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Contents

[Important information 5](#_Toc117671668)

[Introduction 6](#_Toc117671671)

[Scope of study 6](#_Toc117671672)

[Rationale 6](#_Toc117671673)

[Aims 7](#_Toc117671674)

[Structure 7](#_Toc117671675)

[Entry 8](#_Toc117671676)

[Duration 8](#_Toc117671677)

[Changes to the study design 8](#_Toc117671678)

[Monitoring for quality 8](#_Toc117671679)

[Safety and wellbeing 8](#_Toc117671680)

[Employability skills 9](#_Toc117671681)

[Legislative compliance 9](#_Toc117671682)

[Child Safe Standards 9](#_Toc117671683)

[Assessment and reporting 10](#_Toc117671684)

[Satisfactory completion 10](#_Toc117671685)

[Levels of achievement 10](#_Toc117671686)

[Authentication 11](#_Toc117671689)

[Study specifications 12](#_Toc117671690)

[Unit 1: Media forms, representations and Australian stories 17](#_Toc117671708)

[Area of Study 1 17](#_Toc117671709)

[Area of Study 2 18](#_Toc117671711)

[Area of Study 3 19](#_Toc117671713)

[Assessment 21](#_Toc117671715)

[Unit 2: Narrative across media forms 22](#_Toc117671716)

[Area of Study 1 22](#_Toc117671717)

[Area of Study 2 23](#_Toc117671719)

[Area of Study 3 24](#_Toc117671721)

[Assessment 25](#_Toc117671723)

[Unit 3: Media narratives, contexts and pre-production 26](#_Toc117671724)

[Area of Study 1 26](#_Toc117671725)

[Area of Study 2 28](#_Toc117671727)

[Area of Study 3 29](#_Toc117671729)

[School-based assessment 30](#_Toc117671732)

[External assessment 31](#_Toc117671736)

[Unit 4: Media production: agency and control in and of the media 32](#_Toc117671737)

[Area of Study 1 32](#_Toc117671738)

[Area of Study 2 33](#_Toc117671740)

[School-based assessment 34](#_Toc117671742)

[External assessment 36](#_Toc117671746)

Important information

Accreditation period

Units 1–4: 1 January 2024 – 31 December 2028

Implementation of this study commences in 2024.

Other sources of information

The [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx) 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](https://www.vcaa.vic.edu.au/Footer/Pages/Subscribe.aspx) on the VCAA website.

To assist teachers in developing courses, the VCAA publishes online [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx) (incorporating the content previously supplied in the *Advice for teachers*).

The current [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) 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.

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Introduction

Scope of study

The media is ubiquitous. Media is deeply embedded within life and culture at a local, national and global level. It entertains, teaches, informs and shapes audiences’ perception of their lives and the world in which they live.

Stories in all their forms are at the heart of the media and its relationship with audiences. Through stories, narratives are constructed that engage, and are read by, audiences. Representations of ideas, realities and imagination are constructed and deconstructed, remixed and reimagined with ever-increasing technological sophistication, ease and speed to engage audiences.

The context of media shapes both production and the audiences’ reading. Contextual influences such as time, place, culture, societal attitudes and values may be reflected explicitly and implicitly in media products. Audiences also read and consume media through this contextual lens. The relationship between media and audience is complex. Students will interrogate notions of influence, power, audience, agency and the role that media plays in shaping views and values.

Developments in technologies have transformed media at a rapid pace. The interplay between print and broadcast media and multinational-networked database platforms has enabled creative communication opportunities and reworked notions of key media concepts including audiences, forms and products, storytelling, influence, institutions and industries.

Media audiences are no longer constrained by physical, social and political boundaries. Audiences are consumers, users, creative and participatory producers and product. This has created a dramatic increase in communicative, cultural and creative possibilities. The greater involvement of audiences has generated enormous changes in the media economy and issues of content control.

The growth of social media platforms means information is produced, distributed and consumed with increased immediacy, raising questions about accountability, regulation and influence. This growth has led to competition with traditional media forms and established media institutions. Traditional media continues to have power and influence, competing, cooperating and evolving alongside social media platforms. Through the study of Media, students gain a critical understanding of media and understand their role as both producers and consumers of media products.

Students examine how and why the media constructs and reflects reality, and how audiences engage with, consume, read, create and produce media products.

Rationale

This study provides students with the opportunity to examine the media in both historical and contemporary contexts while developing skills in media design and production in a range of media forms.

VCE Media provides students with the opportunity to analyse media concepts, forms and products in an informed and critical way. Students consider narratives, technologies and processes from various perspectives, including an analysis of structure and features. They examine debates about the role of the media in contributing to and influencing society. Students integrate these aspects of the study through the individual design and production of their media representations, narratives and products.

VCE Media supports students to develop and refine their planning and analytical skills, and their critical and creative thinking and expression, and to strengthen their communication skills and technical knowledge. Students gain knowledge and skills in planning and expression that are valuable for participation in, and contribution to, contemporary society. This study leads to pathways for further theoretical and/or practical study at tertiary level or in vocational education and training settings, including screen and media, marketing and advertising, games and interactive media, communication and writing, graphic and communication design, photography and animation.

Aims

This study enables students to:

* investigate and analyse their and others’ experience of the media
* understand the codes and conventions that are used to construct media narratives and products
* develop an understanding of traditional and contemporary media forms, products, institutions and industries through theoretical study and practical application
* develop an understanding of the structure, nature and roles of media forms, products and contexts in the creation, production, distribution, consumption and reading of media products.
* analyse media stories and narratives to understand how meaning is constructed and how audiences are engaged
* examine and develop an understanding of the relationship between the media and audiences that produce and engage with it
* develop the capacity to investigate, examine and evaluate debates around the role of contemporary media and its implications for society
* develop and refine skills in critically understanding and analysing the significance, aesthetics and production of media products in a range of contexts and forms for different audiences.

Structure

The study is made up of four units.

Unit 1: Media forms, representations and Australian stories

Unit 2: Narrative across media forms

Unit 3: Media narratives and pre-production

Unit 4: Media production; agency and control in and of the media

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 and Unit 4 as a sequence. Units 1–4 are designed to the equivalent standard of the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

A glossary defining terms used across Units 1–4 in the *VCE Media Study Design* is included in the [Support materials*.*](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx)

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*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx). The *Bulletin* 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 *Bulletin*.

Monitoring for quality

As part of ongoing monitoring and quality assurance, the VCAA 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 Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx). Schools will be notified if they are required to submit material to be audited.

Safety and wellbeing

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 undertaken outside the classroom such as visits to screenings, productions, exhibitions, studios and external workshops.

Ideas and topics selected by students as subject matter and themes for their productions should be appropriate for the age and development of the students and reflect current community standards and expectations. Teachers should be aware of the sensitive issues that might arise in relation to the choice of theme or subject matter for study. The following strategies may assist teachers when selecting themes for study or when assisting students in developing their media productions.

* Familiarise yourself with the student’s choice of texts, products or subject matter, with particular attention to any issues that may arise surrounding personal, cultural, school and community standards.
* Read any information you can about the media production chosen for study, such as the creator’s intention or exploration of ideas and subject matter.
* Identify any issues that may require additional resourcing, such as different perspectives on controversial historical, social, cultural or political themes.
* Discuss aspects that may be challenging for students with the school leadership and colleagues at your school.

The Victorian Department of Education and Training (DET) provides information about student wellbeing and duty of care, including:

* DET Student health and wellbeing advice
* [DET Duty of Care policy](https://www2.education.vic.gov.au/pal/duty-of-care/policy)
* DET Teaching and learning resources – Selecting appropriate materials.

This study may involve the handling of potentially hazardous substances and/or the use of potentially hazardous equipment. Students must be made aware of, and practise, the safe and appropriate use of the materials, techniques and processes they use, in respect to both themselves and the environment. Teachers and students should observe appropriate safety precautions when undertaking practical activities. It is the responsibility of schools to ensure that they comply with health and safety requirements.

Relevant Acts, regulations and codes include:

* Occupational Health and Safety Act 2004 (Vic)
* Occupational Health and Safety Regulations 2017 (Vic)
* Occupational Health and Safety Management Systems (AS/NZ ISO 45001:2018)
* Dangerous Goods (Storage and Handling) Regulations 2021 (Vic)
* Code of Practice for the Storage and Handling of Dangerous Goods 2013
* Hazardous Substances Compliance Code, Edition 2, 2019 (Vic)
* Electrical Safety Act 1998 (Vic).

Teachers should ensure they access up-to-date versions of all Acts, regulations and codes.

Employability skills

This study offers a number of opportunities for students to develop employability skills. The [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx) provide 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 *Privacy and Data Protection Act 2014* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Child Safe Standards

Schools and education and training providers are required to comply with the Child Safe Standards made under the Victorian *Child Wellbeing and Safety Act 2005*. Registered schools are required to comply with *Ministerial Order No. 1359 Implementing the Child Safe Standards – Managing the Risk of Child Abuse in Schools and School Boarding Premises*. For further information, consult the websites of the [Victorian Registration and Qualifications Authority](https://www.vrqa.vic.gov.au/Pages/default.aspx), the [Commission for Children and Young People](https://ccyp.vic.gov.au/) and the [Department of Education](https://www.education.vic.gov.au/Pages/default.aspx).

Assessment and reporting

Satisfactory completion

The award of satisfactory completion for a unit is based on the teacher’s decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Teachers must develop courses that provide appropriate opportunities for students to demonstrate satisfactory achievement of outcomes.

The decision about satisfactory completion of a unit is distinct from the assessment of levels of achievement. Schools will report a student’s result for each unit to the VCAA as S (satisfactory) or N (not satisfactory).

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 VCAA. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs.

The student’s level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC), a School-assessed Task (SAT) as specified in the VCE study design, and external assessment.

The VCAA will report the student’s level of achievement on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, the student must achieve two or more graded assessments in the study and receive an 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 completed the study. Teachers should refer to the current [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) for details on graded assessment and calculation of the study score.

Percentage contributions to the study score in VCE Media are:

* Units 3 and 4 School-assessed Coursework: 20 per cent
* Units 3 and 4 School-assessed Task: 40 per cent
* end-of-year examination: 40 per cent.

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

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 Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) for authentication rules and strategies.

For the purposes of this study, additional information is provided regarding the authentication of student work for the School-assessed Task in VCE Media. Administrative advice for school-based assessment is published each year on the VCAA [VCE Media study design page](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx).

Study specifications

For the purposes of this study the following specifications apply. Specific details of the scope of each specification are provided in the unit overviews and in the introduction to the relevant areas of study.

Each area of study has an overarching inquiry question to frame the area of study and provide a focus for teaching and learning. Further information on the use of the inquiry questions is provided in the [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx)*.*

Media literacy

Media literacy is defined as an interrelated set of competencies that help people to maximise advantages and minimise harm in the new information, digital and communication landscapes. Media and information literacy covers competencies that enable people to engage with information, other forms of content, the institutions that facilitate information and diverse types of content, and the discerning use of digital technologies critically and effectively.

VCE Media promotes media literacy by encouraging students to produce their own media products and engage critically with media as citizens in a democratic society.

Media products

Media products are the consumable output designed by media producers. They are distributed to audiences who engage with, consume and read them.

Media forms

Media products are designed and produced in a wide variety of media forms. The construction of a media product is dependent on the style and genre of the product and the intended audience, location, context and time in which the product was created, produced, distributed, consumed and read by audiences. Media forms refer to technological means and channels by which the media is created, produced, distributed, consumed and read. Media forms include:

* moving image: film, television, video, animation
* still image: photography
* audio: radio, podcast
* print: magazine, zine, comic, graphic novel, newspaper, poster
* digital: online video and audio, streaming video and audio, podcast, magazine, comic, graphic novel, newspaper, video game, blog, website, app
* convergent or hybridised media: the combination or joining of two or more media forms, such as photography and animation, print productions and a digital game, augmented and virtual reality products.

Media technologies

Media technologies are the analogue and digital technologies used in the development of media products.

Media narratives

In VCE Media, narrative is used to describe fictional and non-fictional media stories in all media forms. A narrative is composed of story and plot. The term ‘story’ refers to all events that contribute to the narrative, while ‘plot’ refers to how the story is structured or told. Narratives are the depiction of a chain of events in a cause-and-effect relationship occurring in physical or virtual space over a period of time.

Fictional and non-fictional stories are fundamental to the media and are found in all media forms. Media industries such as journalism, filmmaking, publishing and photojournalism are built upon the creation and distribution of stories. Stories are constructed using the elements of plot in the form of a systematically organised series of interconnected images, sounds and/or words using media codes and conventions. The creator and the audience share an understanding of both the construction, distribution, consumption and reception of stories. Digital media forms enable creators and participants to develop and distribute stories in hybrid forms, including collaborative and user-generated content, which challenges the traditional understanding of story forms and advances new modes of audience engagement.

Media contexts

Media contexts refers to the societal context in which media products are produced and read. The study of media contexts is an examination of factors (including social, cultural, economic, political and/or historical) that may influence production and audience readings. Media contexts are explored through an analysis of these factors and how they are reflected in media products studied, and how these products may implicitly or explicitly comment on, reflect on, develop, reject or ignore dominant views and values. Media products should be viewed in the light of the contexts in which they are produced and received. When producing their own media texts, students should also demonstrate an understanding of how their contexts help to shape their work.

Media codes

Technical and symbolic tools are used to construct meaning in media forms and products. Media codes may include the use of camera, acting, mise en scene, editing, lighting, sound, typography, colour, visual composition, text and graphics and paper stock for print.

Media conventions

Media conventions are rules or generally accepted ways of constructing meaning or organising media products. Conventions may refer to:

* conventions of media forms and products: the rules and common practices for constructing and organising media forms and products
* genre conventions: the rules that define genres are subject to debate and change, revealing cultural assumptions about the significance of media products; the type of audiences who consume media products; and practices of the media industries
* narrative conventions: common narrative structures, such as character, character arcs and three-act structures.

Media production process

Production processes across media industries have developed to reflect the needs of practitioners. Audience engagement, consumption and reception, and the requirement to work under constraints including time, budget and skills, are all central to the media production process. The process identifies discrete stages that provide the framework for a media production applicable to all media forms. The stages of the process should not be seen as static or linear; rather, they are iterative and interrelated. Underpinning the media production process is ongoing analysis, reflection and evaluation requiring critical, creative and reflective thinking.

The stages in the media production process are:

Development

Development involves exploring the ideas, intentions, narrative and audience of a production. In this stage, media practitioners may research other media products, analysing codes and conventions, narrative, genre or style and may consider the societal context of a product. Media practitioners may investigate equipment, materials and technologies in a range of media forms relevant to their audience and intention. They may perform experiments using materials, equipment and technologies to develop their skills.

Pre-production

Pre-production planning considers the concept, audience, intention, narrative and context of a media product. Pre-production involves planning a narrative, including how it will engage, be consumed and read by an audience. Media codes and conventions, genre and style are considered in the construction of the narrative. Documentation and planning may take visual and written forms, such as production notes or storyboards. Media practitioners may undertake technical tests and experiments prior to production, reflecting on their success or failure. Equipment, technologies and materials to be used in the production are documented. Media practitioners plan how the product will be distributed to an audience and the context in which it will be consumed.

Production

Production is when a product is captured or recorded. Production may be a collaborative process involving a number of people with specific roles or it may be an individual process. Reflection and evaluation of the production can occur through written documentation, oral feedback and visual feedback.

Post-production

During post-production, the production is refined and resolved, considering the intention, audience and planned narrative. Codes and conventions are used to resolve ideas and engage audiences. Specific equipment and technologies are used in editing. Feedback is sought and the creator and participant will reflect upon the product and its relationship to the specified audience and intent.

Distribution

The product is delivered to the specified audience in a planned context and location. At this point, the creator and/or participants will seek feedback for future productions based on audience response and personal reflection.

Audience

All media products are distributed to audiences who consume them in different ways. Factors such as technology, critical media literacy and the context of creation and consumption can alter the way audiences receive, engage with and respond to media products.

* Audience reception: This refers to both the physical way audiences consume media products and the context of the time and place in which they receive it.
* Audience engagement: This refers to how audiences are affected emotionally and cognitively by a media product and how these ways of engaging combine to form complex meanings and experiences.
* Audience response: This refers to the way a media product may influence audiences to act or change their behaviour.

All media products are made for target audiences, defined by their cultural, social and historical contexts and demographics, as well as individual traits such as age, gender and values.

Media language

Media language is evolving and dynamic. Students develop knowledge and use of the language of media in terms of design, production, distribution, consumption, engagement with, reception, reading and critique of their own and others’ media products. They also examine the terms used by media practitioners and institutions.

For the purposes of this study, media language is a framework for both the construction of media products and discussion of the ways the media communicates meaning to audiences. Creators, producers and audiences share an understanding of media codes, conventions and technologies and how these are selected and sequenced dependent on the media form, the intent of the product, genre, style and the making of meaning.

Aboriginal and Torres Strait Islander knowledge, cultures and histories

Aboriginal and Torres Strait Islander peoples are the first Australians and the oldest living cultures in human history. They have diverse cultures, social and kinship structures, cultural traditions, diverse languages and dialects. Through these traditions and structures, Aboriginal and Torres Strait Islander people have a history of unique and complex knowledge systems.

Through engagement with Aboriginal and Torres Strait Islander creators and media products, all students develop respect for a recognition of the world’s oldest continuous living culture and understand the significant contribution of Australia’s First Peoples to the Australian media landscape, through traditional, historical and contemporary media narratives and voices. The inclusion and acknowledgement of Aboriginal and Torres Strait Islander media texts and content will assist in the building of intercultural understanding for students. This understanding helps support cultural learning, encouraging students to make connections between their own world and the worlds of others, encourage collaboration and develop a mutual understanding with others. It will also provide students with the insight to understand themselves as part of a diverse and global community.

Teachers are encouraged to include Aboriginal and Torres Strait Islander knowledge and perspectives in the design and delivery of teaching and learning programs related to VCE Media. Many local Aboriginal and Torres Strait Islander communities have protocols that they have developed in relation to education. The Victorian Koorie community-preferred education model enables teachers to focus on inclusively supporting students to consider Victorian Koorie education matters, and systematically support students to learn about local, regional, state and national Indigenous perspectives. VCE studies involve a focused extension of this model and include a broader application of national and international perspectives.

The Victorian Aboriginal Education Association Incorporated (VAEAI) has developed *Protocols for Koorie Education in Victorian Primary and Secondary Schools*, and other resources relating to the inclusion of Aboriginal and Torres Strait Islander knowledge and perspectives. The can be accessed at [VAEAI](https://www.vaeai.org.au/).

Unit 1: Media forms, representations and Australian stories

The relationship between audiences and the media is evolving. Audiences engage with media products in many ways. They share a common language with media producers and construct meanings from the representations within a media product.

In this unit, students develop an understanding of audiences and the core concepts underpinning the construction of representations and meaning in different media forms. They explore media codes and conventions and the construction of meaning in media products.

Students analyse how representations, narratives and media codes and conventions contribute to the construction of the media realities that audiences read and engage with. Students gain an understanding of audiences as producers and consumers of media products. Through analysing the structure of narratives, students consider the impact of media creators and institutions on production.

Students work in a range of media forms and develop and produce representations to demonstrate an understanding of the characteristics of each media form, and how they contribute to the communication of meaning.

Students develop an understanding of the features of Australian fictional and non-fictional narratives in different media forms. They develop research skills to investigate and analyse selected narratives, focusing on the media professionals’ influence on production genre and style. They experience the voices and stories of Aboriginal and Torres Strait Islander creators to gain an understanding and appreciation of how their stories contribute to our cultural identity.

Area of Study 1

Media representations

*How do we see ourselves and our world in media products?*

The media plays an important role in shaping society and the values and beliefs of the audience. The construction of media products suggests a sense of realism and naturalism that belies their nature as codified representations that reflect the values of media makers and audiences at the time, location and context of their construction. Representations rely on a shared understanding of media forms, codes and conventions and the processes of selection, omission and construction. Representations are influenced by social, industrial, economic and technological factors existing at the time, and in the location and context of their creation, production, distribution and consumption.

Students are introduced to the concept of audience. They consider different readings of media products and how meaning is suggested through the complex relationships between content creators and producers, media forms and audiences. They consider how audiences engage with the media to construct and negotiate understandings of the world and themselves through their participation in the consumption, reception, production, curation and distribution of media products. Students also gain an understanding of audiences as producers of media products, who create and share their own representations. Notions of identity and self are implicit in the ways that audiences select, create, share, engage with and read media products. Through the examination of a range of media forms and products, students consider how representations of self and identity are constructed, distributed, engaged with, consumed and read.

Outcome 1

On completion of this unit the student should be able to explain the construction of media representations in different products, forms and contexts, including how audiences engage with, consume and read these representations.

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

Key knowledge

* the nature of media representations within and across media products and forms from different periods of time, locations and contexts
* media codes and conventions used to construct media products and meanings in different media forms
* the construction of representations within and across products and forms from different periods of time, locations and contexts
* audience engagement with, and consumption, reading and production of, media representations in different media products and forms from different periods of time, locations and contexts
* the social and institutional relationships between audiences and the media that is created, produced, distributed, consumed and read
* appropriate media language in the analysis and discussion of media representation.

Key skills

* explain the nature and form of representations within media products and forms from different periods of time, locations and contexts
* analyse the media codes and conventions used to construct media products and meanings in different media forms from different periods of time, locations and contexts
* compare the construction of representations within and across media products and forms from different periods of time, locations and contexts
* discuss how audiences engage with and consume, read and produce representations in media products and forms
* discuss the social and institutional factors influencing the distribution of and relationships between audiences and media representations
* use appropriate media language in the analysis and discussion of media representation.

Area of Study 2

Media forms in production

*How can we manipulate codes and conventions to create representations?*

Representation, distribution, consumption and reception of the media, the construction of meaning in the media, and audience engagement with the media all provide students with the inspiration to explore ideas and develop media productions. Students work in two or more media forms to design and create media exercises or productions that represent concepts covered in Area of Study 1.

Students evaluate how the characteristics of their selected media forms, which they design and produce, influence the representations and construction of the productions.

Outcome 2

On completion of this unit the student should be able to use the media production process to design, produce and evaluate media representations for specified audiences in a range of media forms.

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

Key knowledge

* stages in the media production process, including pre-production, production and post-production
* media pre-production, production and post-production techniques to represent ideas and achieve particular effects
* media codes and conventions used to construct meaning in media products
* media technologies used to produce representations in a range of media forms
* the characteristics of a range of media representations in media forms
* media production language appropriate to the design, production and evaluation of media representations in a range of media forms.

Key skills

* use media pre-production, production and post-production techniques and processes
* research and apply media design and production techniques to represent ideas and achieve particular effects
* apply media codes and conventions to construct meaning in media products
* operate media technologies to produce representations in a range of media forms
* evaluate the characteristics of a range of media representations in media forms
* use media language appropriate to the design, production and evaluation of media representations in a range of media forms.

Area of Study 3

Australian stories

*How are Australian stories structured in fictional and non-fictional media narratives?*

Stories have always been a pivotal part of culture. Australian media is built on fictional and non-fictional stories that reflect our local, national and global cultural histories. Media creators and producers develop an individual style through the use and crafting of narrative and structures that engage different audiences and their interests.

Audience readings of meaning are mediated through a shared understanding of the media codes and conventions used to construct narratives in media products. The creation of narratives in media is contextual. Institutions and individuals involved at each stage of production constrain and shape narrative development in response to the cultural, institutional, economic, social and political constraints in which they work.

Factors including government regulation, finance and the economic sustainability of production play a part in the development and distribution of Australian narratives. These factors are most evident in fictional works, games, photography, print and non-fictional narratives such as news and current affairs, podcasts and advertising.

The voices and perspectives of Aboriginal and Torres Strait Islander creators and producers are an important element in the Australian media landscape. Through engagement with Aboriginal and Torres Strait Islander creators and texts, students develop respect for and recognition of the world’s oldest continuous living culture and understand the significant contribution of Australia’s First Peoples to the Australian media landscape, through both contemporary and historical media narratives and voices.

Students study a range of narratives in two or more media forms, exploring the context and features of their construction and how they are consumed and read by audiences. Narratives selected for study must be by Australian media creators and producers with primarily Australian content. At least one narrative must be from an Aboriginal and/or Torres Strait Islander creator or producer.

Outcome 3

On completion of this unit the student should be able to analyse how the structural features of Australian fictional and non-fictional narratives in two or more media forms engage, and are consumed and read by, audiences.

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

Key knowledge

* the structure of Australian fictional and non-fictional media stories arising from cultural histories and institutions
* media codes and conventions used to engage audiences and communicate meaning
* the influence of the style of media creators and producers in the construction of fictional and non-fictional narratives
* the impact of Aboriginal and Torres Strait Islander voices and perspectives on our national identity and story
* the impact of institutional, economic, social and political constraints on the production and distribution of fictional and non-fictional narratives
* how audience engagement and reception of narratives is affected by their expectation, consumption and prior reading of a range of fictional and non-fictional narratives in a range of contexts
* media language.

Key skills

* analyse structures in Australian fictional and non-fictional media stories arising from cultural histories and institutions
* analyse media codes and conventions used to engage audiences and communicate meaning
* analyse the construction of narratives through the fictional and non-fictional style of media creators and producers
* analyse the impact of Aboriginal and or Torres Strait Islander voices and perspectives on our national identity and story
* analyse the impact of institutional, economic, social and political constraints on the production and distribution of fictional and non-fictional narratives
* discuss factors that affect audience engagement and reception, such as consumption and prior reading of narratives in a range of contexts
* use media language.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set, these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

* audio-visual or video sequences
* radio or audio sequences
* photographs
* print layouts
* sequences or presentations using digital technologies
* posters
* written responses
* oral reports.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand.

Unit 2: Narrative across media forms

Fictional and non-fictional narratives are fundamental to the media and are found in all media forms. Media industries such as journalism and filmmaking are built upon the creation and distribution of narratives constructed in the form of a series of interconnected images and/or sounds and/or words, using media codes and conventions. New media forms and technologies enable participants to design, create and distribute narratives in hybrid forms such as collaborative and user-generated content, which challenges the traditional understanding of narrative form and content. Narratives in new media forms have generated new modes of audience engagement, consumption and reception.

In this unit, students further develop an understanding of the concept of narrative in media products and forms in different contexts. Narratives in both traditional and newer forms include film, television, digital streamed productions, audio news, print, photography, games and interactive digital forms. Students analyse the influence of developments in media technologies on individuals and society; design, production and distribution of narratives in the media; and audience engagement, consumption and reception.

Students undertake production activities to design and create narratives that demonstrate an awareness of the structures and media codes and conventions appropriate to corresponding media forms.

Area of Study 1

Narrative, style and genre

*How do media creators develop their style?*

In this area of study, students explore and examine how narratives construct realities and meaning for audiences. Narratives are constructed and shaped referencing a rich production history. This includes the personal and distinctive style of media professionals who play leading roles in the construction of the narrative, the selection and manipulation of media codes and conventions that stem from a range of cultures and histories, and the influence and constraints of contextual factors affecting the creation, construction and distribution of the narrative. Genre is an important concept that goes beyond the categorisation of media narratives. Students understand how genres are subject to debate and change. The definition of genres goes beyond their established use of media codes and conventions, revealing cultural assumptions about their significance, viewership and the media industry.

Notions of audience, engagement, consumption and reception play a key role in understanding how a narrative is formed. Audiences are able to articulate their personal preferences in the types of narratives they engage with, consume and read. These preferences are related to the construction of narratives.

Outcome 1

On completion of this unit the student should be able to analyse the style of media creators and producers and the influences of narratives on the audience in different media forms.

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

Key knowledge

* the development and communication of a distinctive style by media creators and producers in the construction of narratives
* the manipulation of media codes and conventions by media creators and producers in the construction of narratives in different media forms
* the influences of historical and cultural contexts on the construction of narratives
* the use or subversion of genres by media creators to engage audiences
* audiences and their engagement and how these understandings influence the construction, production, distribution, consumption and reception of narratives
* the influence of narratives on audience engagement, consumption and reception
* media language used to analyse and discuss the style and context of media narratives.

Key skills

* describe the distinctive style of media creators and producers
* explain how media codes and conventions are manipulated by media creators and producers
* discuss how media creators use or subvert genre to engage audiences
* investigate the influences of historical and cultural contexts on the construction of narratives
* discuss the way personal values relate to individual interest and engagement in narratives
* analyse the influence of narratives on audience engagement, consumption and reception
* use media language to analyse and discuss the style and context of media narratives.

Area of Study 2

Narratives in production

*How can we use the production process to create our own media narratives?*

Narratives are created through a production process that involves the conceptualisation and development of ideas through pre-production, production and post-production processes and distribution. The production and distribution of narratives involves the skilled use of media technologies, often in collaboration with others, where each individual undertakes specific roles and responsibilities required at each stage of the production. While the production of narratives is a creative process, they are produced for specific audiences and are constrained by the contexts in which they are produced, distributed, consumed and read. Students apply their theoretical learning to create and construct narratives in the form of media exercises that demonstrate one or more concepts covered in Area of Study 1, exploring how narratives are constructed and shaped by cultures, histories and contexts.

Outcome 2

On completion of this unit the student should be able to apply the media production process to create, develop and construct narratives.

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

Key knowledge

* media production processes and their relationship to specific media forms
* construction of narratives using the media production process
* the roles and responsibilities within different stages of the media production process
* technical skills used in the operation of media technologies
* ethical, legal and community constraints in the production and distribution of media products
* media language appropriate to the design, production and evaluation of media products.

Key skills

* design and produce narratives using the stages of the media production process
* undertake roles and responsibilities within the media production process
* apply technical skills in the operation of media technologies
* develop and produce narratives within ethical, legal and community constraints
* use media language appropriate to the design, construction, production and evaluation of media productions.

Area of Study 3

Media and change

*What is the impact of new media technologies on us as individuals and as a society?*

Developments in media technologies have dramatically altered the media landscape and the relationship between the media and its audiences. New media is a term that applies to contemporary technology used by media producers and audiences, and the social, cultural and economic practices that arise from these contemporary forms.

Digital technologies, interactivity, immersive content and participatory practices have become a feature of the creation, production, distribution, engagement with, consumption and reception of the media. Media industries and institutions have adopted and adapted aspects of convergence to build and maintain audience share through new forms of interaction.

All engagement with media is creatively, culturally and economically situated. Audiences are media consumers, producers and products, often simultaneously. This is particularly evident in social media where public and personal communication is combined. Such platforms facilitate convergence between communities and commercial opportunities that are developed, built and maintained through common interests and creativity.

Changes in the media have social, emotional and ethical consequences for individuals and society. New media forms, products and processes are often controversial and may be mistrusted or devalued by existing media institutions, some audiences and groups in society. Students examine the technologies, processes of production, characteristics, distribution, engagement with, consumption and reception of media products in new media forms. Students investigate the relationship between emerging and pre-existing media forms, products and institutions. They evaluate the impact of developments on individuals, society and culture.

Outcome 3

On completion of this unit the student should be able to discuss the influence of new media technologies on society, audiences, the individual, media industries and institutions.

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 forms of new media technologies
* characteristics of new media audiences
* the ways audiences interact and engage with the media as a result of the growth of technologies across media forms
* the influence of technological development, audiences, the individual, media industries and institutions
* social, ethical and legal issues in the media industry in the last two years.

Key skills

* identify the nature and forms of new media technologies
* discuss the characteristics of new media audiences
* explain the ways audiences interact and engage with the media as a result of the growth of technologies across media forms
* analyse the influence of technological development, the individual, media industries and institutions
* analyse social, ethical and legal issues in the media industry in the last two years.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set, these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

* audio-visual or video sequences
* radio or audio sequences
* photographs
* print layouts
* sequences or presentations using digital technologies
* posters
* written responses
* oral reports.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand.

Unit 3: Media narratives, contexts and
pre-production

In this unit, students explore stories that circulate in society through a close analysis of a media narrative.

Narratives are defined as the depiction of a chain of events in a cause-and-effect relationship occurring in physical and/or virtual space and time in fictional and non-fictional media products. Students consider the use of codes and narrative conventions to structure meaning and explore the role these play in media narratives. Through the close analysis of a media narrative, students develop media language and terminology and a deeper understanding of how codes and narrative conventions are combined in a narrative. They study how social, historical, institutional, culture, economic and political contexts may influence the construction of media narratives and audience readings.

Through the study of a media narrative, students explore specific codes and narrative conventions and begin the process of research to support their understanding of how they can adopt and employ these techniques in their own works. They investigate a media form that aligns with their interests and intent, developing an understanding of the codes and narrative conventions appropriate to audience engagement, consumption and reception within the selected media form. Students use the pre-production stage of the media production process to design the production of a media product for a specified audience. They explore and experiment with media technologies to develop skills in their selected media form, and reflect on and document their progress. Students undertake pre-production planning appropriate to their selected media form and develop written and visual planning documents to support the production and post-production of a media product in Unit 4.

Area of Study 1

Narratives and their contexts

*How does the context of a narrative influence its construction and audience readings?*

Narratives are the product of creative and institutional practices that represent stories through codes and narrative conventions. The use of codes and narrative conventions influences audience engagement, consumption and reading of narratives. Students consider the use of codes and narrative conventions to structure meaning and explore how a media creator has used these tools to produce a media narrative.

Narratives are also a product of their context. In this area of study, students examine the role that context plays in the production, distribution and reading of media products. Social, historical, institutional, cultural, economic and political contexts are evident, explicitly or implicitly, through the views and values conveyed by media products. The context of a media product shapes its construction and is reflected in narratives and representations. Context also influences audience readings of media. By understanding the contextual lens through which audiences view and consume media texts, students are able to understand the contribution and role that the media has in shaping our views, values and opinions about our world.

Students examine one fictional or non-fictional narrative in the form of film and/or television and/or radio and/or audio product (that may be broadcast or streamed) and/or photographic products. For the purposes of this area of study, the media product selected for study will comprise of one of the following:

* one feature length film product of one hour or more in length or the equivalent length in television or streaming
* an audio product, such as a podcast or radio drama, of one hour or more
* a photographic series with a narrative structure, such as a photojournalism essay/story or exhibition of narrative images
* a digital product, such as a video game, of equivalent length or complexity to the above media forms.

A fictional, non-fictional or a combined fictional/non-fictional narrative may be studied. The choice of narrative must give consideration to the definition of a media narrative in the study specifications on page 13.

Outcome 1

On completion of this unit the student should be able to analyse the construction of media narratives; discuss audience engagement, consumption and reading of narratives; and analyse the relationship between narratives and the contexts in which they are produced.

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

Key knowledge

Narratives

* the construction of media narratives in selected media forms
* how audiences engage with, consume and read media narratives
* the relationship between and the function of codes and narrative conventions to convey meaning in selected media forms
* appropriate media language.

Contexts

* the relationship between media narratives and the contexts in which they were produced
* the construction of representations in media narratives and how they reflect or challenge views and values of a specific context
* the ways in which audiences from different contexts engage with, consume and read media narratives
* appropriate media language.

Key skills

Narratives

* analyse the construction of media narratives in selected media forms
* discuss how media narratives are constructed, consumed and read by audiences
* analyse the relationship between and the function of codes and narrative conventions to convey meaning in selected media forms
* use appropriate media language.

Contexts

* explain the relationship between media narratives and the contexts in which they were produced
* discuss the construction of representations in media narratives and how they reflect or challenge views and values of a specific context
* analyse the ways in which audiences from different contexts engage with, consume and read media narratives
* use appropriate media language.

Area of Study 2

Research, development and experimentation

*How are ideas, research, investigation and experimentation used in the development of media products?*

Media production is an evolving practice. Media creators and producers frequently reference ideas and techniques that have been developed by others. Collecting, acknowledging and building upon ideas, structures, aesthetics and techniques informs the direction of media productions and an understanding of how audiences are engaged. Students investigate, research and experiment with a selected media form
to inform the development of their proposed production. This research contributes to the direction of their production planning.

Students investigate aspects of the media form in which they will make their productions, developing knowledge of narrative, genre, style, media codes and conventions and aspects of the works of media practitioners relevant to their proposed production. These investigations develop the student’s style as a media creator and inform the development of their individual media product. Students also experiment with media technologies and media production processes to inform and document the plan for a media production.

Students demonstrate a clear understanding of how to inform and document the plan for a media production. They develop production skills in pre-production to inform the development, planning and production of a media product. They record their learning in documented research, annotated production activities, experiments, exercises and reflections. Through the completion of two production experiments, students have the opportunity to test, develop and refine skills and techniques in their selected media form. These experiments will be accompanied by documentation of skill development.

Outcome 2

On completion of this unit the student should be able to research and document aspects of a media form, codes, narrative conventions, style, genre, story and plot to inform the plan for a media production.

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

Key knowledge

Research and development

* methods for developing ideas for a media production
* research on a media form and products to inform a production
* how codes and conventions are used by media producers to convey meaning and engage audiences
* how audiences read and are engaged by media codes and narrative conventions.

Experimentation

* research to inform the development of skills in a selected media form
* media equipment, technologies and processes appropriate to a selected media form and proposed product
* the process of recording, documenting and evaluating research.

Media language

* media language to evaluate and document research of a selected media form.

Key skills

Research

* develop ideas for a media production
* research a media form and products to inform a production
* analyse how media producers use codes and conventions to convey meaning and engage audiences
* analyse how audiences read and are engaged by media codes and narrative conventions.

Experimentation

* undertake research to inform the development of skills in a selected media form
* develop skills in the use of equipment, media technologies and processes appropriate to a selected media form and proposed product
* record, document and evaluate the exploration and development of skills in a selected media form.

Media language

* apply media language in documentation and evaluation.

Area of Study 3

Pre-production planning

*How do students refine their ideas and concepts to create media products?*

Pre-production involves the development of written and visual planning documents for a proposed product. These documents reflect both creative vision and thorough planning. The media industry has specific methodologies, conventions and workflows for documenting media production in different media forms. These methods vary from form to form and within forms according to the style and/or genre of the proposed product.

Audience engagement, consumption and reception is at the heart of media production. A feature common to pre-production across media forms is a clear understanding of the proposed audiences. Audiences may be delineated by demographic or social factors, identified by their interests and experience in media products, forms, genres or styles, or created by media institutions or individual producers for a particular purpose. Detailed articulation of audiences and how they will be engaged underpins all aspects of pre-production planning.

Informed by their learning in Area of Study 2, students use industry specific planning, using both written and visual documentation, to complete a pre-production plan. The plan incorporates a clear fictional, non-fictional or fictional/non-fictional narrative for a specified audience in a selected media form as outlined below. Students consider the relevant media codes and conventions of the selected media form. The pre-production plan is developed for one of the following media forms:

* a video or film production of 3–10 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 radio or audio production of a minimum of 8 minutes in length, including title and credit sequences
* a digital or analogue photographic presentation, sequence or series of a minimum of 10 original sourced images shot, processed and edited by the student
* a digital or traditional print production of a minimum of 8 pages, produced and edited by the student
* a digital and/or an online production that demonstrates comparable complexity consistent with the other media forms
* a convergent or hybridised media production that incorporates aspects of a range of media forms and is consistent with product durations and the descriptors listed.

Outcome 3

On completion of this unit the student should be able to develop and document a media pre-production plan demonstrating the student’s concepts and intentions 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

* the intention and audiences for a proposed production
* methods for documenting the narrative of a proposed production
* methods for producing visual planning documents for a proposed production
* codes and conventions, technologies and processes relevant to the selected media form, proposed audience, narrative and production
* methods for documenting production and post-production roles, tasks and timelines
* media language relevant to the planning and production of a media product in a selected media form.

Key skills

* document the intention and audiences for a proposed production
* document the narrative of a proposed production
* produce visual planning documents for a proposed production
* apply codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product
* document production and post-production roles, tasks and timelines
* use media language appropriate to the planning and production of a media product in a selected media form.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student’s level of achievement in Unit 3 will be determined by School-assessed Coursework and the School-assessed Task. School-assessed Coursework 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 School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx) for this study, which include advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student’s level of achievement. The score must be based on the teacher’s assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 10 per cent to the study score.

|  |  |  |
| --- | --- | --- |
| **Outcomes** | **Marks allocated** | **Assessment tasks** |
| **Outcome 1**Analyse the construction of media narratives; discuss audience engagement, consumption and reading of narratives; and analyse the relationship between narratives and the contexts in which they are produced. | **20****20** | The student’s performance on the outcome is assessed using:* a video essay or multimedia presentation

**AND** one of the following:* a written report
* an essay
* short responses
* structured questions
* an annotated visual report
* an oral report.
 |
| **Total marks** | **40** |  |

School-assessed Task

The student’s level of achievement in Outcomes 2 and 3 in Unit 3 and Outcome 1 in Unit 4 will be assessed through a School-assessed Task. Details of the School-assessed Task for Units 3 and 4 are provided on [page 35](#SAT) of this study design.

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination (see [page 36](#Examination)), which will contribute 40 per cent to the study score.

Unit 4: Media production; agency and control in and of the media

In this unit students focus on the production and post-production stages of the media production process, bringing the pre-production plans created in Unit 3 to their realisation. Students refine their media production in response to feedback and through personal reflection, documenting the iterations of their production as they work towards completion.

The context in which media products are produced, distributed and consumed is an essential framework through which audiences view and read media products. Social, historical, institutional, cultural, economic and political contexts can be seen through explicit or implied views and values conveyed within media products. The media disseminate these views and values within a society and, as a result, can play a key role in influencing, reinforcing or challenging the cultural norms.

In this unit, students view a range of media products that demonstrate a range of values and views, and they analyse the role that media products and their creators play within the contexts of their time and place of production.

Students explore the relationship between the media and audiences, focusing on the opportunities and challenges afforded by current developments in the media industry. They consider the nature of communication between the media and audiences, explore the capacity of the media to be used by governments, institutions and audiences, and analyse the role of the Australian government in regulating the media.

Area of Study 1

Media production

*How do students realise their intention through their media productions?*

The production, post-production and distribution stages of a media product are a natural progression from the pre-production stage of the media production process. Students move from production into post-production, where the manipulation, arrangement or layering of the ideas and material generated in pre-production and production leads to the realisation of their pre-production plans.

Media creators and producers reflect on and work with others to gain insight into whether their products communicate their planned intent, refining their products in the production and post-production stages. Students undertake personal reflection and seek feedback on their work, developing, refining and resolving their product as a result. They document iterations of their production after considering the factors that have influenced the development and refinement of materials, technologies and processes, the resolution of ideas and the effect these factors have had on the final product.

The creation and production of the media product is an individual undertaking. In some cases, the implementation of the production plans may require the student to work with others. Throughout both the production and post-production stages, the student should be the key principal in the production process. All work undertaken by any cast or crew, or external assistance, must be under the direction of the student and documented along with the pre-production plans.

Outcome 1

On completion of this unit the student should be able to produce, refine, resolve and distribute to a specified audience a media product designed 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 post-production processes used to realise pre-production plans
* the operation of equipment, materials and technologies used in the creation of media products
* media codes and conventions to construct meaning relevant to the selected form, product and audience
* reflection and feedback processes to refine and resolve media products
* methods for documenting development, refinement and realisation of media products
* media language appropriate to the construction and evaluation of media representations.

Key skills

* realise pre-production plans through production and post-production processes
* operate equipment, materials and technologies in the production of a media product
* apply media codes and conventions to construct meaning relevant to the selected media form, product and audience
* use reflection and feedback to refine and resolve a media product
* document the development, refinement and resolution of a media product
* use media language relevant to the construction and evaluation of media representations.

Area of Study 2

Agency and control in the media

*Who holds the power and influence – the media or audiences?*

The relationship between the media and audiences has never been more complex. The contemporary media landscape poses issues and challenges for the way that academics and commentators have traditionally theorised the nature of communication. The media has always been considered to have the capacity to influence, but now the balance of power is changing and arguments around who influences whom have become highly contested. The media and its audiences are now both thought to exercise agency; the capacity to act and exert power.

Media platforms have led to new modes of production, distribution, consumption and reception that rely on sharing commercial and user-generated content. These platforms commodify personal data by harvesting information from social media engagement. The rise of social media and surveillance capitalism has raised questions about privacy.

Laws and policies of the Australian government and self-regulation by media institutions define and maintain standards through regulatory bodies and codes of conduct, but individual interaction with other media users, as in social networks, is not subject to these constraints. As the media increasingly crosses national borders, governments struggle to maintain control over the laws and policies created for their jurisdictions. These issues pose challenges for managing and regulating the use of the media by globalised media institutions, governments and the individual.

Outcome 2

On completion of this unit the student should be able to use evidence, arguments and ideas to discuss audience agency, media influence, media regulation and ethical and legal issues in the media.

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

Key knowledge

* the changing relationship between the media and audiences
* the influence of both the media and audiences
* how media is used by globalised media institutions, governments and individuals
* arguments, evidence and ideas to explain contemporary media influence and audience agency
* the regulation of the media and audiences in Australia
* the issues and challenges relating to regulation and control of the media
* ethical and legal issues in the media
* media language used in evaluation and discussion.

Key skills

* analyse and discuss the changing relationship between the media and audiences
* analyse and evaluate the extent of the influence of the media and audiences
* explain how media is used by globalised media institutions, governments and individuals
* analyse contemporary evidence, arguments and ideas to explain the influence of media and agency of audiences
* explain and discuss the regulation of the media and audiences in Australia
* analyse issues and challenges relating to regulation and control of the media
* evaluate ethical and legal issues in the media
* use media language in analysis, evaluation and discussion.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student’s level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework 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 School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Media/Pages/Index.aspx) for this study, which include advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student’s level of achievement. The score must be based on the teacher’s assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

|  |  |  |
| --- | --- | --- |
| **Outcomes** | **Marks allocated** | **Assessment tasks** |
| **Outcome 2**Use evidence, arguments and ideas to discuss audience agency, media influence, media regulation and ethical and legal issues in the media. | **40** | The student’s performance on the outcome is assessed using one or more of the following:* a written report
* an essay.
 |
| **Total marks** | **40** |  |

School-assessed Task

Assessment for VCE 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. The School-assessed Task contributes 40 per cent to the study score.

|  |  |
| --- | --- |
| **Outcomes** | **Assessment tasks** |
| **Unit 3Outcome 2**Research and document aspects of a media form, codes, narrative conventions, style, genre, story and plot to inform the plan for a media production. | * A research portfolio and accompanying documentation examining ideas, concepts and aspects of the selected media form.
* Production exercises with accompanying documentation that demonstrate a range of skills in the use of media technologies and production processes relevant to the student’s concepts, intentions and the selected media form.
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| **Unit 3Outcome 3**Develop and document a media pre-production plan demonstrating the student’s concepts and intentions in a selected media form for a specified audience. | A pre-production plan based on the concepts, intentions and the selected media form identified in Unit 3, Outcome 2. |
| **Unit 4Outcome 1**Produce, refine, resolve and distribute to a specified audience a media product planned in Unit 3. | A media product for a specified audience developed from the pre-production plan produced in Unit 3. |

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination.

End-of-year examination

Contribution to final assessment

The examination will contribute 40 per cent to the study score.

Description

The examination will be set by a panel appointed by the VCAA. All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

* Duration: 2 hours
* Date: end-of-year, on a date to be published annually by the VCAA
* VCAA examination rules will apply. Details of these rules are published annually in the
[*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* The examination will be marked by assessors appointed by the VCAA.

Further advice

The VCAA publishes specifications for all VCE examinations on the VCAA 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 Unit 3 and 4 sequence, together with any sample material.