher Unseen Analysis  
Detailed Marking Instructions**

**Marking**

The utmost care must be taken when entering and totalling marks. Where appropriate, all summations for total must be carefully checked and confirmed.

**Recording of Marks**

Always enter the Total mark (out of 20) as a **whole number**. Only whole marks should be awarded.

All entries on the Mark Sheet must be made in red.

*[NB: MEDIA STUDIES (HIGHER) EXTERNAL ASSESSMENT HAS TWO COMPONENTS. SEPARATE MARKING INSTRUCTIONS ARE ISSUED FOR BOTH COMPONENTS, ie THE UNSEEN ANALYSIS AND THE EXAMINATION]*

**Markers are reminded that they must not write comments on scripts.**

**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 refer to SQA
- 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
- the signed Flyleaf indicates that the centre has guaranteed the validity of the assessment, however, if malpractice is suspected, refer to the PA
- along with the detailed marking instructions, use the attached Extended Mark Scale corresponding to Categories and Language and to assign a mark to each answer
- mark answers holistically across Categories and Language
- mark positively – credit should only be given for a genuine response to the text
- the candidate may apply other key aspects in support of their analysis of Categories and/or Language, but should not be penalised if they do not do so
- 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 extended response/essay is not well constructed (unless understanding is impeded).

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

<b>0-9 marks</b>	<b>10-13 marks</b>	<b>14-16 marks</b>	<b>17-20 marks</b>
Performance at this level is characterized by any ONE of the following: - explanation rather than analysis in terms of key aspects Categories and Language - omission of either Categories or Language	<b>Categories</b> Clear and valid application of at least two appropriate categories justified with reference to the text.	<b>Categories</b> Clear and valid application of two or more appropriate categories is treated in some depth and detail, and is adequately justified by reference to the text.	<b>Categories</b> Clear and valid application of two or more fully appropriate categories is treated in depth and in detail, and is convincingly justified by reference to the text.
	<b>Language</b> Interpretation of technical and cultural codes and anchorage is clear, valid and justified by reference to the text(s).	<b>Language</b> Clear and valid interpretation of language shows in some detail and with some insight how overall meaning of the text(s) is created. The analysis is clearly justified by reference to the text(s).	<b>Language</b> Clear and valid interpretation of language shows in detail and with considerable insight how overall meaning of the text(s) is created. The analysis is convincingly justified by reference to the text(s).

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.

A candidate fails to achieve a pass (falls within 0-9 of the Extended Mark Scale) in one key aspect if he/she does not demonstrate knowledge and understanding of Media studies concepts or does not apply his/her knowledge and understanding to the Unseen Text. The following criteria should be used to award marks:

If the candidate:

- **narrowly** fails to achieve one key aspect and just achieves the other, **award 9 marks**
- **clearly** fails to achieve one key aspect and achieves the other in depth, **award 9 marks**
- **narrowly** fails to achieve both key aspects, **award 8 marks**
- **clearly** fails to achieve one key aspect and narrowly fails to achieve the other, **award 7 marks**
- **clearly** fails to achieve both key aspects, **award 0-6 marks**

A candidate achieves a pass (falls within 10-20 in the Extended Mark Scale) if he/she demonstrates knowledge and understanding of Media Studies concepts and applies his/her knowledge and understanding to the Unseen text. The following criteria should be used to award marks:

If the candidate achieves:

- one key aspect in depth with the other implied, **award 10-11 marks**
- both key aspects adequately, **award 10-11 marks**
- one key aspect in some depth, the other achieved adequately, **award 12 marks**
- one key aspect in depth, the other achieved adequately, **award 13 marks**
- both key aspects in some depth, **award 13 marks**
- one key aspect in depth, the other achieved in some depth, **award 14-16 marks**
- both key aspects in depth, **award 17-20 marks**

[END OF SPECIMEN 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 a supply of flyleaves 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.

### *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 audio tape/videotape 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 signed and dated their 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.

In the past, markers have encountered problems with texts submitted via website links, on DVD, CD-ROM, MP3 and other digital/electronic formats. For this reason, all packs which include such material must include a print, audio tape or video backup.

## APPEAL MATERIAL

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:

### *Elements of appeal material*

All elements of the course assessment must be provided in appeal situations. These elements are: analysis question, production question, unseen analysis response. Marking schemes must also be included for each question.

**To construct a prelim of appropriate difficulty and demand, please 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*

Ensure that only the minimal text and task 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*.