

ASSIGNMENT CHECKLIST: PART 1 of Assignment

This is a wee checklist broken down by where the marks come from... hopefully it'll help you maximise your efforts! :-)

Assignment Part 1		
General guidance:	<p>In this, candidates summarise their planned media content and justify the specific decisions made with reference to the following:</p> <ul style="list-style-type: none"> a) the brief b) audience research c) content research d) institutional context research e) creative intentions <p>Where candidates are asked to <i>justify in detail</i>... Candidates must make a number of developed points that provide a rationale or give supporting reasons for decisions made, as appropriate to the task. Points may relate cause and effect, or make relationships between things clear. Points made do not need to be in any particular order. Candidates may provide a number of developed points or a smaller number of points in depth, or a combination of these.</p> <p>Up to the total number of marks allocated:</p> <p>1 mark should be given for each relevant, developed point. Each subsequent mark can be given for further development of a relevant point.</p>	
a) the brief	<p>This is your immediate response to the brief.</p> <ul style="list-style-type: none"> • What do you think you might do and why? • Who might your target audience be? • What is the purpose of your poster? • What elements (<i>mise en scene</i>) do you think you might want to include? • What genre markers might you need to include? • What skills will you need to develop? <p><i>This might include things like: Landscape/Portrait/where might appear/how could it attract attention and/or audience?/etc...</i></p>	5 marks
b) audience research	<p>Evidence of research... questionnaire/online/etc...</p> <ul style="list-style-type: none"> • Who do you think are the target audience? • What do your target audience like? • What films are popular, and is this always the same? • How might your film fit into the TA expectations/preferences? • How might your film fit into general expectations/preferences based on your research? • How might these findings affect your decisions? <p>As well as results of questionnaire, you could look at/quote BFI stats for box office/genre/other relevant aspects of audience...</p>	5 marks

Assignment Part 1		
<p>c) content research</p>	<p>How well do you understand existing practice? What can it teach you about the decisions you need to make?</p> <ul style="list-style-type: none"> • What other poster examples have you looked at and why? • What have you learned from them that you might use? • Can you identify any genre conventions that you may wish to adopt? • Is there any evidence of anchorage to give a preferred reading? • Are there any similarities between them? <p>For each of these, plus and others you highlight, you need to consider how they may influence your own decisions (<i>cause and effect</i>)</p>	<p>5 marks</p>
<p>d) institutional context research</p>	<p>This covers limitations/possibilities of the facilities (like PCs/software/etc) you have at your disposal, AS WELL AS external limitations that might arise due to legal issues (such as health and safety/Advertising Standards Authority (ASA)/ etc)</p> <ul style="list-style-type: none"> • What software/hardware can you access and how might this impact the final product? • What copyright issues might you have to overcome? • Are there any safety issues that need to be considered in creating filming/ photographing your content? • Are there any legal issues arising such as ASA? (<i>“all adverts must be legal, decent, honest and truthful”</i>) • Are there any industry codes of practice you need to take note of with regards where your poster might be seen? (<i>CAP code of practice, for example</i>) 	<p>5 marks</p>
<p>e) creative intentions</p>	<p>What are you planning to actually do? What is your initial vision for what your text will look like? Where is your thinking taking you?</p> <ul style="list-style-type: none"> • What elements do you think you will include? • What do your initial sketches or designs look like? • Who or what are you going to include? • What fonts might you use and why? • What colours are likely to dominate and why? • What story (narrative) will your poster tell? • What USP (Unique Selling Point) will your poster have? 	<p>5 marks</p>

These are suggested bullet points and are designed to help you pick up marks. They are suggestions... there is much more you could include depending on your project, but the key thing to remember with Part 1 is this, it is about what you **intend to do**, NOT, *what you have done*...

The key to doing well is to approach it like this:

- Identify something you are going to talk about
- Discuss it, and explain how or why it will affect the decisions you are making/going to make
- Signpost things...

Here's an example:

The third creative intention I have is to illustrate the disruption in the film's narrative but without giving away the resolution. This will help create an enigma so the audience will wonder what is going to happen. I will use a picture of a shark under a swimmer. This will work as an action code to get the audience wondering what is going to happen next. This should make them want to see the film and so acts as a lure and won't give away too much of the whole film.*

FOOTNOTE: It is essential that you **justify** decisions you make... "Candidates are expected to **justify** specific planning decisions." i.e.: **I found out 'x', so I did 'y' as a result.**

(*Yes, it is *Jaws!*)

ASSIGNMENT CHECKLIST: PART 2 of Assignment

This is a second wee checklist broken down by where the marks come from... hopefully it'll help you maximise your efforts for part 2. :-)

Assignment Part 2		
<p>General guidance:</p>	<p>In part 2, there are two questions to address. For both, you are asked to EVALUATE what you have done. This means you must discuss the following critically:</p> <p>a) how effectively you developed your finished media content given the opportunities and constraints of their institutional context <i>(In other words, how you got on actually making the product), and;</i></p> <p>b) how effectively you achieved your creative intentions <i>(In other words, have successfully have you managed to carry out what you said you were going to in your Creative Intentions — see Section e) from Part 1)</i></p> <ul style="list-style-type: none"> ◆ You must make a number of developed points that make a judgment about or determine the value of your work in relation to relevant elements of your institutional contexts (a) or creative intentions (b). Points made do not need to be in any particular order... but believe me, if you set it out in two sections, the marker will love you and be more likely to look kindly on your work! ◆ Candidates may provide a number of developed points or a smaller number of points in depth, or a combination of these. <i>(Translation: you can get lots of “1 mark” points that add up to the total, or you can try fewer, but more lengthy, answers... or a mix of the two approaches)</i> ◆ The points may include descriptions of institutional factors and/or creative intentions and/or <i>the finished content</i>. ◆ It is acknowledged that some candidates may be able to produce content of a very high finish, but some may not, despite their creative intentions. <i>Artistic or technical skills are not assessed because the Course does not have a specific focus on these, and because of possible resource implications within the centre which may make a high technical finish difficult.</i> <p>The two parts are as follows:</p>	
<p>a) institutional context</p>	<p>These are the institutional constraints that you considered, or that came in to play, as you were making your product.</p> <p>For full marks, the SQA are looking for the following:</p> <ul style="list-style-type: none"> ◆ Four or more developed points of evaluation are given. ◆ Specific and detailed examples from the finished content or process of making the content are given in support of evaluative points. ◆ Several developed points about the nature and implications of institutional contexts are given. ◆ Points detailing the relationship between the product/process and the institutional context are made. ◆ The institutional contexts referenced are relevant to the finished content. 	<p>10 marks</p>

Assignment Part 2

a) institutional context (continued)

The SQA say:

Evaluative comments may relate to the finished content or the process, and *might include reference to professional practice/content.*

If comments are in relation to the finished content, points may be in terms of key aspects of content, technical finish, particular examples, or anything else relevant.

If the comments are in relation to the process, points may be in terms of production tasks, roles and responsibilities, or anything else relevant.

Points made about opportunities and constraints of the institutional context may include references to:

- ◆ legal and voluntary controls
- ◆ professional practice, roles and responsibilities
- ◆ health and safety
- ◆ technology and equipment
- ◆ school/college factors such as time, resources and budget
- ◆ any other appropriate factor

And have *some hints and tips from me (in italics)*

- ▶ *Evaluation means you discuss how well the process of making the content went...*
- ▶ *Can you highlight a specific element and discuss how you created it, and why you did, eg: photo taken/chosen/how you took it/sourced it/etc*
- ▶ *What external — and internal — constraints impacted the process of making your product. eg: when you came to make the product, how did health & safety, or model release forms, or lack of lights impact your ability to create the product?*
- ▶ *How did what you did compare to professional practice (this could be to do with skill levels, or budget, or equipment, or time, or any combination of these :-)*
- ▶ *How did you change what you were doing (compared to Part One) as you actually started making your product? (eg: Did you have to change your choices based on the reality of making your poster/trailer?)*
- ▶ *How did time/resources/budget/etc affect your progress? (How difficult was it for you to meet deadlines... and what would happen in the 'real' world? — PS: this is not about pointing fingers, the SQA really aren't interested... but it is about how you approached and coped with deadlines and the like...)*

Assignment Part 2

So, to cut to the chase, for the first half of Part 2, you want to choose at least **5 elements** associated with **actually making the product**, discuss the **reasons** you included them and make sure you consider **institutional constraints** on them. e.g.:

- ☑ legal and voluntary controls - *What did you do as you were making the product to comply with legal and/or voluntary controls (ASA/CAP/permissions/decency/release forms/etc)*
- ☑ professional practice, roles and responsibilities - *What professional practices did you use as you made the product? (make-up/lighting/costume/camera/software/computers/etc)*
- ☑ health and safety - *What did you do to comply with relevant rules and so stay safe? (HSE rules/risk assessment/etc)*
- ☑ technology and equipment - *What did you use, and how did it help/impede what you wanted to do? (What were you able to do, and what did you want to do?)*
- ☑ school/college factors such as time, resources and budget - *How did you work round deadlines/lack of resources/etc?*
- ☑ any other appropriate factor - *Weather/availability of resources/locations/etc*

NB: Wherever possible, try to refer to key **technical terms** from the glossary and the coursework. Remember, it's never just an image... it's a **sign** that acts as a **signifier** so that something is **signified**...

Assignment Part 2

b) achieving creative intentions

This is where you step back and think about how well your final product has met your creative intentions... it is demanding, but very do-able. The SQA are looking for:

- ◆ **Five or more** developed points of evaluation are given. (*More is better...*)
- ◆ **Specific** and **DETAILED** examples from the finished content are given in **support** of evaluative points. (*So, specific examples/elements from your product*)
- ◆ The combination of evaluation and finished content conveys a highly **insightful, technical** or **theoretical understanding** of how to **use** and **combine** a range of **codes** and/or **techniques** to achieve creative intentions. (*They like insight... which means linking lots of things together, or showing great depth of knowledge. If you can link to theory (Propp/Todorov/Mulvey/etc) you're quids in*)

And they are specifically looking for the following:

- ▶ Candidates may provide **a number of developed points** (*ie: lots of wee points*) or a smaller number of points in depth (*ie: fewer points, but more depth and analysis*), or a combination of these.
- ▶ Evaluative comments might be in terms of the use of **media codes** and techniques to **convey meaning, ideas, target an audience, or achieve a purpose**. They might also be in relation to professional practice/content, or anything else appropriate. (*ie: what did you include/pick an element, why did you decide to include it (from the bold examples at the start of this bullet point), and how well has it done what you intended?*)
- ▶ Candidates should give **developed examples** from their finished content to support evaluative comments. (*ie: highlight an example from your finished product and explain/blether/discuss/etc why it's there, how well it's worked (Yes, it is pretty much the same as the previous bullet point!)*)
- ▶ A developed example is more than the description of one code and its connotations. (*ie: The more you can say, the better. Don't just say it is red, explain why it is red, say what the preferred reading is, outline the connotations of the use of red, and on seeing the finished example, can you identify any differential decodings?... and so on!*)
- ▶ It can be reference to a part of content where **several codes** were combined to make meaning, such as in **camera work**, the selection of **print** or **photographic codes** (*camera angle/focus/depth of field/eye level/dismemberment/etc*), choices in the creation of a house style, or other relevant elements.
- ▶ Alternatively, it might be something that applies throughout the content, such as **codes** or **techniques** used to create particular **tone**, a **narrative** structure or a **representation**.

15
marks

So, plenty to write about, but it all boils down to the following:

- * **Making the product** (10 marks)— What were you thinking about in **media** terms when you were making it
- * **Evaluating the product** (15 marks) — How well has it met your (creative) **intentions**?