



# Media

## Victorian Certificate of Education Study Design

Version 1: Updated October 2011

[\(YCAA Bulletin VCE, VCAL and VET, October 2011, p. 8\)](#)

Version 2: Updated March 2013

(School-assessed Task information on pages 25, 30 and 31 has been updated)

COVER ARTWORK WAS SELECTED FROM THE TOP ARTS EXHIBITION. COPYRIGHT REMAINS THE PROPERTY OF THE ARTIST.



Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

Accredited by the Victorian Registration and Qualifications Authority  
Level 6, 35 Spring Street, Melbourne, Victoria 3000

Developed and published by the Victorian Curriculum and Assessment Authority  
41 St Andrews Place, East Melbourne, Victoria 3002

This completely revised and accredited edition published 2011.

© Victorian Curriculum and Assessment Authority 2011

No part of this publication may be reproduced except as specified under the *Copyright Act 1968* or by permission from the Victorian Curriculum and Assessment Authority. For more information go to: <[www.vcaa.vic.edu.au/aboutus/policies/policy-copyright.html](http://www.vcaa.vic.edu.au/aboutus/policies/policy-copyright.html)>.

The Victorian Curriculum and Assessment Authority provides the only official, up-to-date versions of Victorian Curriculum and Assessment Authority publications. Details of updates can be found on the Victorian Curriculum and Assessment Authority website: <[www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)>.

This publication may contain copyright material belonging to a third party. Every effort has been made to contact all copyright owners. If you believe that material in this publication is an infringement of your copyright please email the Copyright Officer: <[vcaa.copyright@edumail.vic.gov.au](mailto:vcaa.copyright@edumail.vic.gov.au)>.

Edited by Ruth Learner  
Cover designed by Chris Waldron of BrandHouse  
Desktop published by Julie Coleman

Media

ISBN 978-1-921702-52-5

# Contents

<b>5</b>	<b>Important information</b>
<b>7</b>	<b>Introduction</b> Scope of study Rationale
<b>8</b>	Aims Structure Entry Duration
<b>9</b>	Changes to the study design Monitoring for quality Safety and wellbeing Use of information and communications technology Employability skills Legislative compliance
<b>10</b>	<b>Assessment and reporting</b> Satisfactory completion Authentication Levels of achievement
<b>12</b>	<b>Unit 1: Representation and technologies of representation</b> Areas of study and Outcomes
<b>15</b>	Assessment
<b>16</b>	<b>Unit 2: Media production and the media industry</b> Areas of study and Outcomes
<b>19</b>	Assessment
<b>20</b>	<b>Unit 3: Narrative and media production design</b> Areas of study and Outcomes
<b>24</b>	Assessment
<b>26</b>	<b>Unit 4: Media: process, influence and society's values</b> Areas of study and Outcomes
<b>29</b>	Assessment
<b>32</b>	<b>Advice for teachers</b> Victorian Essential Learning Standards (VELS)
<b>33</b>	Employability skills
<b>34</b>	Developing a course
<b>38</b>	Suitable resources Learning activities

## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2012–2017

The accreditation period commences on 1 January 2012.

### **Other sources of information**

The *VCAA Bulletin VCE, VCAL and VET* is the only official source of changes to regulations and accredited studies. The Bulletin also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the Bulletin. The Bulletin is available as an e-newsletter via free subscription on the Victorian Curriculum and Assessment Authority's website at: [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing School-assessed Coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes online an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The companion document to the assessment handbook 'Administrative Procedures for Assessment in VCE Studies' is available on the Victorian Curriculum and Assessment Authority's website at: [www.vcaa.vic.edu.au/Pages/vce/generaladvice/index.aspx](http://www.vcaa.vic.edu.au/Pages/vce/generaladvice/index.aspx)

The current *VCE and VCAL Administrative Handbook* contains essential information on assessment processes and other procedures.

### **VCE providers**

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **SCOPE OF STUDY**

The media is a diverse, dynamic and evolving collection of forms used to inform, communicate with and connect people. Media influence the way people spend their time, help shape the way they perceive themselves and others, and play a crucial role in the creation and exchange of personal, social, cultural, national and global identities. The media entertain, educate, inform and provide channels of communication. This takes place within the broader context of: industrial organisation; political and market structures; professional practices; creative processes; traditional, contemporary and emerging technologies; regulation; and the need to attract and maintain audiences. The relationships between such frames of reference and audiences shape media products and the ways in which they are developed, constructed, distributed and consumed.

Notions of audience underlie the creation, distribution, consumption and reception of media texts. Media texts are representations of social, personal and cultural reality, which have been constructed through a process of selection and omission, using media codes and conventions. Codes and conventions may be common to all media products, or specific to individual media forms, texts, genres and styles. VCE Media examines media products as the expression of creative ideas, specific symbolic languages and discourses of society and culture that shape meaning and reflect the society in which they were created. This study explores a variety of media forms, including audio, audiovisual media, print-based media, digital and interactive media technologies and convergent media processes. Students examine and analyse the relationships between audiences and the media; this analysis is undertaken through a theoretical and practical study that places the student in the role of a media creator.

## **RATIONALE**

VCE Media provides students with the opportunity to analyse media products and concepts in an informed and critical way. Students consider media texts, technologies and processes from various perspectives, including an analysis of structure and features. They examine industry production and distribution context, audience reception and the media's contribution to and impact on society. This aspect of the study is integrated with the individual and collaborative design and production of media representations and products.

VCE Media supports students to develop and refine their analytical, critical, creative thinking and expression. Students strengthen their communication skills and technical knowledge. This study is relevant for students who wish to pursue further formal study at tertiary level or in vocational education and training settings. The study provides knowledge and skills in creative thinking, planning, analysis, creative expression and communication valuable for participation in and contribution towards contemporary society.

## **AIMS**

This study enables students to:

- investigate and analyse their own and others' experiences of media in the context of the relationship between audiences, the media, media products and society
- analyse media products to understand how meaning is constructed and to develop an understanding of the range of meanings carried by media texts
- develop an understanding of production processes involved in the construction of media products through practical and theoretical applications
- develop an understanding of the roles, structure and industrial context of media forms
- develop the capacity to evaluate media policies, issues and possibilities within Australian society
- evaluate the creative and cultural impact of new media forms and technologies
- develop and refine skills in the areas of production and critical analysis to express their ideas through media forms and gain self-confidence and communication skills through that expression
- understand the relationship between media products, their production context and the audiences that consume them.

## **STRUCTURE**

The study is made up of four units.

Unit 1: Representation and technologies of representation

Unit 2: Media production and the media industry

Unit 3: Narrative and media production design

Unit 4: Media: process, influence and society's values

Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

## **ENTRY**

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

## **DURATION**

Each unit involves at least 50 hours of scheduled classroom instruction.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be announced in the *VCAA Bulletin VCE, VCAL and VET*. The *VCAA Bulletin VCE, VCAL and VET* is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin VCE, VCAL and VET*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of VCE Media to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified if they are required to submit material to be audited.

## SAFETY AND WELLBEING

This study may involve the handling of potentially hazardous substances and the use of potentially hazardous equipment. Information and resources to support teachers are available from National Association for Visual Artists (NAVA) at: <[www.visualarts.net.au/advicecentre/healthsafety](http://www.visualarts.net.au/advicecentre/healthsafety)>.

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. This duty of care extends to activities and productions undertaken outside the classroom. Teachers should ensure that students are aware of the requirements of health and safety in regard to themselves, their environment and others.

Students should seek permission from the relevant authority before filming or recording in public locations. The selection of media texts for study is a school decision. The content and selection of texts should be appropriate and acceptable for the specific school culture and environment.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology (ICT) where appropriate and applicable to the teaching and learning activities.

## EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop employability skills. The ‘Advice for teachers’ section provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

## LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the 'Advice for teachers' section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current *VCE and VCAL Administrative Handbook* for authentication procedures.

## **LEVELS OF ACHIEVEMENT**

### **Units 1 and 2**

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In VCE Media students' level of achievement will be determined by School-assessed Coursework, School-assessed Task and an end-of-year examination. The School-assessed Task information and assessment criteria for Units 3 and 4 are published annually in the *VCAA Bulletin VCE, VCAL and VET Bulletin Supplement 1: Administrative advice for school-based assessment*. The Victorian Curriculum and Assessment Authority will report students' level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Media are as follows:

- Unit 3 School-assessed Coursework: 6 per cent
- Unit 4 School-assessed Coursework: 12 per cent
- School-assessed Task: 37 per cent
- End-of-year examination: 45 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

# Unit 1: Representation and technologies of representation

In this unit students develop an understanding of the relationship between the media, technology and the representations present in media forms. They study the relationships between media technologies, audiences and society. Students develop practical and analytical skills, including an understanding of the contribution of codes and conventions to the creation of meaning in media products, the role and significance of selection processes in their construction, the role audiences play in constructing meaning from media representations, and the creative and cultural impact of new media technologies.

## AREA OF STUDY 1

### Representation

This area of study focuses on an analysis of media representations and how such representations depict, for example, events, people, places, organisations and ideas.

Students learn that media texts are created through a process of selection, construction and representation. Representations of events, ideas and stories, which may appear natural and realistic, are mediated and constructed in ways that are different from the audience's direct experience of reality. Students develop an understanding of how media representations are subject to multiple readings by audiences who construct meaning based on a range of personal, contextual, social and institutional factors.

Representation involves the selection of images, words, sounds and ideas and the ways in which these are presented, related and ordered. Media codes and conventions, together with such factors as degrees of intended realism, the cultural and historical context of the production and institutional practices, help shape a product's structure and meaning. Media products are approached in terms of how they are constructed for different purposes, their distribution and the ways audiences may read representations within them.

### Outcome 1

On completion of this unit the student should be able to describe the construction of specific media representations and explain how the process of representation reproduces the world differently from direct experience of it.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

*Key knowledge*

- media representation and its relationship to the selection and construction of reality in various media forms
- the nature of codes and conventions evident in media productions, and the meanings they create
- the nature and role of audiences in reading media representations
- notions of ‘realism’ in media texts
- representations within the context of values such as those related to gender, age, ethnicity, culture and socioeconomic status
- the influence of institutional and social practices on the nature of representations, and their availability and accessibility
- representations within the context of media history and culture, including the emergence and development of stereotypes, styles and generic conventions within media.

*Key skills*

- describe representations in media texts
- compare the construction of representations in a range of media texts and across media forms
- use concepts of representation, selection, omission and construction in the evaluation of media texts
- discuss how audiences make judgments about how realism is represented in specific media texts
- analyse representations within the context of institutional practices, media history and cultural values.

**AREA OF STUDY 2****Technologies of representation**

In this area of study students produce representations in two or more media forms. Students analyse how the application of the different media technologies affects the meanings that can be created in the representations. The implications for the creation, distribution and consumption of these representations are also discussed.

Media technologies, materials, techniques, applications and processes are used to construct representations in a variety of ways. Different media forms may have features and practices in common, but in production display unique characteristics or practices. Students consider the use of codes and conventions to convey ideas and meaning in representations within the context of the technologies used to construct these representations.

**Outcome 2**

On completion of this unit the student should be able to construct media representations in two or more media forms and compare these representations that are produced by the application of different media technologies.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

*Key knowledge*

- the nature and use of media technologies, materials and applications in two or more media forms
- techniques and processes used in the production of media representations
- ways in which media codes and conventions are used to express ideas and meanings
- the implications of the use of different media technologies and processes for the construction, distribution and consumption of media representations.

*Key skills*

- identify and explain the characteristics and potential of media technologies and materials
- use technologies, materials and processes to produce representations in two or more media forms
- apply media codes and conventions to construct representations
- analyse how different media technologies affect the construction, distribution and consumption of media representations.

**AREA OF STUDY 3****New media**

In this area of study students explore the emergence of new media technologies. The impact and implications of new media technologies are considered in the context of the capabilities of the technologies, their relationship with existing media and how they provide alternative means of creation, distribution and consumption of media products. Students investigate the changes, possibilities and issues that arise from the development of new technologies and how these alter audience experience and understanding of the media.

Technological advancements in the media occur within the context of the society in which they are created, developed and used. Such developments, therefore, not only affect media products themselves but also change the ways audiences think about and use the media. New media may also influence perceptions of ourselves and the world. Students learn that development, convergence and proliferation of technologies change the way existing and new forms of media are transmitted, exchanged, stored and received. They develop an understanding that these changes may also challenge notions of industry, ownership, copyright, privacy and access.

**Outcome 3**

On completion of this unit the student should be able to discuss creative and cultural implications of new media technologies for the production and consumption of media products.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

*Key knowledge*

- the nature and features of new media technologies and their relationship with existing media technologies
- creative implications of new media technologies
- changes in media production, distribution and consumption introduced by the emergence of new media technologies
- changes in the ways audiences experience and understand the media due to the emergence of new media technologies
- changes occurring in society as a result of the emergence of new media technologies.

*Key skills*

- identify and describe characteristics and capabilities of new media technologies
- discuss the relationships between new and existing media technologies
- discuss changes in the ways audiences experience and understand the media as new media technologies emerge
- analyse the creative and social impact of new media technologies, including changes in the production, distribution and consumption of media.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are selected from the following:

- radio or audio sequences
- audiovisual or video sequences
- photographs
- print layouts
- multimedia sequences or presentations
- posters
- tests
- written responses
- oral reports.

## Unit 2: Media production and the media industry

In this unit students develop their understanding of the specialist production stages and roles within the collaborative organisation of media production. Students participate in specific stages of a media production, developing practical skills in their designated role. Students also develop an understanding of media industry issues and developments relating to production stages and roles and the broader framework within which Australian media organisations operate.

### AREA OF STUDY 1

#### Media production

This area of study focuses on media production undertaken by students within a collaborative context and the student's explanation of the process.

All media representations are constructed through a production process. Production is usually undertaken in stages, often grouped under the headings of preproduction, production and post-production, with segments of the various stages undertaken by specialist individuals or teams. Media practitioners perform specific roles in the development of a media product from its inception to completed production, distribution and/or exhibition. Students develop an understanding that as each media product progresses through the various stages of production, the work practices and conventions of each specific stage and role help shape the nature of the final media product. When students undertake their production they maintain documentation that includes preproduction media design documents, such as a treatment, screenplay, storyboards or page layouts. This documentation also identifies their involvement, responsibilities and understanding of the stages and roles in the media production process.

#### Outcome 1

On completion of this unit the student should be able to demonstrate specialist production skills within collaborative media productions, and explain and reflect on the media production process.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

*Key knowledge*

- stages in the media production process from planning and pre-production to final audience reception
- specialist and collaborative roles in each stage of a media production
- production techniques, practices and conventions used to structure media texts to engage audiences
- methods for documenting reflections and presentation of knowledge.

*Key skills*

- identify specific stages and roles in the media production process
- describe the collaborative nature of stages and roles in the media production process
- undertake specialist roles within collaborative media production and apply the relevant technical skill, production techniques, practices and conventions
- identify and record the specialist roles, collaborative process, relevant technical skills and stages in the media production process.

**AREA OF STUDY 2****Media industry production**

In this area of study students focus on national, international and global media industry issues, and the developments in the media industry and their impact on media production stages, and specialist roles within these stages.

Media products are the result of collaborative and specialist production stages and roles. Students learn that the degree of specialisation among production personnel varies according to the scale and context of the media production process, and that specialist stages and roles require different skills and training. They learn that employment in the industry depends on factors such as the degree of specialism required and funding of media productions, and that the work of media practitioners is influenced by developments and issues within the industry.

**Outcome 2**

On completion of this unit the student should be able to discuss media industry issues and developments relating to the production stages of a media product, and describe specialist roles within the media industry.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

*Key knowledge*

- characteristics of stages of a media production within the context of the overall production process of a particular media product
- range, characteristics and skills of specialist production roles
- issues that affect the employment of media specialists
- national, international and global media industry issues and developments relating to media production and their impact on production stages and specialist roles
- methods for researching, analysing and presenting information to support informed discussions.

*Key skills*

- describe characteristics of the stages of a media production within the context of the overall production process of a media product
- discuss the specialist roles and production work performed in stages of a media production process
- analyse the impact of national, international and global media industry issues and developments on stages of the production process and the specialist roles undertaken for a production.

**AREA OF STUDY 3****Australian media organisations**

In this area of study students analyse Australian media organisations within a social, industrial and global framework.

Media products are produced for audiences within a cultural, aesthetic, legal, political, economic, institutional and historical framework. Students learn that their production, distribution and circulation are affected by laws, self-regulatory codes of conduct, industry pressures, the practices of particular media organisations and global trends. They also learn that other factors, for example, sources of revenue, ratings, circulation and distribution, and ownership and control, influence the nature and range of texts produced by media organisations.

**Outcome 3**

On completion of this unit the student should be able to describe characteristics of Australian media organisations and discuss the social, cultural and industrial framework within which such organisations operate.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

*Key knowledge*

- the nature of the production and distribution processes of Australian media organisations
- the significance of factors such as ownership, finance and control on the operation of Australian media organisations
- characteristics of Australian audiences and the texts they consume
- the relationship between Australian media organisations and the global media market
- the impact of historical, cultural, legal, political and economic factors, and institutional practices on the Australian media
- methods for researching, analysing and presenting information to support informed discussions.

*Key skills*

- describe features of Australian media organisations
- compare the nature and operation of Australian media organisations
- discuss the relationships between media audiences, Australian media organisations and texts
- discuss the impact of factors such as funding and management of Australian media organisations, and the impact of the global media market on the nature and range of texts they produce.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are selected from the following:

- radio or audio sequences
- audiovisual or video sequences
- photographs
- print layouts
- multimedia sequences or presentations
- posters
- tests
- written responses
- oral reports.

## Unit 3: Narrative and media production design

In this unit students develop an understanding of film, television or radio drama production and story elements, and learn to recognise the role and significance of narrative organisation in fictional film, television or radio drama texts. Students examine how production and story elements work together to structure meaning in narratives to engage audiences. Students also develop practical skills through undertaking exercises related to aspects of the design and production process. They complete a media production design plan for a specific media form and audience. They present the relevant specifications as a written planning document, with visual representations that employ media planning conventions appropriate to the media form in which the student chooses to work.

### AREA OF STUDY 1

#### **Narrative**

In this area of study students analyse the narrative organisation of fictional film, television or radio drama texts. They undertake the study of at least two texts in the same media form.

Students learn that narrative is a fundamental element in the construction of meaning in media products. Audiences actively construct meaning and are engaged by texts through the manner in which narratives are organised, and respond to the narratives in different ways. Production and story elements structure an audience's experience of narratives and contribute to the ideas communicated by the text. The nature of the viewing experience also contributes to audience reading and appreciation of narrative texts.

The fictional narrative feature films selected for study (including animated features) will be over one hour in length. One television narrative may comprise a single standalone program that would screen in a one hour or more timeslot, or two episodes from the same series, each screened in a one hour or more timeslot, that together allow the student to address the key knowledge and skills of this outcome. A radio drama may comprise a standalone program that would be broadcast over 40 minutes or two or more episodes from the same series comprising 40 or more minutes, that together allow the student to address the key knowledge and skills of this outcome. Documentaries, advertisements, cartoons, video clips, news and current affairs programs and student films are not appropriate selections for this area of study.

**Outcome 1**

On completion of this unit the student should be able to analyse the nature and function of production and story elements in narrative media texts, and discuss the impact of these elements on audience engagement.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

*Key knowledge*

- the relationships between a text, its audiences, its consumption and reception, including how audiences read and are engaged by fictional narratives
- the nature and function of and relationship between production elements in fictional media narrative, including:
  - camera techniques, technologies and qualities for film and television or technologies and qualities for radio
  - lighting
  - mise-en-scene
  - acting
  - sound
  - editing of vision and sound for film and television or editing of sound for radio
- the nature and function of and relationships between story elements in fictional media narrative, including:
  - the opening, development and resolution of the narrative
  - cause and effect
  - establishment and development of and relationships between characters
  - point/s of view from which the narrative is presented
  - the function of setting in the narrative
  - the relationship between multiple storylines
  - the structuring of time and its impact on narrative progression
- the relationship between texts and the genre/s, styles and techniques they may reference
- the interrelationship between production and story elements in the narrative organisation of fictional narratives to structure and communicate ideas
- appropriate media language and terminology.

*Key skills*

- identify and discuss the nature and function of production and story elements
- compare and contrast the function of and interrelationship between production and story elements across different fictional media texts
- analyse how production and story elements are read by audiences and contribute to narrative organisation and meaning
- use appropriate media language and terminology.

## AREA OF STUDY 2

### Media production skills

This area of study focuses on the development of specific media production skills and technical competencies using media technologies and processes in one or more media forms. Students plan, undertake and evaluate two production exercises to develop skills appropriate to the technical equipment, applications and media processes available to them. Each media production exercise is accompanied by a statement of intention and an evaluation specific to the exercise. Through the completion of production exercises, students develop an understanding of the possibilities and limitations of production equipment, processes and applications; acquire skills to enable the use of specific media technologies; and explore aesthetic and structural qualities and characteristics of media products in media forms. Students' production skills inform the development of their media production design plan and the subsequent media production developed in Unit 4. Students document their planning and evaluation processes, and use this information to support the development of their media production design plan in Outcome 3.

### Outcome 2

On completion of this unit the student should be able to use a range of technical equipment, applications and media processes and evaluate the capacity of these to present ideas, achieve effects and explore aesthetic qualities in media forms.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### *Key knowledge*

- media production design techniques and practices appropriate to a media product and/or forms
- the possibilities and limitations of a range of technical equipment, applications and media processes
- aesthetic and structural qualities and characteristics of media products
- methods for research and planning to support media production skills
- methods for evaluation and presentation of information
- appropriate media language and terminology.

#### *Key skills*

- explore how media design and production techniques present ideas and achieve particular effects
- investigate capacities of technical equipment, applications and media processes to present ideas and achieve particular effects
- explore aesthetic and structural qualities and characteristics of a media product
- operate technical equipment, use applications and apply media processes to develop skills
- evaluate the function of technical equipment, applications and media processes in the presentation of ideas and achievement of particular effects
- document processes using appropriate media language and terminology.

## AREA OF STUDY 3

### Media production design

In this area of study students focus on the preparation of a production design plan for a media product designed for a specific audience in a selected media form. The design of a media production is an essential creative and organisational stage of the production process. Students develop and record concepts and ideas for production, documenting the intention of the proposed production, the audience/s for which the production is planned, how and where the production is designed to be consumed, and the intended effects on the specified audience. Media production design planning also details written and visual representations of the proposed production, including technical specifications appropriate to the selected media form, style and intention of the production. The design planning process varies from medium to medium, with each employing planning conventions specific to the proposed production and form and with consideration of the specified audience.

Students select one media form from the following list and adhere to the identified scope. They take into account the appropriate codes and conventions of the selected media form and the detailed profile of the audience determined by the student's research.

The media production design plan is developed in one of the following media forms:

- a video or film sequence 3–10 minutes in length, including title and credit sequences
- a radio or audio production of a minimum of 8 minutes in length, including title and credit sequences
- an animated production of no more than 10 minutes in length, including title and credit sequences
- a photographic presentation, sequence or series of images that incorporates a minimum of 10 original source images that must be processed and printed by the student
- print production of a minimum of 8 pages or layouts printed by the student
- a digital and/or online production that demonstrates comparable complexity and provides user accessibility consistent with other media forms listed
- a convergent media production that incorporates aspects of a range of media forms and is consistent with product durations and/or descriptors listed.

The media production design plan demonstrates how students will apply knowledge and maintain creative control of the technical processes they plan for their media production. The student's selection of the media form will be determined by the equipment available to them at the school.

Appropriation and sampling of media material to include in production should be considered carefully in the production plan to determine the contribution to the student's individual or distinctive product. Clear conceptual reasons must accompany the inclusion of such material along with acknowledgment of the source.

The production of the media product is undertaken individually. However, the implementation of the production design plan may require a production crew to realise the student's intentions. This will occur under the sole direction of the student, documented in the production design plan and acknowledged in the production. Group production work and group media production design plans are not appropriate for this outcome.

In relation to photography, digital images and print productions must be photographed and/or scanned, manipulated and printed by the student.

### Outcome 3

On completion of this unit the student should be able to prepare and document a media production design plan in a selected media form for a specified audience.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

#### *Key knowledge*

- media preproduction processes, including:
  - methods of research to support the selected media form, style and/or genre, codes and conventions
  - methods for concept development for an individual or a distinctive media product
  - strategies to identify the function and purpose of the proposed product
  - ways an audience may consume and be engaged by a media product and strategies to identify audience characteristics
- media preproduction design processes, practices and techniques, including:
  - conventions of written planning documentation and visual representations appropriate to the intended product form, audience and purpose
  - codes and conventions specific to the media form, product, style and/or genre, audience and purpose
  - production and postproduction processes, techniques and practices appropriate to the proposed production.

#### *Key skills*

- research and evaluate possibilities for an individual or a distinctive media production
- apply media preproduction processes, techniques and practices
- use media preproduction conventions specific to the media form, product, style and/or genre, audience and purpose of the proposed production
- produce a media production design plan in a selected media form for a specific audience and purpose.

### **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

To demonstrate satisfactory completion of Unit 3, Outcome 2, students must present evidence of the use of technical equipment applications and/or media processes in production design plan specification areas appropriate to media form/s. In Unit 3, Outcome 3, students must present evidence of a media production design plan incorporating specifications appropriate for the chosen media product.

#### **Assessment of levels of achievement**

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework, a School-assessed Task and an end-of-year examination.

*Contribution to final assessment*

School-assessed Coursework for Unit 3 will contribute 6 per cent.

The level of achievement for Units 3 and 4 is also assessed by a School-assessed Task, which will contribute 37 per cent, and an end-of-year examination, which will contribute 45 per cent.

**School-assessed Coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student’s level of achievement.

The score must be based on the teacher’s rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published online by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Analyse the nature and function of production and story elements in narrative media texts, and discuss the impact of these elements on audience engagement.</p>	40	<p>At least one of the following:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• an essay</li> <li>• short responses</li> <li>• structured questions</li> <li>• an annotated visual report</li> <li>• an oral report</li> </ul>
<b>Total marks</b>	40	

\*School-assessed Coursework for Unit 3 contributes 6 per cent.

**School-assessed Task**

Assessment for Media includes a School-assessed Task. The student’s level of performance in achieving **Outcomes 2 and 3 in Unit 3** and **Outcome 1 in Unit 4** will be assessed through a School-assessed Task according to criteria published annually and available on the Media study page on the Victorian Curriculum and Assessment Authority website. Details of the School-assessed Task for Units 3 and 4 are provided on page 31 of this study design.

## Unit 4: Media: process, influence and society's values

In this unit students further develop practical skills in the production of media products to realise the production design plan completed during Unit 3. Organisational and creative skills are refined and applied throughout each stage of the production process. Students analyse the relationship between media texts, social values and discourses in the media. The nature and extent of media influence, the relationship between the media, media audiences and media regulation are also critically analysed in this unit.

### AREA OF STUDY 1

#### Media process

In this area of study students complete a media product based on a media production design plan completed in Unit 3. Each medium has a specific production process and set of work practices that are both appropriate to the particular medium and to the type of product being produced within that form. Each type of media product, however, requires the integration of a variety of skills, management and organisational techniques to move from planning documentation through production and postproduction processes to a completed media product. These vary depending on the nature of the product. Production and postproduction processes involve the application of media codes and conventions and stylistic considerations appropriate to the selected medium and for specific audience/s and purpose of the product.

The media production must comply with the media production plan specifications outlined on page 23.

As specified in Unit 3, photographic negatives should be processed by the student. Digital images and print productions should be photographed and/or scanned, manipulated and printed by the student on the equipment available to them at the school.

The production of the media product is undertaken individually. However, the implementation of the production design plan may require a production crew to realise the student's intentions. In this case the implementation is under the sole direction of the student, documented in the production design plan and acknowledged in the production. Group production work and group media production design plans are not appropriate for this outcome.

**Outcome 1**

On completion of this unit the student should be able to produce a media product for an identified audience from the media production design plan prepared in Unit 3.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

*Key knowledge*

- production and postproduction practices and processes associated with adapting a production design plan for a given medium and product
- equipment and materials used in media production
- the operation of media production equipment and processes
- codes, conventions and styles appropriate to the selected medium, product and audience/s
- methods to support the realisation of a media product
- methods for recording and organising information to support the production process.

*Key skills*

- operate equipment and use materials and processes as appropriate to the selected media form
- apply codes and conventions and demonstrate stylistic awareness appropriate to the selected medium, product and audience/s
- communicate the realisation of an individual or a distinctive media product
- manage the production of a media product from the production design plan produced by the student
- organise and record information to support the production process.

**AREA OF STUDY 2****Media texts and society's values**

In this area of study students focus on the relationship between society's values and media texts. Media representations reflect and mediate ideas from particular economic, social, cultural, political or institutional points of view. Students undertake the study of an identified significant idea, social attitude or discourse located in a range of media texts to critically analyse its representation in the media.

Media texts are subject to multiple readings by audiences. Society's values shape the construction and reading of texts. These values are in a state of constant evolution, and tension always exists between dominant, oppositional and emerging values. The media play a significant role in the construction, maintenance and conduct of social knowledge and discourses through the process of making and reproducing meaning using the representational tools of language, image and sound to construct and distribute ideas and attitudes in texts. This process reflects the structures of power and knowledge in society and may take the form of ongoing discussions or be specific to particular ideas, events, people or times.

Society's values or attitudes may be linked to particular moral, political or other views. These may include, for example, attitudes held about or directed towards particular individuals or groups, forms of social organisation (such as the family, political or social structures), institutions or organisations, the natural or built environment, events in which individuals, particular social groups or nations are involved or participate, or forms of behaviour attributed to factors such as age, class, gender, sub-culture, region and ethnicity.

**Outcome 2**

On completion of this unit the student should be able to discuss and analyse the construction, distribution and interpretation of society's values as represented in media texts.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

*Key knowledge*

- the nature and form of an idea, a value, an attitude or a discourse evident in selected media texts
- the construction of representations in media texts and how these reflect values in society
- values held in society as represented and distributed through media texts
- the relationship between dominant, oppositional and emerging values represented in media texts
- the relationship between discourses or social issues and media texts
- appropriate media language and terminology.

*Key skills*

- describe a social issue or discourse that is constructed, represented and distributed through media texts
- identify, compare and contrast representations in media texts
- analyse the relationships between dominant, oppositional and emerging values in society and media texts
- discuss and analyse the relationship between a discourse or issue, society's values and media texts
- apply and use appropriate media language and terminology.

**AREA OF STUDY 3****Media influence**

This area of study focuses on an analysis of media influence. Students explore the complexity of the relationship between the media, its audiences and the wider community in terms of the nature and extent of the media's influence. Students examine arguments and evidence arising from a range of historical and contemporary developments that offer a range of perspectives about the nature, characteristics and extent of media influence on individuals and society at large. Theories of media influence and communication models are underpinned by academic approaches, including the political economy model, the effects tradition and the cultural studies model. Over time these theories have become increasingly sophisticated as they seek to explain the complexities in the relationships between the media and its audiences.

Audiences are central to the construction and dissemination of media products. They are active in media consumption and increasingly involved in media creation and distribution. Developments in media technologies, forms and texts and the changes that result in terms of the construction, distribution, consumption and regulation of media products have fundamentally changed the relationship between the media and its audiences. Students examine the nature and extent of media influence in the light of these developments.

The media is subject to regulation including government, industry and self-regulation on production, distribution, content and reception. Codes of conduct and regulations may define standards, set limitations or place ethical parameters on the media. Students consider the rationale for, and arguments about, such controls when discussing issues of media influence.

### Outcome 3

On completion of this unit the student should be able to analyse and present arguments about the nature and extent of media influence.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

#### *Key knowledge*

- communication theories and models and their application to media forms and texts
- theories of audience, their relationship with communication theories and models, and application to media forms and texts
- arguments and evidence about media influence on audiences and the broader society
- arguments surrounding the rationale for and regulation of the media
- appropriate media language and terminology.

#### *Key skills*

- identify, compare and contrast communication theories and models
- apply communication theories and models to media forms and texts
- substantiate arguments about media influence
- discuss the relationship between audiences and media forms and texts
- analyse the rationale for and arguments about the regulation of the media
- use and apply appropriate media language and terminology.

### ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

#### **Assessment of levels of achievement**

The student's level of achievement for Unit 4 will be determined by School-assessed Coursework, a School-assessed Task and an end-of-year examination.

#### *Contribution to final assessment*

School-assessed Coursework for Unit 4 will contribute 12 per cent.

The level of achievement for Units 3 and 4 is also assessed by a School-assessed Task, which will contribute 37 per cent, and an end-of-year examination, which will contribute 45 per cent.

### **School-assessed Coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published online by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

<b>Outcomes</b>	<b>Marks allocated*</b>	<b>Assessment tasks</b>
<b>Outcome 2</b> Discuss and analyse the construction, distribution and interpretation of society's values as represented in media texts.	40	At least one of the following: <ul style="list-style-type: none"> <li>• a written report</li> <li>• an essay</li> <li>• short responses</li> <li>• structured questions</li> <li>• an annotated visual report</li> <li>• an oral report.</li> </ul>
<b>Outcome 3</b> Analyse and present arguments about the nature and extent of media influence.	40	At least one of the following: <ul style="list-style-type: none"> <li>• a written report</li> <li>• an essay</li> <li>• short responses</li> <li>• structured questions</li> <li>• an annotated visual report</li> <li>• an oral report.</li> </ul>
<b>Total marks</b>	<b>80</b>	

\*School-assessed Coursework for Unit 4 contributes 12 per cent.

### **School-assessed Task**

Assessment for Media includes a School-assessed Task. For this component teachers will provide to the Victorian Curriculum and Assessment Authority a grade representing an assessment of the student's level of performance in achieving **Outcomes 2 and 3 in Unit 3** and **Outcome 1 in Unit 4** according to criteria published annually and available on the Media study page on the Victorian Curriculum and Assessment Authority website.

Outcomes	Assessment tasks
<p><b>Unit 3</b> <b>Outcome 2</b> Use a range of technical equipment, applications and media processes and evaluate the capacity of these to present ideas, achieve effects and explore aesthetic qualities in media forms.</p>	<p>Production exercises with accompanying documentation including a Statement of Intention and Evaluation that demonstrate a range of media skills, applications and processes relevant to production design plan media form/s identified in Unit 3 Area of Study 3 Media production design.</p>
<p><b>Outcome 3</b> Prepare and document a media production design plan in a selected media form for a specified audience.</p>	<p>A media production design plan that complies with one of the media forms identified in Unit 3 Area of Study 3 Media production design.</p>
<p><b>Unit 4</b> <b>Outcome 1</b> Produce a media product for an identified audience from the media production design plan prepared in Unit 3.</p>	<p>A media product developed from the media production design plan produced in Unit 3 Outcome 3. The production of the media product is undertaken individually. However, the implementation of the production design plan may, under sole direction of the student, require the collaboration of others to realise the intentions identified in the media production design plan.</p>

### ***End-of-year examination***

#### **Description**

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. All the key knowledge and key skills that underpin the outcomes in Unit 3 Outcome 1 and Unit 4 Outcomes 2 and 3 are examinable.

#### **Conditions**

The examination will be completed under the following conditions:

- Duration: two hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

#### **Contribution to final assessment**

The examination will contribute 45 per cent.

#### **Further advice**

The Victorian Curriculum and Assessment Authority publishes specifications for all VCE examinations on the Victorian Curriculum and Assessment Authority website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Units 3 and 4 sequence together with any sample material.

## Advice for teachers

The Victorian Essential Learning Standards (VELS) is the curriculum framework for the compulsory years of schooling in Victoria. Links between the VCE Media study and VELS are shown below.

VCE Media study provides students with opportunities to develop employability skills. The links between the forms of assessment in the study design and employability skills are provided in the table on page 33.

### **VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS)**

The VCE Media study design is a discipline-based study that builds on the knowledge and skills developed in the VELS Discipline-based Learning strand, the Arts domain.

The VELS Arts domain draws on the disciplines of art, dance, drama, media, music and visual communication and is organised into two dimensions: *Creating and making* and *Exploring and responding*. It supports students to explore personal interests and develop skills, knowledge and understanding relevant to specific art forms and disciplines in increasingly sophisticated ways.

The *Creating and making* dimension can be applied in specific Media contexts:

- Apply decision-making skills to find the most effective way to implement ideas, design create and make artworks.
- Demonstrate technical competence in the use of skills, techniques and processes.
- Vary the content, structure and form of their artworks to suit a range of purposes, contexts, audiences.
- Realise their ideas, represent observations and communicate their interpretations by effectively combining and manipulating selected codes and conventions to create the desired aesthetic qualities.
- Evaluate, reflect on, refine and justify their work's content, design, development and their aesthetic choices. Independently and collaboratively, they apply their knowledge and understanding to design, create and make artworks.

The *Exploring and responding* dimension can be applied in specific Media contexts:

- Research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of artworks. They analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of artworks created in particular times and cultural contexts.

- Describe and discuss ways that their own and others’ artworks communicate and challenge ideas and meaning. They use appropriate art language and, in the artworks they are exploring and responding to, refer to specific examples.
- Comment on the impact of artworks, forms and practices on other artworks and society in general.

## EMPLOYABILITY SKILLS

Units 1 to 4 of the VCE Media study provide students with the opportunity to engage in a range of learning activities. In addition to demonstrating their understanding and mastery of the content and skills specific to the study, students may also develop employability skills through their learning activities.

The nationally agreed employability skills\* are: Communication; Planning and organising; Teamwork; Problem solving; Self-management; Initiative and enterprise; Technology; and Learning.

Each employability skill contains a number of facets that have a broad coverage of all employment contexts and are designed to describe all employees. The table below links those facets that may be understood and applied in a school or non-employment related setting, to the types of assessment commonly undertaken within the VCE study.

Assessment task	Employability skills: selected facets
Written responses	<b>Communication</b> (writing to the needs of the audience; sharing information)
Reports (written, oral, visual)	<b>Communication</b> (speaking clearly and directly, or persuading effectively, listening and understanding; writing to the needs of the audience) <b>Planning and organising</b> (collecting, analysing and organising information)
Multimedia presentation	<b>Technology</b> (using IT to organise data)
Media planning	<b>Communication</b> (sharing information; speaking clearly and directly) <b>Technology</b> (having a range of basic IT skills; using IT to organise data; being willing to learn new IT skills) <b>Teamwork</b> (working as an individual and as a member of a team; knowing how to define a role as part of the team)
Student-designed production	<b>Initiative and enterprise</b> (generating a range of options; initiating innovative solutions; being creative) <b>Planning and organising</b> (planning the use of resources including time management; weighing up risk, evaluating alternatives and applying evaluation criteria) <b>Problem solving</b> (developing practical solutions; testing assumptions taking the context of data and circumstances into account, developing creative and innovative solutions) <b>Self management</b> (evaluating and monitoring own performance)
Test/exam	<b>Communication</b> (writing to the needs of the audience)

\*The employability skills are derived from the Employability Skills Framework (*Employability Skills for the Future*, 2002), developed by the Australian Chamber of Commerce and Industry and the Business Council of Australia, and published by the (former) Commonwealth Department of Education, Science and Training.

## DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and key skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the key knowledge and key skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for School-assessed Coursework is also stipulated.

### Theoretical and practical components

Theoretical concepts provide students with knowledge and context to inform the development of skills in the practical components of study and practical experience provides depth of understanding of theory. Media concepts should be part of the teaching and learning program and be designed to be engaging for students. Through production activities students develop an understanding of media codes and conventions which enhances their ability to reflect upon and analyse the complex relationships between the media, its audiences and society. Students document the practical applications as appropriate to the area of study. Students should be guided to integrate theory and practice in each unit of this study.

### Group activities

Work in the media industry is generally collaborative in nature and learning activities and tasks may often reflect this reality. Teachers should note that students are assessed on their individual achievement of the key knowledge and skills required in each outcome. For Units 1 and 2 some assessment tasks may be designed as group activities.

For these tasks it is advised that:

- the responsibilities of individual students should be clearly defined and documented before the tasks commence
- teachers have a copy of each student's record of responsibilities prior to the assessment of group tasks
- each student keeps a record of work undertaken that details their individual contribution toward the task
- teachers use the appropriate authentication documentation. Documents and advice to support teacher authentication of student work can be found in the *VCE and VCAL Administrative Handbook* at <[www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)>.

Group task activities can be effective in the teaching and learning program but are not appropriate for assessment in Units 3 and 4.

### **The language of media**

The media has its own language for discussion, production and analysis. It is important that students understand and use industry specific terms and concepts appropriate to the study of Media. The language and terminology employed in this study design should be used consistently throughout the teaching and learning program.

Students should also learn to recognise that speaking and writing about practical media requires a different language from analysing media texts. Practical media language should reference the stages and processes that are required to construct media products for intended audiences, as well as employ the correct terms for production.

### **Audience**

The ways in which audiences consume media texts vary depending on the reception of the text; an audience may be large and consume the text collectively, as in a cinema, or a text may be received independently, accessed through a computer, an audio device, a magazine or observed in a gallery space. Media forms and texts are therefore constructed with an understanding that audiences have their own individual characteristics.

When commencing any practical tasks students should begin by attempting to understand and define the characteristics, needs and desires of the audience in relation to the proposed product. This may include an informed proposal of the ways in which the intended audience would consume and engage with the product, including how they may appreciate or identify with particular components of the form or text. An acceptable audience profile takes account of the audience's expectations of the product and considers their identity and experience. The specific identity and description of the audience type can be determined through detailing specific characteristics. It is insufficient for students to label an intended audience as 'teenagers' or 'people who like photography', as this does not profile the audience's specific characteristics.

In their experience of media products, audiences bring a range of expectations about character types, plot and outcomes within the film or radio narrative and expectations of style and function of other types of media products. This information should be reflected in the student's planning of their own products for a specified audience.

Teachers can use graphic organisers to support the recording and identification of proposed audiences and the interlinking characteristics of those audiences. Resources including templates and information about using graphic organisers can be found at <<http://vels.vcaa.vic.edu.au/support/graphic/index.html>>.

### **Media production design**

Media production design is the creative and organisational stage of the production process. Technical specifications appropriate to the media form, style and intention of the proposed media product are detailed in visual and written form.

Audience and intention are common to all media production design plans and should be covered in depth as they inform everything else in the planning process. The degree to which all other specifications are detailed will vary according to form, genre and style. A media production design plan is considered complete when someone who is familiar with the media form is able to read the plan, and visualise the realisation of the completed production using the information provided.

Students should acknowledge the source of appropriated material used in production. When these productions are presented in public domains, students should seek copyright clearance as appropriate.

**Media production specifications**

The specifications listed here are to be used as a guide to support breadth and depth in the development of student media products. Terminology identified below may vary from that used in specific industry practices. To locate the appropriate and relevant specifications, students should be advised to research industry design practices for productions that are similar to the one they intend to produce.

Note: Convergent media production may draw on a combination of specifications from those listed.

**Video, film, animation**

- intention, for example purpose, impact, outcome
- style and/or genre
- storyline and/or outline of content such as a treatment
- techniques of engagement
- appropriately formatted script
- storyboards
- locations and/or setting
- dialogue, narration and/or interview questions
- details of camera: framing, position and movement such as a shot list
- edit details and transitions
- lighting
- music and/or sound effects
- titles and credits sequences.

**Radio or audio production**

- intention, for example purpose, impact, outcome
- style and/or genre
- storyline and/or outline of content such as a treatment
- techniques of engagement
- sound design
- sound capture: microphones, position and movement
- appropriately formatted script
- location and/or setting
- dialogue, narration and/or interview questions
- edit, layering and/or sequencing details
- music and/or sound effects
- titles and credits sequences.

**Photography and print**

- intention, for example purpose, impact, outcome
- method of presentation and exhibition
- style and/or genre
- techniques of engagement
- subject/s and/or topic
- location
- lighting

- image composition and/or page layout designs
- typography
- paper stock, method of printing
- content such as text, images, illustrations, graphics
- specialist techniques, for example selective focus, filtration, manipulating contrast or colour, toning, hand colouring.

#### **A digital and/or online production**

- intention, for example, purpose, impact, outcome
- format
- style and/or genre
- techniques of engagement
- method of presentation or exhibition
- content
- sequencing
- screen design and/or page design
- technical considerations
- functionality and/or interactivity
- typography
- images and graphical elements, for example photographs, tables, buttons, hotspots, links.

Photographic negatives must be processed by the student. Digital images and print productions must be photographed and/or scanned, manipulated and printed by the student on the equipment available to them within the school. Students should be made aware of the equipment and technology available for use prior to the commencement of the design process.

#### **Discourse**

For the purposes of this study, discourse in the media is the social process of producing and organising meaning through the interrelationship of media organisations, media texts and audiences within a culture.

The creation of media texts occurs within the context of the social, industrial and political frameworks of society. Audiences are similarly embedded within these frameworks. Stuart Hall (*Representation: Cultural Representations and Signifying Practices*, 1997, Sage, London) termed this process the circuit of culture, which sees representation interact with production, consumption, identity, and regulation in a continuous cycle.

Media discourse analysis involves a study of the discourse practices used in the creation and distribution of media texts which contain visual, aural, language and other textual codes and conventions that represent ideas in media products. Media discourse includes an analysis of how texts are read by audiences within a culture. For example, representations of technology in a text will suggest meaning based on the discourses about technology existent at the time and place of the text's construction and its intended audience. Attitudes to technology in America across time may be analysed through studying representations in texts that may include *The Jetsons* (1962), *Aliens* (1986) and *Tron: Legacy* (2010) or print texts such as advertisements contained in magazines and newspapers. Equally such texts could be used to study discourses of gender, family or the workplace.

### Selecting media texts

When teachers are selecting media texts for study such as films, television series and radio dramas, they should consider the needs of their students and be guided by the expectations of their specific school environments. Selected media texts must have the scope and complexity to allow coverage of all the key knowledge and skills of the related outcome.

### SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and key skills.

A list of suitable resources for this study has been compiled and is available via the VCE Media study page on the Victorian Curriculum and Assessment Authority website: <[www.vcaa.vic.edu.au/vce/studies/index.html](http://www.vcaa.vic.edu.au/vce/studies/index.html)>.

### LEARNING ACTIVITIES

Implementation advice and example learning activities for each unit are provided below. Examples in the shaded boxes are explained in detail in accompanying boxes

Teachers should consider these activities in conjunction with the key knowledge and key skills identified for each outcome within the study.

### Unit 1: Representation and technologies of representation

Unit 1 is constructed to enable either a sequential or an integrated approach to teaching the three areas of study: Representation, Technologies of representation and New media.

Area of Study 1 is underpinned by the key concept of audience. Notions of audience should be both explicit and implicit in teaching and learning activities for this outcome. Prior to developing learning tasks teachers should consult the discussion of audience on page 35.

Area of Study 2 requires students to produce media representations in two or more media forms. In this area of study it is appropriate for teachers to introduce the media specific codes and conventions of specified production design planning for a designated audience.

The nature and form of new media technologies is constantly changing, as is its relationship with audiences. Area of Study 3 has been designed to encourage students to explore the dynamic and evolving nature of new media. When planning a course of study teachers are advised to review resources for new media to ensure they are reflective of current trends.

## Example activities

### AREA OF STUDY 1: Representation

---

#### Outcome 1

Describe the construction of specific media representations and explain how the process of representation reproduces the world differently from direct experience of it.

#### *Examples of learning activities*

create a glossary to use in the annotation and analysis of representations in still images, sound and moving images

review examples of codes and conventions of representations of particular groups, cultures, values or institutions located in a collection of images or stills from film and television texts; examine the different representations and identify how they create meaning

investigate the similarities and differences in the representation of an idea across media forms or texts within a form

research and create a class list of 'rules of representation' for a text or text type

through examining the representation of one idea or social group in texts from different historical periods and from different cultures, review how representations change over time or from one culture to another

study representations used in the construction of a particular genre

examine the websites of multinational organisations in Australia and non-English speaking countries; determine how these companies represent themselves and their products differently for different markets

use the Wayback machine <[www.archive.org](http://www.archive.org)> to research how representations in websites have changed since the beginning of the world wide web; use this information to make predictions about the future development of representations on the web

compare representations in the original and remake of a feature film or television text

create a poster, video or sound montage to represent an idea and annotate the process of development with reference to how representations are used to support the idea

**Detailed example****REVIEW A FILE OF IMAGES THAT PRESENT CODES AND CONVENTIONS OF REPRESENTATIONS OF TEENAGERS**

Select a range of representations of teenagers in different media forms, which may include advertisements, sitcoms, films and current affairs programs.

Before commencing the activity, introduce the codes and conventions of the media forms that are to be studied. For example, when reviewing film, students should be able to describe how codes such as camera techniques, acting, mise-en-scene, editing, lighting and sound contribute to a representation and create meaning. When reviewing print advertisements, students should be able to recognise the codes and conventions of style, layout, typography and image (either photography or graphic illustration) and identify how they create meaning in the representation.

Students review each of the selected texts closely,

noting how codes contribute to the representation. Graphic organisers can be used to help students deconstruct representations. When studying visual texts such as films and television programs, provide still images to support students to produce detailed descriptions of elements such as mise-en-scene. Watching key sequences in film and television with and without sound is an effective way to focus attention on the use of mise-en-scene and visual editing. Covering the screen can also help the student to focus on the contribution that sound makes to a representation. After students have watched the representations multiple times, taking note of how codes and conventions have been used, they produce a written response describing and comparing the representations.

## AREA OF STUDY 2: Technologies of representation

### Outcome 2

Construct media representations in two or more media forms and compare these representations that are produced by the application of different media technologies.

### Examples of learning activities

take a classic story, such as Edgar Allan Poe's *The Raven* or *The Tell-Tale Heart*, and retell it in two different media forms, such as a radio drama, a photo narrative or short film

choose a topic and identify an audience; make productions that convey the same material in two different media forms

experiment with the idea of space-based media forms such as print or photography presentations and time-based media forms such as film and radio presentations, to construct media products for the same audience and purpose

create and compare representations using analogue and digital technologies

students create representations of themselves using different media technologies

create and compare media productions from the same stimulus material; students write fifty-word short stories that are distributed to small groups who are directed to make radio dramas and photo narratives based on the story allocated

select a film that has fallen out of copyright, such as *Night of the Living Dead* or *Nosferatu*, and remake a scene from the film in two different media forms

investigate examples of 'culture jamming' and create a political or social message in two different media forms

select a product and create both a television spot and print advertisement that has a consistent message and feel

### Detailed example

#### CREATE AND COMPARE MEDIA PRODUCTIONS; FIFTY-WORD STORY

Students begin the task with research to locate fifty-word short stories. They read a selection and examine the qualities and constraints. There are a number of websites that feature fifty-word stories which, in addition to constraints imposed by the word length, usually have a twist or revelation at the end. Students then write their own fifty-word short story in a pre-selected genre, such as film noir, teen comedy, romance or arthouse.

When the stories are completed, introduce the codes and conventions of radio dramas and photo narratives. Students can download appropriate software to support the writing of a two-minute radio drama based on the story. Students focus on how they will use sound effects and music to

convey genre and contribute to the story. There are a number of websites that provide free sound effects such as <[www.freesound.org](http://www.freesound.org)>. Radio dramas can be edited using free, open source software such as Audacity.

Students then storyboard a photo narrative that focuses on how they will use mise-en-scene, visual composition, shot size, camera angle, lighting and colour to convey genre and contribute to the story. The photo narrative should consist of twelve photographs which may be processed using digital image manipulation. At the completion of the task, students compare the representations, explaining which media form supported the most engaging and accurate representation of the story.

**AREA OF STUDY 3: New media****Outcome 3**

Discuss creative and cultural implications of new media technologies for the production and consumption of media products.

**Examples of learning activities**

produce an image of the same subject using an old and a new form of technology; for example, a photograph made with a pinhole camera, a mobile phone camera, a silver gelatin print and a digital photograph or an audio tape and a digital audio recording; analyse the techniques of construction and compare the characteristics of the products, including aesthetic qualities, clarity of image or sound, cost and technical accessibility

conduct a class debate about the merits and impact of a new media technology

create a visual graph that contrasts the rate of uptake and cost of media technologies across a specified period of time

investigate a form of new media technology, identifying a range of creative and cultural implications

conduct a discussion about a new form of media; the class is divided into small groups, each group facilitates a different perspective using a construct such as Edward De Bono's Six Thinking Hats; resources can be found at <[www.debonothinkingsystems.com/tools/6hats.htm](http://www.debonothinkingsystems.com/tools/6hats.htm)>

research the history of video games, computer games, handheld games and mobile phones

interview media professionals about the impact of changing technology on their work, for example the changing conditions in the production of animations

develop a research report on the nature and legality of downloading from the Internet and online file-sharing; identify the technology that makes this possible

locate research documents and articles about the changes in communication and social interaction that have evolved with the use of new media technology; examine and discuss

use a new media technology to present research into a new media technology

**Detailed example****NEW MEDIA INVESTIGATION**

Students select a new media technology or phenomenon such as mobile telephony, a Web 2.0 technology, media convergence, social media, citizen journalism, online publication of art and information or computer gaming, and prepare a presentation for the class using new media technologies. The presentation should include information about:

- The relationship between new media technologies and other technologies.
- How new media affects individuals, groups and society.
- The creative and cultural changes, possibilities and issues developing in society as a result of the use of new media, for example user generated content, collaboration, privacy, intellectual property rights and other legal and ethical rights and responsibilities evolving in the use of the technology.

The presentation could be created in one of the following forms:

An Internet presentation such as wiki, blog, social networking page, webpage, YouTube video, podcast.

To extend the project students could produce an interactive bibliography to support their presentation.

To challenge students' perception of the learning process this investigation can be set with a suggested scope of task of approximately 10 hours work instead of a word limit. Such an approach requires students to consider what may constitute work in a new media environment and how evidence of this work may be demonstrated in the final presentation.

Search engines feature the ability to display new and recently created web pages. This is useful when researching new media as it provides the most up-to-date and authoritative information on a topic. When using online encyclopaedias, such as Wikipedia, students should explore the list of references at the bottom of entries to develop a better understanding of these new forms of media technology. To accompany their presentation to the class, students also produce a one-page fact sheet to distribute to their fellow students.

## **Unit 2: Media production and the media industry**

Area of Study 1 is designed to assist students to develop an understanding of the specialist roles and stages in the media production process through undertaking a collaborative media production. The structure and organisation of this production will be determined by available resources, student interest and expertise. Outcome 1 can be viewed independently or as a preparatory experience for the media production design plan in Unit 3.

Students record their reflections on production. This should be an opportunity for the student to demonstrate their developing knowledge and understanding of the media production process. Documentation could include:

- a discussion of achievements
- a collection of pre-production media design documents
- an explanation of any problems encountered: technical, practical and process related
- an exploration of possible solutions
- experiments and tests with technical equipment
- a reflection on the specialist roles undertaken and the skills acquired
- behind-the-scenes photographs of the production process.

When designing and assessing learning tasks for Outcome 1, it is important for teachers to observe the guidelines for group work outlined on page 34.

Area of Study 2 focuses on the specialised roles and skills involved in the media production process and can be taught in a number of ways. Direct links can be made to the production completed for Outcome 1. Students may, for example, produce a DVD commentary or behind-the-scenes documentary exploring the production process and the specialist roles undertaken and specific skills demonstrated by fellow students. Outcome 2 tasks can be developed to support students to make links between the roles and skills in the production they have undertaken and those of industry professionals. The bonus features on DVDs and Blu-ray discs can be an engaging source of documentary to identify the specialist roles involved in the film production process. Guest speakers and excursions to media outlets can also be an effective way to learn about the specialist stages and roles in the media production process.

Area of Study 3 focuses on the broader Australian media landscape. In recent years, Australian media financing, production and distribution has grown more complex. Part of this area of study involves developing an awareness of the different types of media organisations that exist in Australia, including government, commercial, community and independent media organisations. Each has different sources of funding and is subject to different constraints, pressures and expectations that are related to the funding sources. The role of organisations such as the Australian Media and Communication Authority, FreeTV Australia, Commercial Radio Australia, Australian Centre for the Moving Image and Film Victoria could also be researched. Teachers will need access to current information on media ownership and control. A list of media organisations can be found in the VCE Media resource list located at <[www.vcaa.vic.edu.au/vce/studies/index.html](http://www.vcaa.vic.edu.au/vce/studies/index.html)>.

## Example activities

### AREA OF STUDY 1: Media production

#### Outcome 1

Demonstrate specialist production skills within collaborative media productions, and explain and reflect on the media production process.

#### Examples of learning activities

organise a photography exhibition, with students taking on the roles of curators, public relations, marketing and advertising, newspaper coverage and management

form a production company where students are each responsible for one role within the production

work collaboratively to script, produce and podcast a radio program for peers

work collaboratively on a magazine, undertaking different roles such as writer, photographer, editor or graphic artist

working in small groups, create and organise a school film festival that includes the submission of student made films

select a genre and make a short film that uses conventions appropriate to that genre; keep journal notes and reflections throughout the process

create short films that are packaged together as a single film for an anthology program such as *The Twilight Zone*, *Four Rooms* or *Tales from the Crypt*

work collaboratively to produce a media product for a current competition or festival

create a media product for a local community media organisation — such as Channel 31 (community television) or SYN FM (community radio)

create a documentary film or radio drama about a local character

create a handmade 'zine' to be distributed through an organisation like the Sticky Institute – an Artist Run Initiative fusing an exhibiting and open resource space with a non profit retail environment <[www.stickyinstitute.com](http://www.stickyinstitute.com)>

form a 'news' team to cover events in one media form; discuss conventions and structures that could be used in the media product to engage other members of the school as an audience; present the finished product in the school community and report on the specialist roles undertaken at different stages of the production

**Detailed example****A SHORT FILM PRODUCTION**

Working in small groups students are presented with a genre from which to make a film, for example teen comedy, horror or documentary. Students work in pairs or individually to devise a concept which they pitch to their group. The group records and justifies group decisions about the selected conceptual contributions from each team member.

The group creates a production design plan that includes:

- brainstorming and development of ideas
- research into relevant aspects of style and genre
- treatment
- screenplay
- storyboards

- shotlist
- production timeline and production role allocation.

Each member of the group is allocated a specific task.

Throughout the task students maintain individual production journals. Regular entries describe the roles each student undertakes, and records and reflects on their collaborative working experience.

Students demonstrate their understanding of the roles and stages in the film production process through creating a director's commentary for their film, and producing a short 'behind the scenes' documentary.

**AREA OF STUDY 2: Media industry production****Outcome 2**

Discuss media industry issues and developments relating to the production stages of a media product, and describe specialist roles within the media industry.

**Examples of learning activities**

use a graphic organiser such as a fishbone chart to illustrate the ways production roles and stages work interdependently in media production; use the organiser to support a discussion about the specialist roles

select a film that has detailed special features; produce a short written report on the production of the film, making reference to the stages and roles in the film production process

interview a media professional and produce a short article or documentary detailing the specialist skills they use in the media production process; or produce an article about their experience of issues within the industry

organise a class visit to a media organisation and devise a questionnaire for students to complete on location

arrange a guest speaker from a media organisation to explain their role and responsibilities of their work within the organisation and to discuss media industry issues

research Film Victoria and select a film or television program they have supported or produced as a media production case study

attend the filming of a television program and review the experience with attention to production stages, the media product and the specialist roles

create a class wiki in which each class member is responsible for teaching the remainder of the class about a specialist role in the media industry

discuss copyright issues relating to the digital production, distribution and circulation of media products

investigate the impact upon media industry workers of issues arising from classification and regulation of media content; for example, legislative controls, industry regulation and self-regulation or journalist ethics

**Detailed example****CREATE A CLASS WIKI: THE STAGES AND ROLES IN MEDIA PRODUCTION**

Create a class wiki on the stages and roles of media production. Each student selects one role that is undertaken in the production process of a feature film, television or print media text. Students research this role and create a page that is designed to teach others in their class about what is involved in the role.

Students comment on their classmates' pages identifying what they have learned, and make suggestions for developing their information or the layout of their page. Students reflect and amend their wiki accordingly.

Wiki page information about the role researched may include:

- the part this role plays in the film production process
- what is involved in undertaking the role
- the other roles that must coordinate with this role
- training required to undertake the role
- Occupational Health and Safety requirements

- changes in this role due to developments in technology and the media industry
- famous names associated with this role
- notable examples of this role in operation in specific films.

Pages should contain:

- text
- images
- embedded video and/or sound
- links to further information.

Students should be encouraged to provide links to source information in preference to cut and paste editing of pre existing content.

Student critical evaluations and comments could include:

- what they have learned
- suggestions to improve layout and content
- requests for more information
- links they see are useful for developing a more comprehensive wiki.

**AREA OF STUDY 3: Australian media organisations**

**Outcome 3**

Describe characteristics of Australian media organisations and discuss the social, cultural and industrial framework within which such organisations operate.

**Examples of learning activities**

- trace student’s favourite media products back through production to financing and ownership; create a chart illustrating links between production companies and media ownership
- compare the production characteristics of a top rating Australian media production with that of a similar program from the United States, Britain or Asia
- create a wall display on which each student is responsible for compiling information about one aspect of Australian media organisations; create links that illustrate the complexity of the Australian media industry
- investigate and produce a report on the Australian Broadcasting Corporation
- use online presentation software such as Prezi <http://prezi.com/>, GoogleDocs <https://docs.google.com> or Slidrocket <[www.slidrocket.com](http://www.slidrocket.com)> to create a visual representation of an aspect of the social, cultural or industrial framework in which the Australian media industry operates
- visit Screenworlds at Australian Centre for the Moving Image <[www.acmi.net.au/](http://www.acmi.net.au/)> or another media organisation to research the operations of the organisation
- investigate the history of Australian film including Indigenous filmmaking
- compare the production of a formatted program such as the *Idol* franchise or a reality television program series in Australia with an overseas production
- research the impact of downloading on the screening of overseas television or films in Australia
- make board games that are based on media ownership, where the object of the game is to own the most media within the ownership guidelines set by the government

**Detailed example**

**THE AUSTRALIAN BROADCASTING CORPORATION**

Investigate and make a report on the Australian Broadcasting Corporation. Students download the latest Australian Broadcasting Corporation Annual Report <[www.abc.net.au/](http://www.abc.net.au/)> and use it to create an audiovisual report that describes:

- the type of programs produced by the ABC and forms of media that they use to distribute these texts
- the funding the ABC receives from the government and other sources of revenue
- the ABC Charter and its implications for the day-to-day running of the organisation
- ownership and control of the ABC and the role of the Board of Directors
- the audiences that different ABC organisations attract.

### **Unit 3: Narrative and media production design**

In Area of Study 1 the selection of appropriate media texts for study should conform to the specifications outlined on page 20 of this study design.

However, teachers should ensure that due regard is paid to school and community values and expectations, when selecting texts for study.

Area of Study 2 gives students the opportunity to develop their understanding of the technical equipment, conventions and aesthetic qualities relevant to the media production to be undertaken in Unit 4. Students experiment with equipment, applications and media processes and reflect on the techniques and processes they will use to create their media product.

When undertaking this area of study it is particularly important that production exercises are clearly differentiated from the media production design plan and the media production. It is inappropriate for students to undertake exercises that will later form part of their design plan or production. Production exercises are a separate outcome to production design. Production exercises are intended to inform the planning for the media production design plan and therefore should not be viewed as a production. The length and/or duration of each production exercise should allow students to demonstrate skills relevant to the media form they will work in for their intended media production undertaken in Unit 4.

Production exercises should be clearly labelled ‘Production exercise 1’ and ‘Production exercise 2’. Production exercises together with accompanying documentation should be securely retained by the school and are assessed as part of the School-assessed Task. They are subject to external review.

Production exercises will usually be in the same medium that a student proposes to use for their production in Unit 4. For example, a student who intends to work in video for their media process in Unit 4 may complete one exercise exploring the use of story boarding technologies and another exercise in editing. A student who intends to work in digital photography for their media production might, for example, complete one exercise exploring the use of a particular lens, and for the other exercise might explore image manipulation software. Production exercises may be content related or may be unconnected in their themes or content.

Each media production exercise is accompanied by a statement of intention and an evaluation specific to the exercise.

1. The Statement of Intention proposes
  - planning of the pre-production processes
  - how ideas and particular effects will be achieved
  - use of technical equipment and applications
  - aesthetic and structural qualities of media form
  - possible limitations of equipment, applications and processes.
2. The evaluation reflects on
  - function of technical equipment, applications and processes
  - ability to communicate ideas and achieve particular effects
  - how aesthetic and structural qualities were achieved.

Through the completion of production exercises, students develop an understanding of the possibilities and limitations of production equipment, processes and applications. They also acquire skills to enable the use of specific media technologies and explore aesthetic and structural qualities and characteristics of media products in media forms. Students’ production skills inform the development of their media production design plan and media product. Students document their planning and evaluation processes, and use this information to support the development of their media production design plan in Outcome 3.

In Area of Study 3, the media production design plan is undertaken and completed. This document is designed to be used during the production process in Unit 4. Students may not begin their media production until the media production design plan has been completed and approved by the teacher. Teachers should sign and date each page in the design plan and note its approval on the Authentication Record Form located within the *VCE and VCAL Administrative Handbook* <[www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)>. Production may commence during the latter part of Unit 3 provided the production plan has been completed or the product may be scheduled for Unit 4, depending on the timeline the teacher decides as most appropriate for the students and school environment. The media production will be completed and assessed during Unit 4.

The media production design plan is a working document; it will contain written and visual documentation that sets out in detail each aspect of the proposed production. The production design plan should employ industry conventions for media preproduction planning such as the use of storyboards, page layouts, sequencing diagrams and appropriate scripting conventions. The plan should not contain records of production, postproduction or reflections other than minor annotations that may be made during the subsequent production process that explain any differences between the plan and product. During the production stage some minor deviation from what was planned may occur. Students may, for example, think of a better use of shot size or mise-en-scene when they are on location. They may choose to delete a scene in the postproduction process or have access to equipment that was previously unavailable. Such variation will contribute to the quality and effectiveness of the intended product. A successful media production design plan will be a well-organised and detailed blueprint for the media production.

A design plan should be considered complete when it is perceived that it could be used by another to successfully complete the proposed production.

Students should not reprint, alter or add to their design plan during or after the production and postproduction process, nor should they write a sustained evaluation of the product. Personal reflections or evaluations are not required. Evidence of the use of the design plan during the production process will demonstrate the realisation of the media product and contribute to the success of the production.

## Example activities

### AREA OF STUDY 1: Narrative

#### Outcome 1

Analyse the nature and function of production and story elements in narrative media texts, and discuss the impact of these elements on audience engagement

#### Examples of learning activities

investigate how audiences have responded to the texts selected for study in different consumption contexts such as the original cinema release, film festival release, television scheduling, school classrooms; write a brief report on how the viewing context has altered audience reading and appreciation of the texts

storyboard a key scene from each text to illustrate how visual production elements support story elements to construct meaning

use a graphic organiser such as a lotus diagram to demonstrate the interlinking of story and/or production elements in key scenes from a text

identify generic conventions appropriate to the texts selected for study and investigate how these are applied in the texts

create a series of screen or sound grabs that illustrate character development in narrative texts

create a soundscape that illustrates the development of narrative intensity in a text

compare and contrast story and production elements across both texts

view key scenes and allocate one element per student; each student analyses the key scene using their allocated element; this information is then fed back to the class for discussion and further analysis

view stills from the chosen texts and analyse the visual composition and mise-en-scene

identify at least one storyline from each film and explain how it is resolved at the end of the narrative

use GoogleDocs <[www.docs.google.com](http://www.docs.google.com)> to create a range of online essay topics based on past exam papers; collaborate in the creation of sample responses that can be used to study for assessment tasks; build on each other's observations and analysis in the essays, providing variety and depth

create a chart for analysis that defines each story and production element with an example from each text

use a production sound design grid to chart the production and story elements of a radio narrative

### ***Detailed example***

#### **NARRATIVE ANALYSIS**

Narratives often incorporate multiple storylines. These storylines are generally established during opening sequences, develop as the narrative progresses and are usually resolved towards the end.

- Identify one major and one minor storyline in each of the narratives studied.
- Draw up a table featuring each of the production elements – camera techniques, acting, mise-en-scene and visual composition, editing, lighting and sound – as evident in the opening and closing sequences.
- Watch each sequence several times, taking notes on how a combination of production elements contribute to the establishment and resolution of the narrative. Capture stills and/or sound using a mobile phone or a screen capture program that support observations.
- Create an illustrated report analysing how these production elements contribute to the resolution of the narrative possibilities established in the opening sequences.

## AREA OF STUDY 2: Media production skills

### Outcome 2

Use a range of technical equipment, applications and media processes and evaluate the capacity of these to present ideas, achieve effects and explore aesthetic qualities in media forms.

### Examples of learning activities

evaluate the possibilities and limitations of currently available equipment and reflect on how this equipment can be used to the best of its ability to support future productions

for video, explore how lighting is used to create mood and tension, and reflect genre, and investigate how video editing is used to create pace and rhythm

research the design conventions and practices of the medium in which a proposed production will be created

experiment with effects in the software that may be used in the creation of a media production

research and teach a classmate a complex process such as colour grading or creating layers that can be used in the creation of a media production

explore the equipment that will be used in a media production; create a poster that outlines its strengths and limitations

research paper stock and printing technologies available in the school and make notes about how these may best be employed in the creation of a media product

using a class web page, share and rate links to online tutorials for media production skills and techniques in the media forms in which students are working

write collaborative instruction manuals for equipment, applications and processes

evaluate the possibilities and limitations of different media planning techniques and technologies for storyboarding, scriptwriting, sequencing and/or visual mockups

### Detailed example

#### MEDIA PRODUCTION EXERCISES

##### Example medium: Video

For the first exercise, students explore how lighting is used to create mood and tension, and perhaps reflect genre. The second exercise is an exploration into how video editing is used to create pace and rhythm.

Each exercise should have accompanying documentation including:

- a plan that details research and planning
- an understanding of the aesthetic and structural qualities and characteristics of the appropriate media product and/or form
- possibilities and limitations based on available technical equipment, applications and media processes.

The students then undertake the production of their exercise. Each edited exercise should be no longer than 90 seconds.

On completion of each exercise students undertake an evaluation of how the technical equipment, applications and media processes functioned in their attempt to present ideas and achieve particular effects. The evaluation should also detail how the student explored the aesthetic and structural qualities and characteristics of the appropriate media product and/or form, and if they achieved the presentation of ideas and particular effects they documented in their Plan.

Both exercises should be clearly labelled 'Exercise 1' and 'Exercise 2' and are retained by the teacher.

### AREA OF STUDY 3: Media production design

#### Outcome 3

Prepare and document a media production design plan in a selected media form for a specified audience.

#### Examples of learning activities

investigate and resolve occupational health and safety issues in the production of their proposal

collect and annotate examples of works and techniques in the medium in which they plan to work to explain how these works will inform their own production

students pitch their idea to their classmates then reflect and act upon any suggestions they may make

complete a written planning document for the media production, which may take the form of a screenplay if they are creating a film, a magazine article if they are creating a print production or a script to support a radio drama

students review and analyse design plans that have formed part of the work exhibited at VCAA Season of Excellence; design plans from past exhibitions available at <https://fuse.education.vic.gov.au/pages/> or [www.atomvic.org/](http://www.atomvic.org/); students can be inspired to write a treatment or outline of content for their media production

create a visual planning document, such as storyboards or detailed mockups of a proposed image or magazine layout

take photographs of the actors in their films and explain why they have been cast in particular roles

identify the locations and props required for filming

create a detailed timeline for the production, which includes key dates for completing work in anticipation of the final deadline

#### Detailed example

##### MEDIA PRODUCTION DESIGN PLAN

In preparation for completing their media production design plans, students review design plans from the VCAA Season of Excellence Top Designs past exhibitions.

Students create a production design plan which will typically include:

- research into the selected media form, style and genre
- documentation of brainstorming and the development of a concept
- a statement of intention
- a statement of audience
- a discussion of audience engagement
- a discussion of how conventions appropriate to the media form and genre will be used
- media specific written planning documentation; for example, a correctly formatted script, the content of the proposed product, text, design choices such as style, genre, typography, framing, light, sound, music
- media specific visual planning documentation; for example, detailed mockups of proposed images, page layouts, design elements, colour and font design, storyboards, radio or multimedia sequencing diagrams
- a timeline for completion of the media product.

#### **Unit 4: Media: process, influence and society's values**

In Area of Study 1 teachers should consider the amount of time that students may need to complete productions out of regular class time, and the impact and organisation of equipment available for use. Detailed timelines will help students stay on track with their production and allow for equitable allocation of resources. Teachers should ensure the appropriate storage of productions, including the provision of backup for digital resources during and after the production process. It is advised that work be stored in two locations. USB keys and other forms of temporary memory can be easily misplaced and be subject to failure. Student productions should be stored individually, preferably on DVD or CD. It is inadvisable to store all student productions on one device.

The media product completed in Unit 4 should be consistent with:

- the media production design plan completed in Unit 3
- the durations and quantities specified in the study design.

Any minor changes to the media production plan that may occur during the production process should be noted in annotations attached to the design plan.

In Area of Study 2 teachers should identify an idea, a value, an attitude or a discourse evident across a range of media texts. This involves examining how values influence the construction, distribution and reading of representations across a range of texts. Teachers may choose any type of media texts for study, including situation comedies, advertisements, print media, current affairs programming, reality television or feature films. Texts may be selected from the same media form or across different media forms.

This area of study involves students coming to an understanding about the complex relationship between society, the media and its audiences. Teachers should encourage students to develop an understanding of the time and place in which media texts have been created and are consumed. Whilst this may involve providing students with authoritative data, historical research or encyclopaedic entries about the production period of the texts, this area is not a study of history. The information required simply provides a context for the examination of texts and their relationship with audiences and society. When discussing the relationship between values and texts, students should make informed reference to the production period and avoid generalisations about the society in which representations have been produced, particularly those that are entirely sourced from the popular media itself.

In Area of Study 3 it is important that students are exposed to theories of media influence arising from a range of ways of conceptualising the relationship between the media and its audiences, including those originating in Europe such as the political economy model and the cultural model as well as those on which the effects model is based.

Teachers should make reference to a range of media forms and texts rather than focusing on a single case study or resource. Contemporary debates about media regulation and classification also provide students with relevant, real-world examples of society's ongoing discussion about media influence.

## Example activities

### AREA OF STUDY 1: Media process

#### Outcome 1

Produce a media product for an identified audience from the media production design plan prepared in Unit 3.

#### Examples of learning activities

research how media design documents such as storyboards and scripts are used to inform cast and crew during the production process in professional media productions

research media design plans that are available online at <[www.atomvic.org](http://www.atomvic.org)> to see how they have been used and annotated during the production process

investigate script mark up techniques that may be effective in a production

reflect on effective use of time during the production process by looking at a range of design plans online; What annotations contribute to the improvement of a production and what are simply cosmetic?

as a class create a bank of annotation conventions that can be applied to design plans to effectively explain any changes from the original proposal

#### Detailed example

##### MEDIA PROCESS RESEARCH

Research media design plans to see how they have been used and annotated during the production process. The research offers students conceptual support and knowledge to help with the media process of their own media production. Locate media design plans online <[www.atomvic.org](http://www.atomvic.org)> or alternatively visit the Season of Excellence Top Designs exhibition to view exemplary media production design plans and media products. Details of current exhibition can be found at <[www.vcaa.vic.edu.au/excellenceawards/seasonofexcellence/index.html](http://www.vcaa.vic.edu.au/excellenceawards/seasonofexcellence/index.html)>. Teachers provide students with research questions to be reviewed when examining annotated media design plans and products.

Questions may include:

- How has the production design plan been annotated to present evidence of a working document throughout the production process?
- How does the design plan and the media product reflect a distinctive or an individual style?
- How have ideas and concepts that are detailed in the design plan been realised in the media product?
- How does the media product demonstrate a sound understanding of media form, techniques and processes?

## AREA OF STUDY 2: Media texts and society's values

### Outcome 2

Discuss and analyse the construction, distribution and interpretation of society's values as represented in media texts.

### Examples of learning activities

examine a range of texts that feature representations of gender from the same time period; select a range of representations that occur in the texts and analyse each and describe how they have been constructed

use brainstorming techniques to develop links between values, texts and representations evident in story and production elements

find examples of similar representations of values in different texts produced in the same production period as the texts selected for study

create charts based on character, storyline, values and representations that illustrate the construction of values in texts

investigate texts in terms of preferred, oppositional and negotiated meanings

use basic semiotic techniques to discover the values embedded in texts

select still images from a television program or film for annotation to draw attention to the use of lighting and mise-en-scene

find data, historical research or encyclopaedic entries about the production period to support understanding of values in a society

identify a representation in a text and analyse it using a graphical organiser

### Detailed example

#### VALUES, MEDIA TEXTS AND GENDER AS LOCATED IN TIME AND PLACE

Examine a range of texts that feature representations of gender from the same time period. Texts may include advertisements, situation comedies, magazines, current affairs programming or feature films.

Conduct background research on the period in which the texts were created, forming an understanding of the society and discourses concerning gender. Research may include collecting data and historical or encyclopaedic entries about the production period.

Create a bank of authoritative information about the period in which the texts were produced, and use this information to analyse and compare media representations from the texts selected for study.

Select a range of representations that occur in the texts selected for study, such as representations of character types or institutions, and analyse each and describe how these have been constructed. To support analysis, students should be given the opportunity to watch each text several times, noting how codes and conventions have been used to construct a representation of gender.

Students compare the representations with the information gathered in the research. A class discussion can address the question: What does this comparison reveal about the discourses of gender in the time and place of the texts' production? Students create a chart that illustrates these discourses.

### AREA OF STUDY 3: Media influence

#### Outcome 3

Analyse and present arguments about the nature and extent of media influence.

#### Examples of learning activities

select and research a range of theories supporting different views about the relationship between the media and its audiences

collect a file of recent examples of claimed media influence; analyse these in terms of how different theories or models might explain the mechanisms of influence; note the strengths and limitations of each theory against these real world examples

collect a file of a range of communication theories and models to use as a resource for application and analysis; theories may include Hypodermic needle, Uses and gratification, Reinforcement, Agenda setting function, Spiral of silence, Audience framing, Two step flow, Ideas virus, Encoding/decoding, Semiotic constructivist, Sender message receiver model, Cultivation, Dependency, Media ecology, Cultural studies and reception

investigate the relationship between theories of media influence and the underlying beliefs about society on which they are based, such as the political economy model, the effects tradition and the cultural studies approach

create visual representations to explain how examples of media influence are claimed to operate

investigate social marketing campaigns and how they have had an impact on audience behaviours

investigate two examples of research into media influence that come to opposite conclusions

visit the Advertising Standards Bureau website <[www.adstandards.com.au/](http://www.adstandards.com.au/)>, describe the AANA Code of Ethics in their own words and investigate a range of upheld complaints about advertisements

create a brief summary of the Federation of Commercial Television Stations Code of Conduct and the Commercial Radio Australia Code of Conduct

investigate the National Classification Scheme, identifying the rationale for regulating films, literature and computer games and giving an overview of the classification categories such as G, PG, M15+, MA15+ and R

research a recent debate over media classification

apply opposing communication theories to a range of media texts to determine the strengths and weaknesses of each

investigate the underlying beliefs about audience and media influence held by stakeholders such as lobby groups, audience groups and the government

research a recent moral panic about the claims of the media's effects on an audience

examine the effectiveness of advertising campaigns on influencing audience behaviour

**Detailed example****COMMUNICATION THEORY RESEARCH**

Select and research a range of communication theories supporting different views about the relationship between the media and its audiences.

Create a one-page information sheet on each theory that:

- describes the theory
- explains the key researchers in developing the theory
- outlines the underlying assumptions about media audiences on which the theory is based

- provides arguments and evidence in support of the theory
- describes the strengths and limitations of the theory when applied to a real world situation.

Deliver an illustrated oral presentation that explains the relationship between texts, audiences and notions of media influence, designed to teach classmates about the theory.