VCE Media

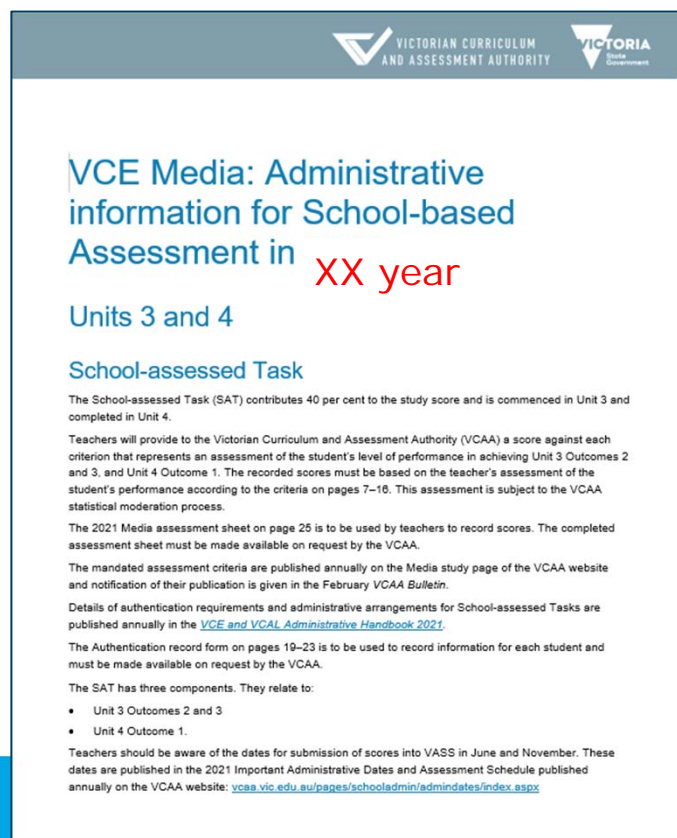**Assessing the School-assessed Task**
Unit 3

Acknowledgement of Country

The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.

VCE Media: Administrative information for School-based Assessment

School-assessed Task Outcomes

Unit 3 Outcome 2

On completion of this unit the student should be able to research aspects of a media form and experiment with media technologies and media production processes to inform and document
the design of a media production.

Unit 3 Outcome 3

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

Unit 4 Outcome 1

On completion of this unit the student should be able to produce, refine and resolve a media product designed in Unit 3.

Unit 3 and 4 School Assessed Task

The School assessed task contributes 40 percent to the study score and is commenced in Unit 3 and completed in Unit 4.

The SAT has three components:

- Unit 3 Outcome 2   (Criteria 1 and 2)
- Unit 3 Outcome 3   (Criteria 3 and 4)
- Unit 4 Outcome 1 (Criteria 5 – 10)

Unit 3: Outcome 2 - Nature of task
Media Production Development

On completion of this unit the student should be able to research aspects of a media form and experiment with media technologies and media production processes to inform and document the design of a media production.

Nature of task

- A research portfolio and accompanying documentation examining aspects of the selected media form.

- Production experiments with accompanying documentation that demonstrate the understanding of media technologies and production processes.

Unit 3: Outcome 2- Scope of task
Media Production Development

A research portfolio that will include:

- Investigation into narrative, genre, style, media codes and conventions, and the characteristics of the works of practitioners to inform the students' production.

- Exploration of audience characteristics including the consumption of, engagement with and readings of works in the selected media form and analysis of how these references will assist the student in developing their own individual style.

- Exploration and use of technologies, equipment, materials and processes in forms relevant to the student's proposed media product that develops skills and investigates techniques, aesthetic and structural qualities.

- Evaluation of the use of equipment, media technologies, materials and processes that inform the students' proposed production.

- Each production experiment should include documentation that contributes to the assessment of Unit 3, Outcome 1. The documentation should use appropriate media language and terminology.

Unit 3: Outcome 3 - Nature of task
Media Production Design

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

Nature of task

- A media production design plan based on the selected media form identified in Unit 3, Outcome 2.

Unit 3: Outcome 3 - Scope of task
Media Production Design

A production design plan for a specific media product, including:

- written planning documentation detailing audience, engagement, narrative, style and intention

- written and visual representations of the proposed production, including references to codes and conventions

- documentation of production and post-production roles, tasks and timelines.

- The media production design plan must be commenced and completed in Unit 3.

- The written planning document, visual and written representations, production and post-production documentation should clearly establish the audience, narrative, engagement, style and intention of, and use of codes and conventions in the media production to be undertaken in Unit 4 and make reference to the appropriate specifications relevant to the student selected media form.

Unit 3: Outcome 3 - Scope of task
Media Production Design

- The completion of the media product in Unit 4 involves systematically working through the production design. The written planning document, written and visual representations, production and post-production documentation in combination should clearly establish the idea and concept of the media production to be undertaken. The planning document includes the research and evaluation of possibilities for a media production.

- The idea and concept of the media production in the written planning document, visual and written representations, production and post-production documentation should be clearly established and communicated in the order of its intended realisation.

- This should be done progressively throughout the documentation and may involve: numbering, dating and/or commenting on specific stages of work from the initial concept to its completion

- Annotation and explanation of ideas, concepts and solutions.

Checklist sample Administrative information for School-based Assessment

Production Design Plan requirements

Media Form: Film	Media Form: Animation
• Intention statement	• Intention statement
• Narrative statement	• Narrative statement
• Audience statement	• Audience statement
• Style and genre	• Style and genre
• Opportunities and constraints	• Opportunities and constraints
• Documentation – Copyright clearances, talent release forms, location release forms, call sheets	• Documentation – Copyright clearances, talent release forms, location release forms, call sheets
• Techniques of engagement	• Techniques of engagement
• Media codes and conventions (film)	• Media codes and conventions (animation)
• Treatment	• Treatment
• Distribution – where it will be screened	• Distribution – where it will be screened
• Script	• Script
• Storyboard	• Storyboard/animatic
• Shot list	• Shot list
• Lighting	• Shading/Colouring
• Colour grading	• Music and Sound effects
• Music and sound effects	• Titles and credits
• Titles and credits	• Character descriptions and sketches
• Character descriptions and actors	• Casting choices (vocals)
• Production schedule and timeline	• Location (if required)
• Costume and makeup	• Set design
• Props	• Lighting
• Set design	• Production schedule and timeline
• Location	• Crew list - production roles and tasks
• Crew list - production roles and tasks	• Equipment/Software choices and justifications
• Equipment/Software choices and justifications	• Specialist technique requirements
• Specialist technique requirements	

Criterion 1

VCE Media: School-assessed Task Assessment Sheet 2021					
Assessment Criteria	**Levels of Performance**				
	Not shown	**1–2 (very low)**	**3–4 (low)**	**5–6 (medium)**	**7–8 (high)**	**9–10 (very high)**
Unit 3 **Outcome 2** 1. Research, documentation and evaluation of relevant aspects of a media form to inform the design of a media production.		Selects media form(s).	Discusses a media form(s).	Describes a media form(s) to inform the development of ideas and skills.	Analyses a media form(s) to inform the development of ideas and skills.	Analyses a media form(s) to evaluate the development of ideas and skills.
		Identifies codes, conventions, narrative, genre and/or style.	Discusses codes, conventions, narrative, genre and/or style in media products.	Describes codes, conventions, narrative, genre and/or style in media products.	Analyses codes, conventions, narrative, genre and style in media products.	Analyses codes, conventions, narrative, genre and style in media products to inform the design of a media product.
		Identifies how audiences are engaged.	Discusses how audiences are engaged.	Describes how audiences are engaged by and use either structural or aesthetic qualities.	Analysis of how audiences are engaged by and use either structural or aesthetic qualities to read media products.	Analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products.
		Includes media language.	Uses media language.	Uses accurate media language.	Uses accurate media language to analyse the research	Uses accurate media language to analyse and evaluate the research.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑
Evidence	**MEDIA PRODUCTION PROCESS: DEVELOPMENT**					

- Exploration of a media form(s) to inform the development of ideas and skills in a selected media form – by analysing and evaluating ideas and skills in existing media products.
- Exploration of codes and conventions, narrative structure(s), genre and styles appropriate to the selected media form – by analysing and evaluating their application in existing media products.
- Analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products.
- Use of media language.

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LIGHTING

Karma Police

The use of lighting in the official music video for Radiohead's 'Karma Police' creates an effect that I hope to recreate in my film. Illuminated only by the headlights of the car, the road ahead is desolate, as the man running ahead of the car is isolated and unable to hide his fear, creating a sense of panic and unease within viewers.

This particular lighting will be used in my film in the scene where the protagonist is shocked by a car turning its headlights on and shining on him, appearing from what was perceived to be empty darkness.

Tranquility Base Hotel and Casino

The music video for Arctic Monkey's 'Tranquility Base Hotel and Casino' includes a wide array of neon lights that reflect particular interests of mine, with a prioritization of aesthetic that I intend to reciprocate in the production of my film. Although much of the lighting may not be practical in a film such as mine, and the product is reflective of an entirely different genre to the film I intend to make, the visual beauty of the lighting is a source of inspiration in the ability to utilize various colors when illuminating a scene.

Close Encounters of The Third Kind

Throughout Steven Spielberg's 1978 sci-fi classic, there are various instances of lighting that immediately come to mine when considering the code of lighting. Comparable to the Arctic Monkeys music video, whilst some examples in the film may not be directly applicable to my film, the aesthetic appeal of moments of overexposure and vibrant colors is a point of reference in the creation of my own product. Despite some disparities in genre and practicality, I intend to explore how lighting in my film can evoke the same sense of ambience, suspicion and fear as seen in 'Close Encounters of The Third Kind'.

Codes:

Camera:

Photography is a key element in sport magazines, as it has the ability to engage the audience and be the centrepiece of the articles. As I will be taking my own photos for the magazines, I will be researching techniques to create the best possible photos and attempt to take them in different styles. Some of them will be action shots of the players performing, with more natural lighting, less construction of the scenery and little influence over the extent of the use of codes and conventions. Other photos will be constructed. The players will be aware that they are being photographed, with codes such as lighting, mise en scene and acting all taken into consideration. I also need to ensure the camera is focused and as clear as possible to ensure the image is the best possible quality, and highlighting the correct aspect of the image

https://talksport.com/football/460316/liverpool-vs-manchester-united-juan-mata-goal-assists-stats-anfield/

This image of Juan Mata during Manchester United's 2015 match against Liverpool is exactly the type of action shot I am aiming to capture. The positioning of the camera is perfect, ensuring the image captures the level of technique and skill needed to perform a move as difficult as a scissor kick. Once again, this image is taken at such a high quality that the movements of the players are not blurry and will appear clearly when printed on paper.

https://www.nmfc.com.au/news/2018-05-08/gallery-catani-gardens

This simple image of North Melbourne player Shaun Higgins emulates the type of image I will attempt to recreate for interviews. The image shows the player is a simple light, with no exaggerated movements or constructed aspects making the image seem fake. This allows the photo to feel more relatable to the readers, making the image perfect for articles such as interviews, where the players need to appear down-to-earth and approachable when answering questions.

https://www.nhregister.com/technology/businessinsider/article/Germany-s-stunning-goal-against-Sweden-was-a-blow-13020782.php

This photo of Javier Hernandez at the 2018 FIFA World Cup is something I will try to emulate, as it clearly focuses on the players passion and celebrations without making the image look blurry or awkward. This image is not constructed and was taken in the moment of the players celebration, and is done so without it looking unnatural or distorted. This is something I want to try to emulate in my own photos.

Criterion 2

VCE Media: School-assessed Task Assessment Sheet 2021					
Assessment Criteria	**Levels of Performance**				
	Not shown	1–2 (very low)	3–4 (low)	5–6 (medium)	7–8 (high)	9–10 (very high)
Unit 3 **Outcome 2** 2. Experimentation and documentation of the use of relevant media equipment, technologies and processes to inform the design of a media production.		Uses equipment and media technologies. Documentation identifies the use of equipment, media technologies and processes. Documentation identifies at least one code, convention, narrative structure, genre or style. Includes media language.	Uses equipment, media, technologies and processes. Documentation discusses the use of equipment, media technologies and processes. Documentation discusses at least one code, convention, narrative structure, genre or style. Uses media language.	Experiments with equipment, media technologies and processes. Documentation describes the use of equipment, media technologies and processes. Documentation describes at least one code, convention, narrative structure, genre or style. Uses accurate media language.	Experiments with equipment, media technologies and processes to test ideas. Documentation analyses the use of equipment, media technologies and processes. Documentation analyses codes and conventions and/or narrative structure, genre or style. Uses accurate media language to analyse.	Experiments with equipment, media, technologies and processes to test and refine ideas. Documentation evaluates the use of equipment, media technologies and processes. Documentation evaluates codes, and conventions and narrative structure, genre or style. Uses accurate media language to analyse and evaluate.
	0 ☐	1 ☐ 2 ☐	3 ☐ 4 ☐	5 ☐ 6 ☐	7 ☐ 8 ☐	9 ☐ 10 ☐

Evidence	**MEDIA PRODUCTION PROCESS: DEVELOPMENT**
	 • Skills in the operation of equipment, media technologies and processes in a selected media form.
	 • Evidence and evaluation of the use of equipment, media technologies and processes of the proposed product.
	 • Exploration and evaluation of at least one of the following appropriate to the selected media form:
	    – codes and conventions
	    – narrative structure(s)
	    – genre
	    – style.
	 • Use media language.				

## Production Experiment 1: Editing

Intention

The area that I prioritized experimenting on is the field of editing. As a well as limited knowledge and ability in the area, I've also gained an appreciation for the effect that good editing can have on a film, hoping to gain some knowledge of its aesthetic and communicative value that I can translate into the production of my film.

In this exercise, I will be exploring aspect ratio and colour correction, two editing techniques that reflect both my aesthetic intentions for the film, as well as my desire to create a film that is clear in genre. Throughout years of watching movies, I've always preferred the look of particularly widely displayed films, admiring their ability to have a polished and cinematic feel, as well as simply looking great. This prompted my desire to investigate aspect ratios, and how I can apply them to my film. Additionally, I've often attributed colour schemes to a movies ability to emit certain emotions or atmosphere. In coherence with the contents of my film, I decided to explore the effect that dull, melancholic blue colour correction can have on particular videos.

Tutorials

Prior to commencing the experiment, I watched several videos about the two techniques, however two videos stood out as particularly helpful. In creating aspect ratio, Travis Transient's video entitled 'How to PROPERLY letterbox your films: The Cinematic 21:9 Aspect Ratio', explained to me the necessary measurements that equate to wide screen framing, and how to implement them on Premiere Pro. Additionally, when looking to apply colour schemes to the video, I found Max Novak's video entitled 'Easy Dark / Horror Effects Tutorial! PART 1 - Adobe Premiere (Color, Effects, Composite)' to be most simple and helpful, as he highlighted how to edit the colour grading in a way that was particularly applicable to a horror film.

https://www.youtube.com/watch?v=Mn14UA7llfc   https://www.youtube.com/watch?v=MIz31XyJtU
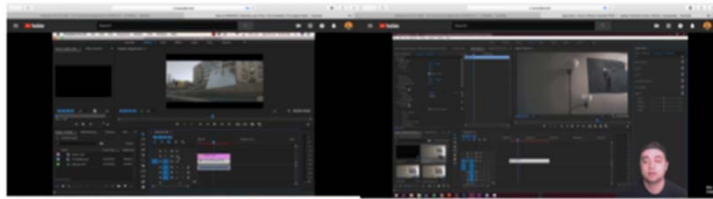
Equipment

In this experiment, I used the Panasonic Lumix GH4 Camera to shoot two separate shots within my room; one looking at a wall and another looking down the hallway. After watching several videos I choose this camera out of the ones available at school as I was interested in the crisp look of the footage it takes. Aside from the lamp and fairy lights in my room, the only other piece of equipment I used was a tripod, upon which I mounted the camera and did not move. When editing the footage, I simply loaded it onto Adobe Premiere Pro 2019, which has all the necessary editing tools to apply colour correction and dictate aspect ratio.

Methodology

As a result of the instructional video, I found editing the aspect ratio quite simple. All that was required was a changing of the vertical frame size. As a result, the outcome that I desired was achieved completely, as seen in the images below.
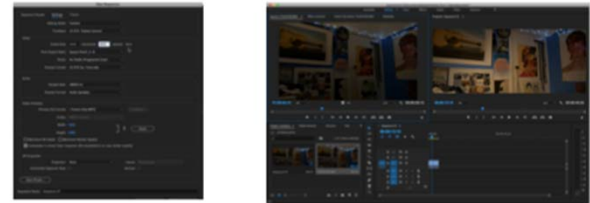
After changing the aspect ratio, I applied colour grading to the two pieces of footage that had been placed together, in order to grasp how colour might affect more vividly illuminated shots in comparison to darker shots. To achieve this effect, I decreased the temperature by 95.8, increased the contrast by 17.9, decreased the highlights by 13.7, decreased shadows by 15.8, and decreased blacks by 5.3. As demonstrated in the pictures below, assisted by the aspect ratio, this colour grading gives of a crisp and cinematic, yet melancholic and dull vibe which reflected my precise intentions.
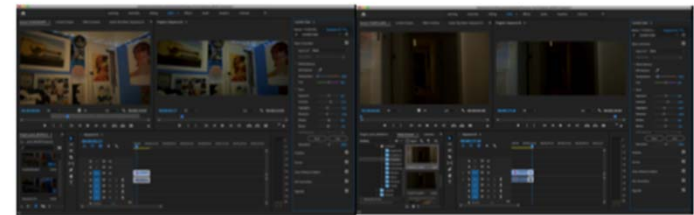
Evaluation

In my first production experiment, the aesthetic qualities that I intended to achieve were met fluently, and I was very pleased about the outcome. Knowing how to implement these techniques, I look forward to utilizing them in my film. The technical equipment used for this experiment was proficient in achieving my goals, and led to no issues arising. Due to the simplicity I found within this experiment, and it's ability to still garner great results, I do not envision changing my approach to these editing techniques, as I believe they will be equally as easy to achieve and effective in my final piece. If I were to face difficulties when attempting these two techniques, I would use the abundance of tutorials available on the internet to further expand my knowledge, as the videos that I found helpful were just two examples out of hundreds.

Criterion 3

	VCE Media: School-assessed Task Assessment Sheet 2021					
Assessment Criteria	**Levels of Performance**					
	Not shown	1–2 (very low)	3–4 (low)	5–6 (medium)	7–8 (high)	9–10 (very high)
Unit 3 Outcome 3 3. Documentation of the specified intention, audience and narrative relevant to a proposed product in a selected media form.		Identifies intention. Identifies audience. Identifies a narrative. Identifies a style and/or genre.	Outlines intention. Outlines audience. Outlines a narrative. Outlines a style and/or genre.	Describes intention. Describes audience. Describes a narrative Describes a style and/or genre.	Describes intention by elaborating on ideas. Describes audience with specific examples. Describes a narrative for the specified intention or audience. Describes a style and genre.	Describes and justifies intention by elaborating on ideas. Describes and articulates audience with specific examples. Describes a narrative for the specified intention and audience by elaborating on ideas. Describes a style and or genre for the specified intention and audience.
	0 ☐	1 ☐ 2 ☐	3 ☐ 4 ☐	5 ☐ 6 ☐	7 ☐ 8 ☐	9 ☐ 10 ☐
Evidence	**MEDIA PRODUCTION PROCESS: PRE-PRODUCTION** • Documentation of the specified intention, narrative, audience, style or genre using visual and written representations. • Use media language.					

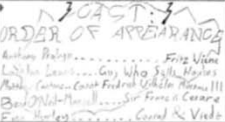**Audience Statement**

The primary target audience for my short film are 17 to 19 years old boys who live in Melbourne, Victoria, Australia. Particularly those who would consider themselves 'film buffs' or in the early stages of becoming one, this involves a vast array of knowledge on the topic of films especially the earliest points of cinema's history during the 1920's silent era. The Australians who live in Melbourne will find a greater appeal with the film as it is going to be shot there which allows a closer connection of the film to Melbournians. Living in Melbourne, my audience is more adjusted to a city lifestyle and likes to make frequent visits to "higher class" cinemas such as The Astor Theatre, and Cinema Nova however they don't mind places like Hoyts or Village Cinema. As previously stated, the audience I hope to grasp are the type who refer to themselves as a 'film buff', the type that would own a copy of *1001 Film You Must See Before You Die* and enjoy a great variety of films and genres despite how old the film may be. A big staple of my audience would be the horror genre, its aesthetics, how it's changed over time, and appreciation of its overall effect through the way it has changed cinema. Two of the greatest examples are Robert Wiene's *The Cabinet of Dr. Calligari* (1920), and F.W. Murnau's *Nosferatu* (1922) with their use of German Expressionism and the concept of filming something that isn't always about the real world. My target audience also appreciate the aesthetic that was used in silent horror films such as the lack of colour to represent the bleak atmosphere, all the different types of lighting that are used to distort or emphasise certain points such as uplighting, harsh lighting, back lighting, and projected shadows, the fast paced, eerie, and edgid movement of characters, and the overall thrill gained through horror films.

The Audience can recognise how horror in cinema has changed through what we were scared of at the time through the earliest works: fear of the devil and hell, to foreigners taking over, nuclear war, killers, and home security.

Regarding music, my audience are the type that would get their music through the scores of films they enjoy, popular examples consist of Star Wars, Indiana Jones, The Good the Bad and the Ugly, Lawrence of Arabia, The Lord of the Rings, A Clockwork Orange, Jurassic Park, The Dark Knight, The Godfather, Chinatown, and Jaws. This however doesn't restrict the taste of music my audience prefers, they may also enjoy songs from bands such as The Beatles, Queen, Led Zeppelin, The Rolling Stones, and AC/DC. My audience, regarding their knowledge of film are also intellectually adept at finding meaning within the narrative, context, or themes displayed to them through many mediums, and are able to come up with their own interpretation within the product. My audience's hobbies can also consist of the popular tabletop RPG Dungeons and Dragons as they conduct weekly sessions where they hang out with their mates, they could also spend this time watching franchise films like Harry Potter, The Lord of the Rings, and Star Wars.

Criterion 4

VCE Media: School-assessed Task Assessment Sheet 2021						
Assessment Criteria	**Levels of Performance**					
	Not shown	**1–2 (very low)**	**3–4 (low)**	**5–6 (medium)**	**7–8 (high)**	**9–10 (very high)**
Unit 3 **Outcome 3** 4. Pre-production for a specified audience in a selected media form.		Documentation identifies production or post-production roles or tasks or timelines. Written documentation makes reference to codes, conventions or production processes. Visual representations make reference to codes, conventions or production processes.	Documentation outlines production or post-production roles or tasks or timelines. Written documentation makes reference to codes, conventions and production processes. Visual representations make reference to codes, conventions and production processes.	Documentation describes production and post-production roles, tasks and timelines. Written documentation communicates the use of codes, conventions and production processes. Visual representations communicate the use of codes, conventions and production processes.	Documentation describes production and post-production roles, tasks and timelines to manage the production process. Written documentation communicates the use of codes, conventions and production processes for the specified intention and audience. Visual representations communicate the use of codes, conventions and production processes for the specified intention and audience.	Documentation describes production and post-production roles, tasks and timelines to manage the production process and document the student's intention. Written documentation elaborates on the use of codes, conventions and production processes for the specified intention and audience. Visual representations communicate the use of codes, conventions and production processes for the specified intention and audience.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑
Evidence	**MEDIA PRODUCTION PROCESS: PRE-PRODUCTION** • Application of media codes and conventions, technologies and production processes that are documented as written and visual representations. • Written and visual representations communicating the ideas and construction of a proposed production through annotations explaining the ideas, concepts and solutions for the production. Documentation of production and post-production roles, tasks and timelines for a proposed media product by numbering, dating and/or commenting on specific stages of work from the initial concept through to its completion.					

symbols and text related to the voiceover.

EXT. DAY - SUBURBAN MELBOURNE

> HARLEY (V.O)
> Years down the track, I'm starting to
> feel the more obvious effects.

HARLEY walks down a suburban street in front of a wall, which displays a poster: "Our Last Hope" with an image of solar panels and wind turbines.

EXT. DAY - CITY SKYLINE

> HARLEY (V.O)
> It's getting hotter.

A timelapse of the sun going down is seen, this paired alongside with other warm imagery suggesting the increase of heat.

INT. DAY

A slow motion quit cut between a match lighting and a gas stove being ignited is also displayed, followed by a flame and temperature gauge.

EXT. DUSK - SUBURBAN MELBOURNE

> HARLEY (V.O)
> Wetter.

A slow motion shot of rain hitting a puddle, followed by a suburban scape. After this, a rain gauge and flood meter are seen.

EXT. DUSK - MELBOURNE SKYLINES

> HARLEY (V.O)
> and overall just dirtier.

Several shots of a polluted and hazy city are displayed. Close ups of exhaust pipes and chimneys are edited in a compilation style.

EXT. DAY - FIELDS

> HARLEY (V.O)
> Horizons littered with mines and
> refineries are not an uncommon sight.

HARLEY walks through a field, with mines/machinery in the distance, and a mask looks to be around his head. Other shots of energy production are also displayed.

1.

Frequently asked questions

- **Do the tasks have to be completed all together?**

- **Does the Media Production Design have to be in a physical A4 or A3 Folio?**

- **Do I have to authenticate this work?**

- **Can students use copyrighted music/images?**

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