

Victorian Certificate of Education

MEDIA

STUDY DESIGN



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Important information

Accreditation period

Units 1–4: 1 January 2018 – 31 December 2023

Implementation of this study commences in 2018.

Other sources of information

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

To assist teachers in developing courses, the VCAA publishes online the *Advice for teachers*, which includes teaching and learning activities for Units 1–4, and advice on assessment tasks and performance level descriptors for School-assessed Coursework in Units 3 and 4.

The current [VCE and VCAL Administrative Handbook](#) contains essential information on assessment processes and other procedures.

VCE providers

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

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Introduction

Scope of study

The media is ubiquitous in today's world. Working on a personal, local, national and global level, media is deeply embedded within life and culture. It entertains, teaches, informs, and shapes audiences' perception of their lives and the worlds 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.

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.

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 media's role 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, critical and creative thinking and expression, and to strengthen their communication skills and technical knowledge. Students gain knowledge and skills in planning and expression 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
- examine the relationship between audiences and 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 nature, roles, structure and contexts of creation and distribution of media forms and products
- analyse media stories and narratives to understand how meaning is constructed and how audiences are engaged
- 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 skills in critically understanding the significance and aesthetics of the media
- develop and refine skills in the design, production, evaluation and critical analysis 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 and issues in 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 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

Duration

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

Changes to the Study Design

During its period of accreditation minor changes to the study will be announced in the [VCAA Bulletin](#). 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 and VCAL Administrative Handbook](#). 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 and productions undertaken outside the classroom. Teachers should ensure that students are aware of health and safety in regards to themselves, their environment and others.

Students should seek permission from the relevant authority before filming or recording in public locations. The selection of content and media products for study across Units 1 to 4 is a school decision and should be appropriate and acceptable for the specific school culture and environment.

Employability skills

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

Legislative compliance

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Privacy and Data Protection Act 2014* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Assessment and reporting

Satisfactory completion

The award of satisfactory completion for a unit is based on 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 (SACs) and 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 and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current [VCE and VCAL Administrative Handbook](#) for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Media are as follows:

- 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 and VCAL Administrative Handbook](#) for authentication procedures.

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.

Cross-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.

Media products

Media products are the consumable output designed by media creators and producers that are distributed to, engage with, consume and are read by audiences. Media products may be described as tangible or intangible. Tangible media products are determined by the length of time an audience will engage with the product. For intangible products, the creator or producer structures the time the audience will engage with the product.

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, for example film, television, video, animation
- Still image, for example photography
- Audio, for example radio, podcast
- Print, for example magazine, zine, comic, graphic novel, newspaper, poster
- Digital, for example 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

Analogue and digital technologies used in the creation, visualisation, planning, production, distribution, consumption and reception of media products.

Media narratives

In VCE Media, narrative is used to describe fictional and non-fictional media stories in all media forms. In narratives the term 'story' refers to all events that contribute to the narrative.

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 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 of, 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 codes

Technical, written and symbolic tools used to construct or suggest meaning in media forms and products. Media codes include the use of camera, acting, setting, mise en scène, editing, lighting, sound, special effects, typography, colour, visual composition, text and graphics.

Media conventions

Rules or generally accepted ways of constructing form and informing meaning in media products including story principles, form and structure, generic structures, character and story arcs, cause and effect, point of view, the structuring of time, elements of page layout, paper stock for print, titles and credits sequences, hyperlinking and mounting and framing of images.

Media production process

Production processes across media industries have developed to reflect the needs of practitioners. Audience engagement, consumption, 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: the ideas, intention, narrative and audience that are the foundation of the production are explored. In this stage other media products are investigated to analyse media codes and conventions, genre, style and the location, context and time when the production was produced. Equipment, materials and technologies are investigated in a range of media forms in relation to the audience and intention. Experiments using materials, equipment and technologies are conducted to develop understanding of and skill in their use.

Pre-production: the production is planned considering the specified audience, intention, narrative and context. The construction of the narrative of the product is planned, including how it will engage, be consumed and read by the specified audience. Media codes and conventions, genre and style, are considered in the construction of the narrative. Documentation and the planning of the production are carried out in visual and written form using tools such as production notes and storyboards. Equipment, technologies and materials to be used in the production are documented. The way the product will be distributed to the audience and the context in which it will be distributed and consumed is also planned.

Production: the planned production design is captured and recorded. Annotations may be added to the production design plan in relation to media codes and conventions and any changes to the production design. 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/or visual feedback.

Post-production: the production is refined and resolved considering the intention, audience and the construction of narrative. Media codes and conventions are used to resolve ideas and to consider the engagement, consumption and reception of the specified audience. 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.

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 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.

Unit 1: Media forms, representations and Australian stories

The relationship between audiences and the media is dynamic and changing. 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, narrative and media codes and conventions contribute to the construction of the media realities audiences engage with and read. 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. They develop research skills to investigate and analyse selected narratives focusing on the influence of media professionals on production genre and style. Students develop an understanding of the features of Australian fictional and non-fictional narratives in different media forms.

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.

Area of Study 1

Media representations

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, location and context of their creation, production, distribution and consumption.

Students are introduced to the concept of audience and what it entails. 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.

Notions of identity and self are implicit in the ways 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. Students consider different readings of media products and how meaning is suggested through the complex relationships between content creators and producers, media forms and audiences.

Outcome 1

On completion of this unit the student should be able to explain how media representations in a range of media products and forms, and from different periods of time, locations and contexts, are constructed, distributed, engaged with, consumed and read by audiences.

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, and from different periods of time, locations and contexts
- media codes and conventions that are 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 and readings of media representations in different media products and forms from different periods of time, locations and contexts
- the construction of self, identity and others in 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
- media language.

Key skills

- describe 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 and read representations in media products and forms
- analyse the construction of the representations of self and identity in media products and forms from different periods of time, locations and contexts
- discuss the social and institutional factors influencing the distribution of and relationships between audiences and media representations
- use media language.

Area of Study 2

Media forms in production

Representation, the construction of meaning, distribution, audience engagement, consumption and reception of the media provide the inspiration for students 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

- the characteristics of specific media audiences and how productions can be designed and produced to engage these audiences
- 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

- describe the characteristics of specific media audiences and explain how productions can be designed and produced to engage audiences
- 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

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.

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 Australia media creators and producers with primarily Australian content.

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 institutional, economic, social and political constraints on the production and distribution of fictional and non-fictional narratives
- how audience engagement with 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 institutional, economic, social and political constraints on the production and distribution of fictional and non-fictional narratives
- discuss factors which impact on 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:

- audiovisual 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, and 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, sound, news, print, photography, games, and interactive digital forms. Students analyse the influence of developments in media technologies on individuals and society, examining in a range of media forms the effects of media convergence and hybridisation on the 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

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.

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 type/s of narratives they engage with, consume and read. These preferences are related to the construction of narratives. Students study at least two narratives in two different media forms to gain an understanding of the construction of narrative.

Outcome 1

On completion of this unit the student should be able to analyse the intentions 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 in different media forms
- 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 context on the construction of narratives in different media forms
- the influences of institutional, economic, social and/or political factors and constraints on the work of media professionals

- notions of audience and engagement and how these influence the construction, production, distribution, consumption and reception of narratives
- the influence of narratives on audience engagement, consumption and reception in different media forms
- media language.

Key skills

- analyse the distinctive style of media creators and producers in different media forms
- analyse the structure of narratives in different media forms
- analyse the influences of historical and cultural context on the construction of narratives in different media forms
- analyse the influences of institutional, economic, social and/or political factors and constraints on the work of media creators and producers in different media forms
- analyse and reflect on the way personal values relate to individual interest and engagement in narratives in different media forms
- analyse the influence of narratives on audience engagement, consumption and reception in different media forms
- use media language.

Area of Study 2

Narratives in production

Narratives are created through a production process that involves the conceptualisation and development of ideas, pre-production, production, post-production and distribution. The production and distribution of narratives involves 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.

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 required in 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

Developments in media technologies have dramatically altered the media landscape and the relationship between the media and its audiences. Media convergence and hybridisation collapses traditional media boundaries and significantly alters the ways audiences engage with, consume, read, participate in, influence and are shaped by the media. Digital technologies, interactivity, immersive content and participatory practices have become a feature of 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. New media can be conceptualised combining information and communication within the social contexts in which they operate.

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 audience segments 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 and their relationship to traditional media technologies and forms
- characteristics of digital media audiences
- the ways audiences interact and engage with the media as a result of the growth of digital technologies across media forms
- the influence of technological development, media convergence and hybridisation on society, 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 and discuss their relationships to traditional media technologies and forms
- discuss the characteristics of digital media audiences
- explain the ways audiences interact and engage with the media as a result of the growth of digital technologies across media forms
- analyse the influence of technological development, media convergence and hybridisation on society, 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:

- audiovisual 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 and pre-production

In this unit students explore stories that circulate in society through media narratives. They consider the use of media codes and conventions to structure meaning, and how this construction is influenced by the social, cultural, ideological and institutional contexts of production, distribution, consumption and reception. Students assess how audiences from different periods of time and contexts are engaged by, consume and read narratives using appropriate media language.

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 non-fictional and fictional media products.

Students use the pre-production stage of the media production process to design the production of a media product for a specified audience. They investigate a media form that aligns with their interests and intent, developing an understanding of the media codes and conventions appropriate to audience engagement, consumption and reception within the selected media form. They explore and experiment with media technologies to develop skills in their selected media form, reflecting on and documenting their progress. Students undertake pre-production processes appropriate to their selected media form and develop written and visual documentation to support the production and post-production of a media product in Unit 4.

Area of Study 1

Narrative and ideology

Narratives are fundamental to the relationship between the media and its audiences. Ideologies in society frame the nature, form and structure of narratives. Audiences and the media together frame the nature, form and development of discourses in society through the construction, distribution, reception and consumption of narratives that implicitly or explicitly comment on, reflect on, develop, reject or ignore ideologies.

Media narratives are the product of creative and institutional practices that represent ideas through media codes and conventions. The use of media codes and conventions influences audience engagement, consumption and reading of narratives. Other influential factors include the social, cultural, ideological and institutional contexts relating to the period of time and location in which the media narrative was produced, the purpose of the media narrative, the genre, style, content, particulars of distribution and consumption and reception.

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

- at least two feature length film products of one hour or more in length or the equivalent length in television, streamed, radio or audio products
- two photographic series of at least six images each
- two print productions of at least 15 pages each.

Fictional and/or non-fictional narratives may be studied. At least one media product must have been released in the five years prior to the commencement of the year of study.

Outcome 1

On completion of this unit the student should be able to analyse how narratives are constructed and distributed, and how they engage, are consumed and are read by the intended audience and present day audiences.

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

Key knowledge

- the characteristics and construction of media narratives in selected media forms
- how audiences from different periods of time engage with, consume and read media narratives
- the relationship between and the function of media codes and conventions to convey meaning in selected media forms
- the relationship between media narratives and the ideological and institutional contexts in which they are produced, distributed, consumed and read
- the way ideologies shape media narratives
- the relationship between media narratives and audiences
- appropriate media language.

Key skills

- explain the characteristics and construction of media narratives in selected media forms
- discuss how media narratives are constructed, consumed and read by audiences from different periods of time
- analyse the relationship between and the function of media codes and conventions to convey meaning in selected media forms
- analyse the relationship between media narratives and the ideological and institutional contexts of production, distribution, consumption and reception
- discuss how ideologies shape media narratives
- discuss the relationship between media narratives and audiences
- discuss audience engagement with, consumption and reading of media narratives
- use appropriate media language.

Area of Study 2

Media production development

Media productions develop out of that which has come before. 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 and research a selected media form to inform the development of their proposed production. This research contributes to the direction of their production design.

Students conduct an investigation of aspects of the media form in which they will work, developing knowledge of narrative, genre, style, media codes and conventions and aspects of the works of media practitioners relevant to their proposed production. Students develop production skills that inform the production, design and development of a media product. They record their learning in documented research, annotated production activities, experiments, exercises and reflections.

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.

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

Key knowledge

- media codes and conventions, narrative, genres and styles appropriate to the selected media form
- structural and aesthetic qualities of media products that engage with and are read by audiences
- research that informs the exploration and development of ideas and skills in a selected media form
- methods for recording, documenting and evaluating research
- media equipment, technologies and processes appropriate to a selected media form and proposed product
- media language.

Key skills

- explore media codes and conventions, narratives, genres and styles appropriate to the selected media form
- analyse how audiences are engaged by structural and aesthetic qualities of media products
- analyse how audiences use structural and aesthetic qualities to read media products
- undertake research to inform the exploration and development of ideas and skills in a selected media form
- record, document and evaluate the exploration and development of ideas and 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
- evaluate the use of equipment, media technologies and processes of the proposed product through documentation
- use media language.

Area of Study 3

Media production design

Media production designs are a set of written and visual documents that detail the stages of production of a proposed product. The production design communicates both creative vision and thorough planning. The media industry has specific methodologies, conventions and workflow 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 production design across media forms is a clear understanding of the proposed audience/s. Audiences may be delineated by demographic or social factors, identified by their interests and experience in media works, forms, genres or styles, or created by media institutions or individual producers for a particular purpose. Detailed articulation of audience/s and how they will be engaged underpins all aspects of a media production design.

Informed by their learning in Area of Study 2, students use industry specific design and planning, both in written and visual documentation, to complete a media production design. The design incorporates a clear fictional and/or non-fictional narrative for a specified audience in a selected media form as outlined below. Students take into account the relevant media codes and conventions of the selected media form. The production design 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 an audio production of a minimum of 8 minutes in length, including title and credit sequences.
- A digital or an 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 production design 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

- methods for documenting the specified audiences, narrative and intention of the proposed production
- media codes and conventions, technologies and processes relevant to the selected media form, proposed audience, narrative and production
- methods for creating written and visual representations of a proposed production
- methods for documenting details of production and post-production roles, tasks and timelines
- media language relevant to the design and production of a media product in a selected media form.

Key skills

- document the specified audience, narrative and intention relevant to a selected media form and product
- apply media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product
- create written and visual representations of a proposed production
- document production and post-production roles, tasks and timelines
- use media language appropriate to the design 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 a 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 *Advice for teachers* for this study, which includes 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 outcomes 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.

Outcome	Marks allocated	Assessment tasks
Outcome 1 Analyse how narratives are constructed and distributed, and how they engage, are consumed and are read by the intended audience and present day audiences.	40	The student's performance on the outcome is assessed using one or more of the following: <ul style="list-style-type: none"> • a written report • an essay • short responses • structured questions • an annotated visual report • an oral report • a presentation using digital technologies.
Total marks	40	

School-assessed Task

Assessment for Media includes a School-assessed Task. The student's level of performance in achieving Outcomes 2 and 3 in Unit 3 and Outcome 1 in Unit 4 will be assessed through a School-assessed Task. Details of the School-assessed Task for Units 3 and 4 are provided on [page 28](#) of this study design.

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 40 per cent.

Unit 4: Media production and issues in the media

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

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

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 production design.

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, refinement of materials, technologies and processes, the resolution of ideas and the effect they 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 design 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 in the media production design plan.

Outcome 1

On completion of this unit the student should be able to produce, refine and resolve 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 a media production design
- the operation of equipment, materials and technologies used in the creation of media products
- media codes and conventions 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 a media production design through production and post-production processes
- operate equipment, materials and technologies in the production of a media product
- apply media codes and conventions 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 and of the media

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 shifting and arguments around who influences who have become highly contested. The media and its audiences are now both thought to exercise agency; the capacity to act and exert power.

Today the media not only produces and distributes content to audiences, it also generates and sustains social networks, which have, in turn, enabled new modes of production, distribution, consumption and reception based on the sharing of commercial and user-generated content. This has contributed to business models based on data aggregation and the harvesting and sale of personal information collected from what many individuals consider social and personalised media engagement.

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 discuss issues of agency and control in the relationship between the media and its audience.

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

Key knowledge

- the dynamic and changing relationship between the media and its audience
- the influence of both the media and audience
- the way media is used by globalised media institutions, governments and the individual
- the rationale for regulating the relationships between the media and its audience in Australia
- the issues and challenges relating to regulation and control of the media
- ethical and legal issues in the production, distribution, consumption and reception of media products
- media language.

Key skills

- discuss the dynamic and changing relationship between the media and its audience
- discuss the extent of the influence of the media and media audience
- analyse the regulation of relationships between the media and its audience 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.

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 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 *Advice for teachers* for this study, which includes 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 outcomes 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.

Outcome	Marks allocated	Assessment tasks
Outcome 2 Discuss issues of agency and control in the relationship between the media and its audience.	40	The student's performance on the outcome is assessed using one or more of the following: <ul style="list-style-type: none"> • a written report • an essay • short responses • structured questions • an annotated visual report • an oral report.
Total marks	40	

School-assessed Task

Assessment for Media includes a School-assessed Task. For this assessment teachers will provide to the VCAA a score representing an assessment of the student's level of performance in achieving Outcomes 2 and 3 in Unit 3, and Outcome 1 in Unit 4, according to criteria published annually online by the VCAA.

The School-assessed Task for Units 3 and 4 will contribute 40 per cent to the study score.

Outcomes	Assessment tasks
<p>Unit 3 Outcome 2</p> <p>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.</p>	<ul style="list-style-type: none"> • A research portfolio and accompanying documentation examining 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 selected media form.
<p>Outcome 3</p> <p>Develop and document a media production design in a selected media form for a specified audience.</p>	<ul style="list-style-type: none"> • A media production design plan based on the selected media form identified in Unit 3, Outcome 2.
<p>Unit 4 Outcome 1</p> <p>Produce, refine and resolve a media product designed in Unit 3.</p>	<ul style="list-style-type: none"> • A media product developed from the media production design produced in Unit 3.

External assessment

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

Contribution to final assessment

The examination will contribute 40 per cent.

End-of-year examination

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: two 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 and VCAL Administrative Handbook](#).
- 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.