**Kathryn Hendy-Ekers** - Welcome to the presentation for Unit 2 for VCE Media for Area of Study 1. This is for the new VCE Media implementation for delivery in 2024. My name is Kathryn Hendy-Ekers, and I'm the curriculum manager for Visual Arts, Media and Visual Communication Design, and with me, I have Ed Armstrong, who is an experienced VCE Media teacher. Welcome, Ed. So, in this session, we will go through the Study specifications for VCE Media, look at an overview of Unit 2, looking at narrative, genre and style, narrative production, and media and change, look at the key knowledge and key skills, talk about some of the teaching and learning and assessment approaches, and provide you with a sample timeline. So just to highlight, as we've done in the first session for Unit 1, so it would be important to go back and have a look at Unit 1 and the Study specifications. They're listed here on the screen.

So, make sure you do look at them in the front of the Study Design because they govern the teaching and learning of all Units 1 to 4 and provide specific definitions and information about various aspects. So, we have media literacy, media products, media forms, media technologies, media contexts, audience, and media language, and some of those terms are new. Particularly, Ed, we were just discussing that media language is a new term that you need to really have a close look at. So, on the screen here, you can see a breakdown of Media narratives. Just read through those bullet points. That will help you. The composition of a media narrative and fictional and non-fictional media stories, that it's composed of a story and plot, and that story refers to all the events that contribute to the narrative, and the plot is how that story is structured or told.

So, there is quite a few points you can use there for media narratives that we covered in the Unit 1 video. Media contexts is also a new term that has been introduced. So that's the social context in which media products are produced and read and the factors including the social, cultural, economic, political and/or historical influences that may influence production and audience reading, and they're explored through an analysis of those factors and how they implicitly or explicitly comment on, reflect, develop, reject, or ignore dominant views and values.

So, media products should be viewed in the light of the context in which they're produced and received. There's definitions of Media codes and conventions. I won't go through them all here, but you can see how they've been arranged in quite a different way from the past, that they've been separated out, and particularly Media conventions you can see has been distributed over three points, so the conventions of media forms and products, genre conventions, and narrative conventions. Audience too. We've provided in the Study Design now a specification of what the audience is.

So, you can see there is a definition of audience reception, engagement and response and also that media products are made for those target audiences and defined by their cultural and the audience is defined by their cultural, social, and historical context and demographic, as well as individual traits such as age, gender and values. The Media Production Process is fairly similar. There's a definition of each of the stages in the Study Design again. So, we have development, pre-production, production, post-production, and distribution. So that underpins all the use of the production process across the Study Design and particularly in Units 3 and 4. So there is a slight change there. Overview of Unit 2 here.

So, you can see we have the three Areas of Study. We have Narrative style and genre, Narratives in production, and Media and change. So, you can see for each, there is an inquiry question that you can use with your students. So, the first one is on how media creators develop their style. The second Area of Study is on the production process to create media narratives, and the third one is the impact of new media technologies. So, you can see in each of these areas, there is a focus.

So, in Area of Study 1, it is on media narratives, codes and contexts, as well as narrative and genre conventions of selected texts and audience. Area of Study 2, we look at the media production process codes and conventions in selected media forms and the safe, ethical and legal use of media technologies, and the third one is about media literacy, media language, audience reception, engagement and response to new media technologies, and contemporary social and legal and ethical issues in the media industry, and you can see we've listed, and these areas come from the support material for teachers.

So, you will see this table when you come through with the support material. So, we've documented formative and summative assessment for you. So, you can see for each, there is a build-up you could do. In Area of Study 1, documented research and reflection for formative assessment, and then the summative assessment is listed in the Study Design. So, it's the analytical response that demonstrates the student's understanding of the key knowledge and key skills of the Outcome, and it is the same for each of them. The summative assessment is listed as taken from the Study Design. So, for Unit 2 Area of Study 1, the Outcome is that the students analyse the style of media creators and producers and the influences of narratives on audiences in different media forms.

So, the students are looking for their key knowledge of the development and communication of a distinctive style by media creators. They're looking at codes and conventions by those media creators and producers in the construction of narratives, the influences of historical and cultural contexts on the construction of the narrative, genres used by media creators to engage audiences and also the use or subversion of those genres, then audiences and their engagement and how these understandings influence the construction, production, distribution, consumption, and reception of narratives and the influence of narratives on audience engagement, consumption and reception, and that media language used to analyse and discuss the style of media narratives. So, Ed's just going to go through the key skills for Area of Study 1 and then just go into an explanation of how he approaches that particular Area of Study. So, I'll hand it over to you, Ed.

**Ed Armstrong** - Thanks, Kathy. So, what the students actually need to do in this Area of Study is describe the distinctive style of media creators and producers, and often that means equipping them with a range of adjectives to actually describe what that style is. Understand and, I guess, explain codes and conventions and how they convey meaning. Discuss how media creators use or subvert genre to engage audiences, and that's a new one, and it's an interesting one because, you know, we see a lot of media makers subvert genre conventions and be quite playful around using conventions. Investigate the influences of historical and cultural contexts. Discuss the way personal values relate to individual interest in regard to engagement in narratives.

Analyse the influence of narratives on audience engagement, consumption and reception, and then, what Kathy was saying before, you know, media language and how to not only analyse but also discuss the style and context of media narratives. So, it's become much more specific in this amendment to the Study Design. So how I'd approach it, I normally get them to do a video essay for Area of Study 1 for their summative Outcome. So, I get them to create a video essay of 6 to 12 minutes in duration, and I push them towards, gently push them towards focusing on an auteur style, and this auteur style needs to be reflected in two media forms.

So, whether that's a graphic novel and a feature film or whether it is a television commercial, or a music video compared to a documentary, they just need to be in two different forms as per the key skills and key knowledge. So, they also have the option of perhaps choosing different stories that are constructed in different forms and/or styles, the same story that's constructed in different forms and/or genres. So maybe a reboot, for example. The same genre appears in different media forms. So maybe they're really into film noir, for example, or maybe they're really into, German Expressionism or something. Maybe they want to look at, Tim Burton and how he's appropriated a lot of his stylistic aesthetics from German Expressionism, or they could look at, narratives in analogue forms compared to digital forms.

So normally my students focus on what they're really into, where they're really interested in. So, you know, one student made a video essay on dystopian narratives looking at "The Hunger Games" and "Squid Game," which was really great. Also, one focused on the auteur Alice Oseman, on "Heartstopper" and how popular that's been, how well-received it has been, not only the graphic novel but also the television series. A student one year did a video essay on George A. Romero and looking at conventions of horror, which was really fantastic to see, and, you know, if they're really into Studio Ghibli, they can check out some Miyazaki and have a look at how he's adapted from a manga, "Nausicaa Valley of the Wind," to the anime. So, the next slide talks about formative assessments that lead us into this video essay. So, video essays, for those who have not constructed a video essay before, take a very, very long time. So be warned that you're in for the long haul, and it's a bit of a marathon.

So, setting them up with different particular pre-production planning to help them write their script and get them prepared for constructing the video essay is certainly necessary. So short quizzes on looking at analysing other video essays and how they've constructed and what conventions they've used to construct their video essays. I often look at Dan Golding's video essays because he's a local media talent. So, I'll look at some of his work. Also, I'll look at getting them to research through reading articles as well around those particular products they've chosen, and also supply them with a template to write their script, and break it down in terms of; What's their voiceover? What audio is going to be used? and also, What visuals they're going to have to collect and compile in their video essay.

**Kathryn Hendy-Ekers** - Fantastic. Thanks, Ed. So just going on to Area of Study 2. So, this Outcome is where the student is using the media production process again to create, develop and construct narratives. So, they design and produce their narrative using the stages of the production process. They undertake roles and responsibilities within that production process. They apply technical skills operating media technologies, and they produce and develop and produce narratives with ethical, legal and community constraints, and also, they use media language appropriate to design and construction and production and evaluation of media productions. So, you can see with these summative assessments here, Ed, do you want to just go through what you do here for your productions here?

**Ed Armstrong** - Yes, sure. So, you know, we've got to be conscious that whenever there's an Outcome that is pluralised, you know, 'narratives' or 'forms' from Unit 1, they actually do have to make a couple of different products. So, I normally get them, because it's right after the video essay, I normally get them to choose a particular scene that they've analysed from the video essay to reconstruct, and it's always really fun to reconstruct other people's work in a bit of a 'DIY kind of approach', and it's really fun to see how they improvise with not only the setting that they're in.

So, if, you know, obviously they're shooting it at a school, so, you know, if they're doing, if they're recreating perhaps a scene from Hitchcock's "Psycho," for example, then what's going to double as the shower in at the school? Maybe it's the darkroom or something like that and, you know, getting them to be really quite playful with how they reconstruct it, and it gives them a bit of a demo run on how to actually set up these productions. So for their 'Assessment 2.2', which is the second product that they make, I normally get them to create a documentary because it actually allows them to be really playful with narrative construction and not only, I guess, plan for their production stage, but during post-production as a documentary filmmaker, you often need to figure it out in post-production as well, so go and do pickup shots for B-roll to insert for particular sections of your documentary and really continues, like, circling back to the production stage.

So, it's a really valuable experience, I find, for students to understand how to construct narratives in general. So, I just give them a range of prompts to choose from, so whether they want to focus on the creative process. Maybe they want to interview a friend of theirs who's doing another visual arts subject and look at their creative process. Maybe they want just a slice-of-life daily routine that they want to document someone doing, or maybe "How to maintain your wellbeing during VCE". You know, it's pretty tough doing your VCE, so getting some pointers and spreading the word about how to actually survive during your VCE, and that kind of leads us into your formative assessments.

So, the formative assessments, just getting them acquainted with, I guess, the language of cinema, so understanding the 180-degree rule and the 30-degree rule so they understand not to disorientate their viewer, also understanding how to break down scripts and construct shot lists and storyboard. Even for a documentary, I know often I get the question from a student saying, "How do you write a script for a documentary if you don't know what your subject or your interviewee is going to say?" You can still plan for it. You can still speculate on what they are actually going to respond with. So, you know, it's really helpful to actually understand how to script for documentary and introduce them to that idea at this early stage and also understanding, Bill Nichols' Documentary Modes and playing around with, whether they want to make a reflexive documentary, which is, you know, looking at the documentary form and the construction of it and being somewhat self-conscious in that respect or, you know, making just purely an observational documentary in a 'fly-on-the-wall' mode. So, it kind of introduces them to all of these different concepts and practical concepts in how they implement and construct narratives down the track.

**Kathryn Hendy-Ekers** - Thanks. Thanks, Ed. So going on to the third Area of Study in Unit 2. So, the Outcome is the student should be able to discuss the influences of new media technologies on society, audiences, the individual, media industries and institutions. So, the students are looking at the nature and forms of new media technologies. So, it's really important they go back to the, you go back to the front of the Study Design and look at that definition of what media technologies is. So, looking at the characteristics of new media audiences. So, this is quite a new area in the Study Design, Ed, isn't it? So, looking at these new media technologies. So, audience, how audiences interact and engage with the media, the growth of technology, the influence of technological development, audiences, the individual, media industries and institutions, and then the social, ethical and legal issues in the media industry in the last two years. So, there is a timeframe there. So, these are the key skills there. Do you just want to run through those?

**Ed Armstrong** - So what the students need to do is identify the nature and forms of new media technologies. Discuss the characteristics of new media audiences, so understanding, I guess, how audiences are interacting and engaging with new media technologies. Analyse the influence of technological development, the individual, media industries and institutions, so I guess understanding those different strata’s of our society and how new media technology is actually being approached and also how they're being used by those different parts of our society. Analyse social, ethical and legal issues in the media industry in the last two years, and that's an important note to make, that it needs to be in the last two years, so trying to be current with that.

**Kathryn Hendy-Ekers** - Thanks. So, this is some ideas you have for the assessment for this particular Area of Study. So, do you want to just go through those?

**Ed Armstrong** - So, I just really get them to tackle that, those key skills, that criteria. So I get them to produce or buddy up with a classmate and produce a little podcast, about a 5 to 10-minute podcast to also, you know, introduce them to audio products and audio form, and, just basically almost, I kind of imagine it as like a bit of a, for those who are of my generation or before are familiar with, you know, your 'David and Margaret kind of movie show', a bit of a chat about a new media technology, and also, you know, introduce them to, I know Marc Fennell does really great work for the ABC and has this "Download This Show" podcast, which is a really fantastic resource for them to understand how to actually talk about new media technologies, but I also present them with a bit of a catch which they have to actually construct this podcast for one of three different target audiences, and that kind of adds a little bit of a 'spanner in the works' for some, but it's a good creative challenge to understand how important audience is in the construction of media narratives.

So, you know, grade 6 students would certainly, you'd have to use different kind of language and a different approach to perhaps pitching a podcast to those who are over 70 years old who may be fearing new media technologies and perhaps in a state of moral panic. So, you know, having to think about how they need to construct this podcast that is accessible for that particular target audience is really, I think would be really powerful for them. So, the formative assessments to set them up for this summative assessment for their podcast is they're just experimenting with Adobe Audition.

I get them to understand how to structure podcasts and how to write scripts of podcasts, and in regard to theory, I get them to, and I think this is also presented by many other media teachers, use this great resource, "The Social Dilemma" documentary, to introduce them to new media technologies and how they affect society, not only on a home front but also at large scale, you know, in terms of large protests and whatnot. And then, series of worksheets or Google Forms based around current case studies of new media technologies. So depending on what's, you know, within the last two years and what you've been currently reading in the news, you might want to focus on, you know, TikTok being banned by, you know, the Australian government recently, or maybe you want to talk about, more generally speaking, misinformation, and that gives you an opportunity to understand and discuss media literacy and how we should, you know, understand how to, corroborate or look at different sources to understand whether the information is credible and reliable and factual.

So, looking at the Australian Code of Practise on Disinformation and Misinformation is really fantastic, you know, the work that DIGI is doing, and it gives you also an opportunity to introduce them to different regulatory bodies in preparation for agency and control in Year 12 media, so they understand, the kind of the hierarchy of these different regulatory bodies and, I guess, the challenges that they face as well.

**Kathryn Hendy-Ekers** - Thanks. Fantastic. So, this is just a sample timeline of what you do for, what you're planning on doing for Unit 2. So, do you just want to run through that, Ed?

**Ed Armstrong** - And by no means is this a prescriptive timeline. You know, this is just my approach as well, and I should really emphasise that quite heavily. Feel free, you know? You'll construct whatever timeline and scope and sequence that you feel is going to engage your particular cohort. So, I normally, start off before the June/July holidays. I kick them off in the right direction constructing their video essay and doing some research and pitching ideas around what they're going to choose, and then the video essay scripts are due the first week back.

So, they've got the whole holidays to get their head around it and whip up a script, and then, normally just go through the production process of constructing a video essay, so recording their voiceover for the video essay and then collating the assets that are needed for the video essay. I also like to do a bit of a test screening so they get the feedback from the class, and I think this is really important to open up a discussion about "How can we hone our media products to be the most effective that they can be?" So even if it's not particularly the target audience that they're after, I think it's really valuable to actually get them to screen their work to the class, and I know some students are really nervous about this, but I think it's a really important aspect of being a media practitioner and understanding how the media production process works, and then I get them to basically go straight into shooting their scene recreation and do a bit of a refresher on documentary modes.

For those who have been with me from Unit 1 Media, it'd be a refresher for them, and for those who have joined me for Unit 2 Media, then it's going to be a new concept to them of those documentary modes, and then scene recreation reflection and, you know, this gets them to really use their media language and, I guess, reflect on, you know, use those kind of metacognitive strategies of understanding how to analyse their own work and be a reflective practitioner. So, and then that kind of leads us into the documentary, and the test screening of the documentary, so running through the same production process so they understand what's coming, and then the podcast finally, which gives us a little bit of room, if for those who do an end of Unit 2 exam, to fit in a little bit of revision, just some pop quizzes about what they've actually learned through the unit.

**Kathryn Hendy-Ekers** - Okay. Thanks very much, Ed.

**Ed Armstrong** - No worries.

**Kathryn Hendy-Ekers** - So, if you have any further queries, my details are on the screen here, and as I said, you will get this presentation with the recording of the video published or this video published on the webpage for VCE Professional Learning. So, thank you very much, Ed.

**Ed Armstrong** - Thanks, Kathy.

**Kathryn Hendy-Ekers** - And we hope to see everybody next year.

**Ed Armstrong** - Cool. Bye.

**Kathryn Hendy-Ekers** - Bye.

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