



# **MEDIA PRODUCTION AND ANALYSIS**

## **ATAR course examination 2024**

### **Marking key**

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Short answer

30% (22 Marks)

Question 1

(11 marks)

Discuss how the exploration of ideas from other media work could inform your own production.

Description	Marks
<b>Exploration of ideas to inform your own production</b>	
Discusses how the exploration of ideas from other media work could inform their own production	6
Explains how the exploration of ideas from other media work could inform their own production	5
Describes how the exploration of ideas from other media work could inform their own production	4
Outlines how ideas from media work could inform their own production	3
Presents limited or superficial comments about ideas used to inform production	2
Identifies an idea	1
<b>Subtotal</b>	<b>6</b>
<b>Evidence used to support response</b>	
Provides detailed evidence from relevant media work studied	3
Provides evidence from media work studied	2
Provides limited or superficial evidence	1
<b>Subtotal</b>	<b>3</b>
<b>Media terminology and language</b>	
Consistent use of relevant media terminology and language	2
General use of media terminology and language	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

## Question 2

(11 marks)

Discuss how a media work you have studied attempts to reach an intended audience.

Description	Marks
Attempts to reach an intended audience	
Discusses how a media work studied attempts to reach an intended audience	6
Explains how a media work studied attempts to reach an intended audience	5
Describes how a media work studied attempts to reach an intended audience	4
Outlines how a media work studied attempts to reach an intended audience	3
Presents limited or superficial comments about how a media work studied attempts to reach an intended audience	2
Identifies an intended audience	1
<b>Subtotal</b>	<b>6</b>
Evidence used to support response	
Provides detailed evidence from relevant media work studied	3
Provides evidence from media work studied	2
Provides limited or superficial evidence	1
<b>Subtotal</b>	<b>3</b>
Media terminology and language	
Consistent use of relevant media terminology and language	2
General use of media terminology and language	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

**Question 3**

**(11 marks)**

Discuss how point of view is constructed in a media work you have studied.

<b>Description</b>	<b>Marks</b>
<b>How point of view is constructed</b>	
Discusses how point of view is constructed in a media work they studied	6
Explains how point of view is constructed in a media work they studied	5
Describes how point of view is constructed in a media work they studied	4
Outlines how point of view is constructed in a media work they studied	3
Presents limited or superficial comments about point of view	2
Identifies a point of view	1
<b>Subtotal</b>	<b>6</b>
<b>Evidence used to support response</b>	
Provides detailed evidence from relevant media work studied	3
Provides evidence from media work studied	2
Provides limited or superficial evidence	1
<b>Subtotal</b>	<b>3</b>
<b>Media terminology and language</b>	
Consistent use of relevant media terminology and language	2
General use of media terminology and language	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

## Question 4

(11 marks)

Discuss the impact of cultural influence on a media work you have studied.

Description	Marks
<b>Impact of cultural influence</b>	
Discusses the impact of cultural influence on a media work they studied	6
Explains the impact of cultural influence on a media work they studied	5
Describes the impact of cultural influence on a media work they studied	4
Outlines the impact of cultural influence on a media work they studied	3
Presents limited or superficial comments about cultural influence	2
Identifies a cultural influence	1
<b>Subtotal</b>	<b>6</b>
<b>Evidence used to support response</b>	
Provides detailed evidence from relevant media work studied	3
Provides evidence from media work studied	2
Provides limited or superficial evidence	1
<b>Subtotal</b>	<b>3</b>
<b>Media terminology and language</b>	
Consistent use of relevant media terminology and language	2
General use of media terminology and language	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

Question 5

(11 marks)

Discuss how codes and conventions create meaning in a media work you have studied.

Description	Marks
<b>How codes and conventions create meaning</b>	
Discusses how codes and conventions create meaning in a media work they studied	6
Explains how codes and conventions create meaning in a media work they studied	5
Describes how codes and conventions create meaning in a media work they studied	4
Outlines how codes and conventions create meaning in a media work they studied	3
Presents limited or superficial comments about codes and conventions	2
Identifies a code or a convention	1
<b>Subtotal</b>	<b>6</b>
<b>Evidence used to support response</b>	
Provides detailed evidence from relevant media work studied	3
Provides evidence from media work studied	2
Provides limited or superficial evidence	1
<b>Subtotal</b>	<b>3</b>
<b>Media terminology and language</b>	
Consistent use of relevant media terminology and language	2
General use of media terminology and language	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

## Section Two: Extended answer

70% (40 Marks)

## Question 6

(20 marks)

For copyright reasons this quote cannot be reproduced in the online version of this document but may be viewed online at the following link [https://www.azquotes.com/author/10437-Jim\\_Morrison](https://www.azquotes.com/author/10437-Jim_Morrison)

Analyse this quote with reference to media work you have studied. In your response you should:

- construct an overview of media work that relates appropriately to the quote (3 marks)
- describe the concept of media ownership or editorial control (4 marks)
- discuss how media producers construct perceptions of issues or topics (6 marks)
- evaluate how audience perceptions, values or attitudes are reinforced or challenged by media work. (7 marks)

Description	Marks
<b>Construct an overview of media work that relates appropriately to the quote</b>	
Constructs an overview of media work that relates appropriately to the quote	3
Provides relevant comments about media work with relevance to the quote	2
Presents limited or superficial comment/s about media work or the quote	1
<b>Subtotal</b>	<b>3</b>
<b>Describe the concept of media ownership or editorial control</b>	
Describes the concept of media ownership or editorial control	4
Outlines the concept of media ownership or editorial control	3
Presents limited or superficial comment/s about media ownership or editorial control	2
Identifies media ownership or editorial control	1
<b>Subtotal</b>	<b>4</b>
<b>Discuss how media producers construct perceptions of issues or topics</b>	
Discusses how media producers construct perceptions of issues or topics, using insightful evidence from appropriate media work and refined media terminology and/or language	6
Explains how media producers construct perceptions of issues or topics, using detailed evidence from relevant media work and advanced media terminology and/or language	5
Describes how media producers construct perceptions of issues or topics, using evidence from media work and relevant media terminology and/or language	4
Outlines how media producers construct perceptions of issues or topics, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about how media producers construct perceptions of issues or topics with, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies an issue or topic, no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>6</b>

Question 6 (continued)

Evaluate how audience perceptions, values or attitudes are reinforced or challenged by media work.	
Evaluates how audience perceptions, values or attitudes are reinforced or challenged by media work, using insightful evidence from appropriate media work and sophisticated media terminology and/or language	7
Discusses how audience perceptions, values or attitudes are reinforced or challenged by media work, using detailed evidence from appropriate media work and refined media terminology and/or language	6
Explains how audience perceptions, values or attitudes are reinforced or challenged by media work, using evidence from appropriate media work and relevant media terminology and/or language	5
Describes how audience perceptions, values or attitudes are reinforced or challenged by media work, using evidence from media work and relevant media terminology and/or language	4
Outlines how audience perceptions, values or attitudes are reinforced or challenged by media work, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about how audience perceptions, values or attitudes are reinforced or challenged by media work, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies an audience perception, value or attitude, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>7</b>
<b>Total</b>	<b>20</b>
<p>Answers could include:</p> <p>Overview</p> <ul style="list-style-type: none"> <li>title, year, director, country of origin, year and country represented in media work, audience and other relevant information included in the overview of appropriate media work (i.e. media work well suited to the concepts within the question)</li> <li>specific content from the quote is referenced in the overview.</li> </ul> <p>Media ownership or editorial control</p> <ul style="list-style-type: none"> <li>definition of media ownership or editorial control</li> <li>public vs private ownership, commercial vs non-commercial</li> <li>patterns of ownership</li> <li>ownership across platforms and nations</li> <li>centralised media ownership</li> <li>construction of representations</li> <li>manipulation of meaning based on media ownership or editorial control</li> <li>industry context in relation to production, budget, technologies and the audience reach.</li> </ul> <p>How media producers construct perceptions of issues or topics</p> <ul style="list-style-type: none"> <li>construction of propaganda</li> <li>links between media ownership and media content</li> <li>agenda setting</li> <li>media ownership, discourse, and hegemony.</li> </ul> <p>How media works reinforces or challenges audience perceptions, values and attitudes</p> <ul style="list-style-type: none"> <li>the influence of privately owned media</li> <li>reference to documentaries like 'Outfoxed' and any of Michael Moore's work</li> <li>comparison of state-owned media outlets (ABC) with commercial media outlets (7, 9, 10, etc.) and the messages conveyed</li> <li>war time propaganda and its impact on audience</li> <li>media ownership's impact on the discourse in election reporting and political agendas.</li> </ul> <p>Accept other relevant answers.</p>	



## Question 7

(20 marks)

Stereotypes are created through the manipulation of codes and conventions within media and can become naturalised over time.

Analyse this statement with reference to media work you have studied. In your response you should:

- construct an overview of media work that relates appropriately to the statement (3 marks)
- describe the purpose of stereotypes (4 marks)
- discuss how the manipulation of codes and conventions create stereotypes (6 marks)
- evaluate the impact of the naturalisation of stereotypes. (7 marks)

Description	Marks
<b>Construct an overview of media work that relates appropriately to the statement</b>	
Constructs an overview of media work that relates appropriately to the statement	3
Provides relevant comments about media work with relevance to the statement	2
Presents limited or superficial comment/s about media work or the statement	1
<b>Subtotal</b>	<b>3</b>
<b>Describe the purpose of stereotypes</b>	
Describes the purpose of stereotypes	4
Outlines the purpose of stereotypes	3
Presents limited or superficial comment/s about stereotypes	2
Identifies a stereotype	1
<b>Subtotal</b>	<b>4</b>
<b>Discuss how the manipulation of codes and conventions create stereotypes</b>	
Discusses how the manipulation of codes and conventions create stereotypes, using insightful evidence from appropriate media work and refined media terminology and/or language	6
Explains how the manipulation of codes and conventions create stereotypes, detailed evidence from relevant media work and advanced media terminology and/or language	5
Describes how the manipulation of codes and conventions create stereotypes, using evidence from media work and relevant media terminology and/or language	4
Outlines how the manipulation of codes and conventions create stereotypes, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about how the use of codes and conventions create stereotypes, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies a code and/or convention, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>6</b>

Question 7 (continued)

Evaluate the impact of the naturalisation of stereotypes	
Evaluates the impact of the naturalisation of stereotypes, using insightful evidence from appropriate media work and sophisticated media terminology and/or language	7
Discusses the impact of the naturalisation of stereotypes, using detailed evidence from appropriate media work and refined media terminology and/or language	6
Explains the impact of the naturalisation of stereotypes, using evidence from appropriate media work and relevant media terminology and/or language	5
Describes the impact of the naturalisation of stereotypes, using evidence from media work and relevant media terminology and/or language	4
Outlines the impact of the naturalisation of stereotypes, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about the impact of the naturalisation of stereotypes, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies a naturalisation and/or stereotype, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>7</b>
<b>Total</b>	<b>20</b>

Answers could include:

Overview

- title, year, director, country of origin, year and country represented in media work, audience and other relevant information included in the overview of appropriate media work (i.e. media work well suited to the concepts within the question)
- specific content from the statement is referenced in the overview.

Stereotypes

- representations of people and groups
- oversimplified images or ideas in the media
- characteristics, ideas or notions that define a group of people
- examples of common stereotypes in the media, e.g. based on gender, racial groups, cultural background
- shared experiences and understanding.

How codes and conventions are manipulated to create stereotypes in media work

- codes – symbolic, written, audio and technical and their impact
- repetition of particular codes and conventions in relation to stereotypes
- selection, omission and emphasis
- analysis of class, ethnicity, age, gender, history, industry, nation, government and religion
- power imbalances as a result of perpetuation of ideas through the media
- agenda setting
- challenges to dominant representations or stereotypes
- tokenism and virtue signalling.

**Naturalisation of stereotypes**

- repetition of stereotypes within particular genres of film/television
- representation and repetition of stereotypes in news media
- contextual influences on use of stereotypes at different historical points
- online sharing and the use of stereotypes to make meaning in memes, stories and posts
- representations as natural and independent of history and cultural context
- dominant attitudes and values
- ownership of the media
- editorial control and power to shape messages
- challenges to the naturalisation of stereotypes over time
- negative and positive outcomes for the groups being stereotyped
- miscarriages of justice due to racial/cultural expectations or assumptions perpetuated by the media
- propaganda
- media ownership and power
- challenges facing women to break stereotypes
- outcomes for social groups – poverty, incarceration, violence
- challenges or changes in representations.

Accept other relevant answers.

**Question 8**

**(20 marks)**

The presentation of social or political comments in particular media work is often affected by censorship.

Analyse this statement with reference to media work you have studied. In your response you should:

- construct an overview of media work that relates appropriately to the statement (3 marks)
- describe the purpose of censorship (4 marks)
- discuss the presentation of social or political comment (6 marks)
- evaluate how formal and informal censorship shapes media work. (7 marks)

<b>Description</b>	<b>Marks</b>
<b>Construct an overview of media work that relates appropriately to the statement</b>	
Constructs an overview of media work that relates appropriately to the statement	3
Provides relevant comments about media work with relevance to the statement	2
Presents limited or superficial comment/s about media work or the statement	1
<b>Subtotal</b>	<b>3</b>
<b>Describes the purpose of censorship</b>	
Describes the purpose of censorship	4
Outlines the purpose of censorship	3
Presents limited or superficial comment/s about censorship	2
Identifies a censorship	1
<b>Subtotal</b>	<b>4</b>
<b>Discuss the presentation of social or political comment</b>	
Discusses the presentation of social or political comment, using insightful evidence from appropriate media work and refined media terminology and/or language	6
Explains the presentation of social or political comment, using detailed evidence from relevant media work and advanced media terminology and/or language	5
Describes the presentation of social or political comment, using evidence from media work and relevant media terminology and/or language	4
Outlines the presentation of social or political comment, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about the presentation of social or political comment, using limited or superficial evidence from media work and/or simple media terminology and language	2
Identifies a social or political comment, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>6</b>
<b>Evaluate how formal and informal censorship shapes media work</b>	
Evaluates how formal and informal censorship shapes media work, using insightful evidence from appropriate media work and/or sophisticated media terminology and language	7
Discusses how formal and informal censorship shapes media work, using detailed evidence from appropriate media work and refined media terminology and/or language	6
Explains how formal and informal censorship shapes media work, using evidence from appropriate media work and relevant media terminology and/or language	5
Describes how formal and informal censorship shapes media work, using evidence from media work and relevant media terminology and/or language	4
Outlines how formal and informal censorship shapes media work, using some evidence from media work and some appropriate media terminology and/or language	3

Presents limited or superficial comments about how formal and informal censorship shapes media work, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies formal and/or informal censorship, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>7</b>
<b>Total</b>	<b>20</b>
<p>Answers could include:</p> <p><b>Overview</b></p> <ul style="list-style-type: none"> <li>• title, year, director, country of origin, year and country represented in media work, audience and other relevant information included in the overview of appropriate media work (i.e. media work well suited to the concepts within the question)</li> <li>• specific content from the statement is referenced in the overview.</li> </ul> <p><b>Censorship</b></p> <ul style="list-style-type: none"> <li>• shaping of media messages by media owners</li> <li>• values and their impact on attitudes of what is and isn't appropriate/acceptable</li> <li>• suppression of the communication of information or ideas</li> <li>• differences between formal and informal censorship</li> <li>• reasons for censorship in different contexts.</li> </ul> <p><b>Social or political comment</b></p> <ul style="list-style-type: none"> <li>• agenda-setting theory</li> <li>• media ownership and impact on elections or political functioning</li> <li>• representation of social or political groups</li> <li>• cancel culture</li> <li>• whose voices are heard and whose voices are silenced</li> <li>• commentary in news versus news reporting</li> <li>• use of media to change public opinion</li> <li>• digital media creation and challenge to traditional ownership of media and communication of information (one-to-many versus many-to-many)</li> <li>• freedom of information and expression</li> <li>• state-controlled media and messaging in some countries</li> <li>• influencers and communication of opinions on conflict/politics.</li> </ul> <p><b>Formal and informal censorship</b></p> <ul style="list-style-type: none"> <li>• the impact of classifications in Australia</li> <li>• the Hays Code and the impact on film production at the time</li> <li>• regulation in advertising</li> <li>• Australian Journalists' Code of Ethics</li> <li>• legislation and impact on reporting of news and current affairs e.g. defamation</li> <li>• suppression orders and impact on news reporting</li> <li>• Australian Communications and Media Authority (ACMA)</li> <li>• privacy versus the public's right to information</li> <li>• informal censorship in online communities</li> <li>• public figures and the act of being 'cancelled'</li> <li>• sporting celebrities, sponsorships and the impact of censorship</li> <li>• state-controlled media.</li> </ul> <p>Accept other relevant answers.</p>	

**Question 9**

**(20 marks)**

Films act as vehicles for auteurs to demonstrate their own personal expression.

Analyse this statement with reference to media work you have studied. In your response you should:

- construct an overview of media work that relates appropriately to the statement (3 marks)
- describe the concept of personal expression (4 marks)
- discuss the aesthetics of an auteur figure (6 marks)
- evaluate how media producers meet niche audiences' expectations. (7 marks)

<b>Description</b>	<b>Marks</b>
<b>Construct an overview of media work that relates appropriately to the statement</b>	
Constructs an overview of media work that relates appropriately to the statement	3
Provides relevant comments about media work with relevance to the statement	2
Presents limited or superficial comment/s about media work or the statement	1
<b>Subtotal</b>	<b>3</b>
<b>Describe the concept of personal expression</b>	
Describes the concept of personal expression	4
Outlines the concept of personal expression	3
Presents limited or superficial comment/s about the concept of personal expression	2
Identifies a personal expression	1
<b>Subtotal</b>	<b>4</b>
<b>Discuss the aesthetics of an auteur figure</b>	
Discusses the aesthetics of an auteur figure, using insightful evidence from appropriate media work and refined media terminology and/or language	6
Explains the aesthetics of an auteur figure, using detailed evidence from relevant media work and advanced media terminology and/or language	5
Describes the aesthetics of an auteur figure, using evidence from media work and relevant media terminology and/or language	4
Outlines the aesthetics of an auteur figure, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about the aesthetics of an auteur figure, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies an aesthetic of an auteur figure, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>6</b>
<b>Evaluate how media producers meet niche audiences' expectations</b>	
Evaluates how media producers meet niche audiences' expectations, using insightful evidence from appropriate media work and sophisticated media terminology and language	7
Discusses how media producers meet niche audiences' expectations, using detailed evidence from appropriate media work and refined media terminology and/or language	6
Explains how media producers meet niche audiences' expectations, using evidence from appropriate media work and relevant media terminology and/or language	5
Describes how media producers meet niche audiences' expectations, using evidence from media work and relevant media terminology and/or language	4
Outlines how media producers meet niche audiences' expectations, using some evidence from media work and some appropriate media terminology and/or language	3

Presents limited or superficial comments about how media producers meet niche audiences' expectations, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies a niche audiences' expectation, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>7</b>
<b>Total</b>	<b>20</b>
<p>Answers could include:</p> <p><b>Overview</b></p> <ul style="list-style-type: none"> <li>• title, year, director, country of origin, year and country represented in media work, audience and other relevant information included in the overview of appropriate media work (i.e. media work well suited to the concepts within the question)</li> <li>• specific content from the statement is referenced in the overview.</li> </ul> <p><b>Personal expression</b></p> <ul style="list-style-type: none"> <li>• the political or social comment of a media work from a media producer</li> <li>• the use of aesthetic and/or artistic elements in particular ways</li> <li>• the themes or meanings in media work</li> <li>• use of metaphor</li> <li>• codes and conventions that reflect the producer's personal style</li> <li>• values in media work</li> <li>• media as a vehicle to challenge audiences.</li> </ul> <p><b>Aesthetics of an auteur figure</b></p> <ul style="list-style-type: none"> <li>• auteur figure – traditionally in film, auteur refers to a director who has a distinctive and personal style that is reflected across a body of work (e.g. Alfred Hitchcock, the Coen Brothers, Quentin Tarantino). More recently, the term has been expanded to also include other members of a production team (e.g. cinematographers, editors, script writers) who exhibit a stylistic signature throughout their work.</li> <li>• style – the organisation of media techniques by the producers of media work, to create a distinctive appearance, mood or tone, through the choice and manipulation of all elements of construction, including techniques, codes and conventions. Producers may create an individual style (auteurs) or a recognisable group style (e.g. film styles include film noir, German expressionism, classical Hollywood narrative).</li> <li>• media aesthetics – these are the ways codes and conventions have been artistically combined and/or manipulated to create an emotional or intellectual response by an audience to a media work.</li> <li>• the impact of media ownership on the ability of an auteur to create work in their style</li> <li>• the meaning of particular aesthetic choices</li> <li>• media history and movements and the impact on style and aesthetics.</li> </ul> <p><b>How media producers meet niche audiences' expectations</b></p> <ul style="list-style-type: none"> <li>• audiences' special interest in certain topics</li> <li>• having a preference for artistic styles of filmmaking or particular aesthetics</li> <li>• following a body of work from an auteur and having an expectation about each work</li> <li>• challenge to audiences' expectations about an idea or topic</li> <li>• particular codes and conventions used by media producers or auteurs</li> <li>• the representation of controversial themes or ideas</li> <li>• alternatives to mainstream media</li> <li>• collaboration with particular artists or creators when producing media work</li> <li>• media as a vehicle to challenge audiences</li> <li>• challenge to the influence of media ownership on media work.</li> </ul>	
Accept other relevant answers.	

**Question 10**

**(20 marks)**

The aesthetics and themes of a media work reflect its production context.

Analyse this statement with reference to media work you have studied. In your response you should:

- construct an overview of media work that relates appropriately to the statement (3 marks)
- describe the concept of production context (4 marks)
- discuss media aesthetics within production contexts (6 marks)
- evaluate media aesthetics and the construction of themes. (7 marks)

<b>Description</b>	<b>Marks</b>
<b>Construct an overview of media work that relates appropriately to the statement</b>	
Constructs an overview of media work that relates appropriately to the statement	3
Provides relevant comments about media work with relevance to the statement	2
Presents limited or superficial comment/s about media work or the statement	1
<b>Subtotal</b>	<b>3</b>
<b>Describe the concept of production context</b>	
Describes the concept of production context	4
Outlines the concept of production context	3
Presents limited or superficial comment/s about production context	2
Identifies a production context	1
<b>Subtotal</b>	<b>4</b>
<b>Discuss media aesthetics within production contexts</b>	
Discusses media aesthetics within production contexts, using insightful evidence from appropriate media work and refined media terminology and/or language	6
Explains media aesthetics within production contexts, using detailed evidence from relevant media work and advanced media terminology and language	5
Describes media aesthetics within production contexts, using evidence from media work and relevant media terminology and/or language	4
Outlines media aesthetics within production contexts, using some evidence from media work and some appropriate media terminology and/or language	3
Presents limited or superficial comments about media aesthetics within production contexts, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies a media aesthetic within the production context, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>6</b>
<b>Evaluate media aesthetics and the construction of themes</b>	
Evaluates media aesthetics and the construction of themes, using insightful evidence from appropriate media work and sophisticated media terminology and/or language	7
Discusses media aesthetics and the construction of themes, using detailed evidence from appropriate media work and refined media terminology and/or language	6
Explains media aesthetics and the construction of themes, using evidence from appropriate media work and relevant media terminology and/or language	5
Describes media aesthetics and the construction of themes, using evidence from media work and relevant media terminology and/or language	4
Outlines media aesthetics and the construction of themes, using some evidence from media work and some appropriate media terminology and/or language	3



Presents limited or superficial comments about media aesthetics and the construction of themes, using limited or superficial evidence from media work and simple media terminology and/or language	2
Identifies media aesthetics or the construction of themes, with no supporting evidence from media work and limited or irrelevant media terminology and/or language	1
<b>Subtotal</b>	<b>7</b>
<b>Total</b>	<b>20</b>
<p>Answers could include:</p> <p><b>Overview</b></p> <ul style="list-style-type: none"> <li>• title, year, director, country of origin, year and country represented in media work, audience and other relevant information included in the overview of appropriate media work (i.e. media work well suited to the concepts within the question)</li> <li>• specific content from the quote is referenced in the overview.</li> </ul> <p><b>Production context</b></p> <ul style="list-style-type: none"> <li>• where the media was produced</li> <li>• how the media was produced</li> <li>• technologies used in the production</li> <li>• when the media was produced.</li> </ul> <p><b>Media aesthetics within production contexts</b></p> <ul style="list-style-type: none"> <li>• stylistic elements of film movements</li> <li>• genre in relation to historical influences</li> <li>• technologies related to aesthetics</li> <li>• impact of the social and political environment at the time on production and aesthetics</li> <li>• the way codes and conventions are used in relation to production contexts</li> <li>• the social, cultural, political, historic and economic conditions of the time.</li> </ul> <p><b>Media aesthetics and the construction of themes</b></p> <ul style="list-style-type: none"> <li>• use of codes and conventions to construct universal themes</li> <li>• specific genres and connection to themes</li> <li>• symbolism, colour, tone</li> <li>• motifs</li> <li>• reflection of human experiences and societal issues</li> <li>• use of sound</li> <li>• technologies involved</li> <li>• interaction of characters</li> <li>• use of mise-en-scene</li> <li>• behaviour of the characters</li> <li>• aesthetics in relation to film movements, genres, and the inherent themes.</li> </ul> <p>Accept other relevant answers.</p>	

## ACKNOWLEDGEMENTS

### Question 6

Morrison, J. (1969). *Whoever Controls The Media, Controls The Mind* [Quote]. Retrieved April, 2024, from [https://www.azquotes.com/author/10437-Jim\\_Morrison](https://www.azquotes.com/author/10437-Jim_Morrison)

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