MEDIA PRODUCTION AND ANALYSIS

ATAR COURSE

Year 11 | Syllabus Review | Consultation Draft | April 2021

IMPORTANT INFORMATION

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority on a cyclical basis, typically every five years.

Content

Rationale

The Media Production and Analysis ATAR course aims to prepare all students for a future in a digital and interconnected world by providing the skills, knowledge and understandings to tell their own stories and interpret others' stories. Students learn the languages of media communication and how a story is constructed using representations. Students are encouraged to explore, experiment with and interpret their world, reflecting and analysing contemporary life while understanding that this is done under social, cultural and institutional constraints. Students, as users and creators of media products, consider the important role of audiences and their context.

Digital technologies have impacted on and extended the capacity that the media play in Australian lives. Through new technologies, the role of the audience has shifted from a passive consumer to a more active participant, shaping the media through interaction and more accessible modes of production and dissemination of media work. Students' interaction and opportunity to use technologies enables them to engage with current media and adapt to evolving media platforms.

The creation of convergent and hybrid media means that the system of communication changes as new media are developed. The local and global media contexts are continuously interacting, making audiences global consumers of media products. Through the consumption of global media work, awareness of global issues creates a collective consciousness and sense of responsibility, giving rise to the notion of audiences also being global citizens. Through the process of investigation, students engage with topics, issues and themes which have global and local relevance, and artistic movements and styles which in turn, create new notions of media aesthetics.

The production of media work enables students to demonstrate their understanding of the key concepts of media languages, representation, audience, industry and production, as well as express their creativity and originality. When producing media work, students learn to make decisions about all aspects of production, including creative choices across pre-production, production and post-production phases. This provides an opportunity for students to reflect on and discuss their own creative work, intentions and outcomes. Within this process, skills are developed that enable students to manipulate technologies which simulate industry experiences.

Aims

The Media Production and Analysis ATAR course enables students to:

- use critical awareness and cultural understandings to explore, develop and present media ideas
- use skills, techniques, processes, codes and conventions, and technologies to create media work for audience, purpose and context
- use critical, social, cultural and aesthetic understandings to respond to, reflect on, create and evaluate media work
- understand the evolving role of media in society.

Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for each unit is 55 class contact hours.

Unit 1 – Popular culture

The focus of this unit is popular culture. Students analyse and respond to a range of popular culture media, identifying techniques, purposes and meanings that are created and audience interpretation. Students develop their own ideas and learn production skills to produce media work in the context of popular culture.

Unit 2 – Influence

The focus of this unit is the influence of media. Students analyse and respond to a range of media work designed to influence audiences. Students develop their own ideas and expand production skills to produce media work in the context of media influence.

Each unit includes:

- a unit description – a short description of the focus of the unit
- suggested contexts – a context in which the unit content could be taught
- unit content – the content to be taught and learned.

Organisation of content

The course content is divided into five content areas:

- Media languages
- Representation
- Audience
- Industry
- Production.

Media languages

An understanding of media languages is fundamental to the study and practice of media. In learning the languages of the media, students develop conceptual understandings and skills relevant to:

System of communication

The 'system of communication' is the process in which producers of media create messages and how audiences interpret the messages, producing dominant, negotiated or oppositional meanings. The system consists of communication models, techniques, technologies and audience context.

Traditional, contemporary and emerging media can be explored and examined for their suitability of use in communicating the producer's message. The increasing convergence and integration of media technologies and evolving audience contexts provide rich material for analysis of media techniques and communication models.

Engaging with media of different times develops an understanding of the relationship between media work, audiences and context. Awareness of technologies, styles, narratives, representations and values from the past illustrates the changing nature of the media and of trends, values and audience expectations. Local, national and international media provide services for, and impact on, particular communities.

Knowledge of how these communication systems work is integral for students to understand and produce media work.

Narrative, codes and conventions

Narratives are intrinsic to media work and the narrative elements of character, setting, conflict and resolution are essential components of storytelling. Codes and conventions are tools used in the construction and deconstruction of narratives. The way they are applied can be analysed in terms of genre and style. Producers construct preferred meanings and viewpoints through the selection of technical, symbolic, written and audio codes, and multiple meanings are interpreted by different audiences. An understanding of how selection processes construct meaning, realism and viewpoints in a range of media is an essential part of the course. The analysis and production of alternative and experimental media enables narrative, codes and conventions to be challenged and for innovative styles to be created.

Representation

The concept of representation is fundamental to the constructed nature of all media. Representation is the process in which concepts or physical objects are constructed to appear 'real/natural'. This includes people, places, events and ideas. The study of this process, known as 'mediation', enables students to understand how multiple meanings can be constructed and how they can be accepted or challenged by a specific audience. An important aspect of analysing representation is the process of stereotyping through which over-simplified representations become naturalised and, through shared values, become associated with particular issues and cultural groups. This oversimplification occurs through selection processes to create a dominant reading. By applying the principles of encoding and decoding, students are able to communicate their understandings of the construction and interpretation of representations.

Audience

The application of media theory enables students to analyse the relationship between audiences and the media. Popular models for analysis include the Hypodermic Needle model, Uses and Gratifications, and Reception Theory.

A knowledge of media theory leads to the development of informed audience profiles based on age, gender, socio-economic and cultural backgrounds. These factors inform students' understanding of the media expectations and preferences of specific audiences for particular styles and themes within media work. In the media industry, these factors become significant in the classification and censorship of media work.

An extension of audience analysis enables students to examine how groups, based on shared interests and values, experience the media differently from mainstream audiences. Understanding how the media cater for specific groups provides scope for experimentation within production work.

Industry

Many factors shape the media industry and the media work that is produced. In learning about the media industry, students develop conceptual skills and understandings relevant to:

Institutions and independents

The organisation of institutions and independents is structured toward large and small scale media, with students investigating commercial and non-commercial media industries and modes of production. The products of these institutions are compared in terms of mainstream audience appeal and experimental and avant-garde styles which are produced for specific niche audiences. The role of new technologies enabling greater autonomy for independent producers directly relates to the student production context.

Recognising the various purposes of the media and the ways in which media are used by mainstream and niche audiences is fundamental to understanding the media industry and its economic power base. How media use is influenced by demographic patterns, the expectations of producers and audiences, marketing strategies and measures of audience reach is critical when analysing the impact of specific media work on audiences.

Production contexts

Contexts within which media production takes place are significant in shaping the content of media work. Investigation reveals how particular contexts have shaped the media: historical and political events that shape attitudes and the representation of people and issues, social and cultural trends that impact the style and content of media work.

The impact of controls and constraints that shape the style and content of media work must be recognised and the implications considered. There is a wide range of controls and constraints:

- ethical issues and legal implications control and constrain media. Debating the influence and impact of regulatory bodies and pressure groups, types of censorship and classification provides a basis for developing codes of conduct for student productions
- technologies and factors related to production, such as budget, time, resources and audience expectations, control and constrain production processes and audience reach
- economic structures and practices also are factors that control and constrain media. It is important to consider the impact of ethos and objectives, sources of revenue and intended audiences on the

production of media work. Ownership, power and politics are all factors that control and constrain media.

Production

An essential part of the course is the opportunity for students to demonstrate their knowledge and understanding of media concepts and theory practically in creating their own media work.

Ideas and reflective practice

Students explore and interpret media work to stimulate ideas and invigorate their creativity when producing their own media work. They are able to effectively articulate their media ideas with increasing innovation and independence. Students continuously reflect and modify their pre-production, production and post-production work to achieve their production goals. Reflecting on and evaluating their own, peer and professional work enables students an opportunity to improve their skills and understanding of the production process.

Controls and constraints

There are always restrictions or limitiations to overcome within student production work. Students identify such constraints and critically engage with the problem-solving process to reach an intended outcome. This process may involve working collaboratively with peers, setting timelines and adapting creatively to solve problems. Students also develop a knowledge and understanding of the ethical and legal implications when creating media work. They become increasingly capable of self-managing these controls and constraints as they become more experienced producers of media work.

Skills and processes

Skills and processes integrate the practical skills and use of technologies required to produce a media work. Students are expected to use a production process which includes implementing pre-production techniques, fulfilling specific production roles, following health and safety guidelines and applying technologies in creative and original ways. The individual understanding and application of skills through specific roles within the production context aim to simulate industry production practices.

Purpose and content

The production and analysis basis of the course encourages students to reflect on the media works studied and use this knowledge to create their own production work. Students develop an understanding of the purpose of a media work and are able to effectively apply codes and conventions that link to genre, style or narrative and create meaning for their intended audience.

Progression from the Year 7–10 curriculum

The Year 10 Arts curriculum links to this syllabus through an emphasis on contexts that are meaningful and relevant to adolescents. Through their study of media arts in Year 10, students explore codes and conventions, narrative, audiences and production skills and processes, integrated through analysis of media work and the production process. They explore and question their own immediate media experiences and their understanding of the wider world.

Students create their own media work and respond to their own and the media work of others, drawing on their developing knowledge, understanding and skills. They develop an appreciation of media, applying skills of critical analysis, evaluation and aesthetic understanding.

Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers should find opportunities to incorporate the capabilities into the teaching, learning and assessment program for the Media Production and Analysis ATAR course. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

The Media Production and Analysis ATAR course relies on multi-literacies: oral, visual, kinetic, text-based, and digital literacy are fundamental to learning, communicating, creating and responding. Students use and develop literacy skills as they describe, appraise and document their own media work and those of their peers, and in responding to, interpreting and analysing increasingly complex media work made by others. They use their literacy skills to access knowledge, make meaning, express thoughts, emotions and ideas, and interact with and challenge others.

Numeracy

An appreciation of, and ability to apply, numerical concepts such as size, space, time, proportion, angles, depth, ratio and pattern are used in the Media Production and Analysis ATAR course. Creating media work requires knowledge and understanding of measurement in order to manipulate space, time and form.

Information and communication technology capability

Information and communication technology (ICT) capability enables students in this course to use digital tools and environments to represent their ideas and media work. They use digital technologies to locate, access, select, document and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Critical and creative thinking

The Media Production and Analysis ATAR course is dependent on the development of creative and critical thinking. In creating media, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas. They consider possibilities and processes and make choices that assist them to take risks and express their ideas creatively.

Personal and social capability

Learning in the Media Production and Analysis ATAR course promotes self-discipline, initiative, confidence, goal setting, empathy and adaptability as students work individually and collaboratively. When working with others, media students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

Ethical understanding

Ethical understanding is developed and applied in the Media Production and Analysis ATAR course when students encounter or create media that require ethical consideration, such as media work that is controversial, involves a moral dilemma or presents a biased point of view. They actively engage in ethical decision making when reflecting on their own and others' media work.

Intercultural understanding

Intercultural understanding in the Media Production and Analysis ATAR course assists students to explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Students are encouraged to demonstrate open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which media producers and audiences live.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address the contemporary issues which students face in a globalised world. Teachers should find opportunities to incorporate the priorities into the teaching and learning program for the Media Production and Analysis ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The study of Aboriginal and Torres Strait Islander histories and cultures enriches understanding of the diversity of media within Australia, analyses the stereotypes and perceived societal norms that media presents, and develops an appreciation of the need to respond to media work in ways that are culturally sensitive and responsible.

Many Australian Indigenous media producers affirm connection with Country/Place, People and Culture through their media stories. Media created by Aboriginal and Torres Strait Islanders exposes students to a view of the Australian landscape that is unique, expressive and personal.

Asia and Australia's engagement with Asia

Asia and Australia's engagement with Asia provides rich, engaging and diverse contexts. Students can explore media works which have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the Asian region.

Sustainability

Sustainability provides engaging and thought-provoking contexts. Students can explore media works investigating the interrelated nature of social, economic and ecological systems.

Students may use the exploratory and creative platform of the media to develop personal and world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their media work, they may persuade others to take action for sustainable futures.

Unit 1 – Popular culture

Unit description

The focus of this unit is popular culture. Students analyse and respond to a range of popular culture media, identifying techniques, purpose and meanings that are created and audience interpretation. Students develop their own ideas and learn production skills to produce media work in the context of popular culture.

Students have the opportunity to explore and respond to many aspects of popular culture, including how audiences consume popular media and the meanings created by codes and conventions.

Students work through the stages of production and communicate ideas based on their understanding of media languages by experiencing a variety of roles in specific production types.

Suggested contexts

Within the broad area of popular culture, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- reality television
- music video clips
- social media
- radio
- television drama
- mockumentary
- animation
- gaming.

Media types – students must work within at least one of the following media in any year: film, television, photography, print media, radio and digital media.

Unit content

This unit includes the knowledge, understandings and skills described below.

Media languages

System of communication

- relationship between media, popular culture and context
- technologies and production processes in popular media
- trends in media use, genres and/or styles

Narrative, codes and conventions

- narrative elements in different genres and styles, including characters, settings, conflicts, resolutions
- codes and conventions used to construct meaning
- realism in fictional narratives

Representation

- the process of constructing representations
- linking representations to the values of mainstream and niche audiences
- the effect of using stereotypes

Audience

- linking values to audiences
- how mainstream audience values inform media work
- how meaning is encoded by the producer and decoded by audiences
- audience preferences

Industry

Institutions and independents

- comparing commercially and independently produced media

Production contexts

- the influence of globalisation on media
- effect of controls and constraints on production

Production

Ideas and reflective practice

- investigating and analysing media
- developing proposals, scripts and plans
- reflecting on the production process
- evaluating own and others' productions (peer and/or professional)

Controls and constraints

- independent management of time, technologies, safety procedures and resources
- negotiating and adapting production processes
- identifying problems and applying appropriate solutions

Skills and processes

- applying production skills and processes based on proposals, scripts and plans
- fulfilling defined production roles

Purpose and content

- producing purposeful and/or popular culture content
- using codes and conventions to suit genre, style and narrative

Unit 2 – Influence

Unit description

The focus of this unit is the influence of media. Students analyse and respond to a range of media work designed to influence audience. Students develop their own ideas and expand production skills to produce media work in the context of media influence.

In contexts related to journalism and other influential media, students analyse and respond to media designed to influence audiences. They undertake more extensive research into the representation of groups and reporting of issues within media work.

Students apply their understanding of media influence to extend their production skills and to communicate ideas. They work to become increasingly independent as they operate technologies and use techniques to express ideas in their productions.

Suggested contexts

Within the broad area of influence, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- Australian news media and journalism
- current affairs programs
- photojournalism
- podcasts and radio journalism
- social media
- documentaries
- digital news media.

Media types – students must work within at least one of the following media in any year: film, television, photography, print media, radio and digital media.

Unit content

This unit includes the knowledge, understandings and skills described below.

Media languages

System of communication

- technologies and production processes in journalistic or influential media
- media ownership, sources of revenue and expectations of particular media
- audience reach and global access
- immediacy, accessibility and interaction

Narrative, codes and conventions

- use of narrative in journalistic or influential media work
- codes and conventions to construct realism in journalistic or influential media work
- constructing preferred meanings, values and point of view

Representation

- representation of groups, places, events and ideas
- how values shape representations
- selection processes, including sources of information, style, selection, omission and emphasis
- representations in media work produced for particular audiences

Audience

- how cultural context influences the interpretation of media work
- values that shape the interpretation and response to media work
- audience expectations
- producers' influence on audience response

Industry

Institutions and independents

- the impact of concentrated media ownership
- characteristics, benefits and limitations of independent media production
- characteristics, benefits and limitations of commercial media production

Production contexts

- how production contexts influence the point of view of media work
- ethical issues, accuracy of information and legal consequences

Production

Ideas and reflective practice

- investigating, analysing and evaluating media
- developing proposals and plans
- reflecting on the production process
- evaluating own and others' productions (peer and/or professional)

Controls and constraints

- independent management of time, technologies, safety procedures and resources
- negotiating and adapting production processes
- identifying problems and applying appropriate solutions

Skills and processes

- implementing production processes based on proposals and plans
- refining skills within defined production roles

Purpose and content

- producing purposeful and/or influential content
- manipulating the codes and conventions of genre, style and narrative

Assessment

Assessment is an integral part of teaching and learning that at the senior secondary years:

- provides evidence of student achievement
- identifies opportunities for further learning
- connects to the standards described for the course
- contributes to the recognition of student achievement.

Assessment for learning (formative) and assessment of learning (summative) enable teachers to gather evidence to support students and make judgements about student achievement. These are not necessarily discrete approaches and may be used individually or together, and formally or informally.

Formative assessment involves a range of informal and formal assessment procedures used by teachers during the learning process in order to improve student achievement and to guide teaching and learning activities. It often involves qualitative feedback (rather than scores) for both students and teachers, which focuses on the details of specific knowledge and skills that are being learnt.

Summative assessment involves assessment procedures that aim to determine students' learning at a particular time, for example when reporting against the standards, after completion of a unit/s. These assessments should be limited in number and made clear to students through the assessment outline.

Appropriate assessment of student work in this course is underpinned by reference to the set of pre-determined course standards. These standards describe the level of achievement required to achieve each grade, from A to E. Teachers use these standards to determine how well a student has demonstrated their learning.

Where relevant, higher order cognitive skills (e.g. application, analysis, evaluation and synthesis) and the general capabilities should be included in the assessment of student achievement in this course. All assessment should be consistent with the requirements identified in the course assessment table.

Assessment should not generate workload and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that must be read in conjunction with this syllabus.

School-based assessment involves teachers gathering, describing and quantifying information about student achievement.

Teachers design school-based assessment tasks to meet the needs of students. As outlined in the *WACE Manual*, school-based assessment of student achievement in this course must be based on the Principles of Assessment:

- Assessment is an integral part of teaching and learning
- Assessment should be educative
- Assessment should be fair
- Assessment should be designed to meet its specific purpose/s
- Assessment should lead to informative reporting

- Assessment should lead to school-wide evaluation processes
- Assessment should provide significant data for improvement of teaching practices.

The table below provides details of the assessment types and their weighting for the Media Production and Analysis ATAR Year 11 syllabus.

Summative assessments in this course must:

- be no more than eight tasks in total
- allow for the assessment of each assessment type at least once for each unit in the unit pair
- have a minimum value of 5 per cent weighting of the total school assessment mark
- provide a representative sampling of the syllabus content.

Assessment tasks not administered under test or controlled conditions require appropriate authentication processes. Student production work can be validated by informal and formal formative and/or summative assessment. Validation examples can be, but are not limited to, journal or portfolio contributions, pre-production planning materials, screen captures of editing progress, recorded video diary entries and regular meetings or filmed interviews where production work can be reviewed and authenticated by the teacher.

Assessment table – Year 11

Type of assessment	Weighting
Production Extended production project which can be completed as either a single task or as separate tasks. Students explore ideas through creative processes to achieve aesthetic value in production. Independently or in a team, manage a range of production processes, evaluating and modifying them as necessary. Demonstrate an understanding of styles, structures, codes and conventions. Develop confidence and competence in the use of technologies, skills and processes in a range of contexts. Reflect on and evaluate own and peer production work.	50%
Response Students research and communicate findings based on the analysis of audiences, media contexts and media examples.	30%
Written examination Typically conducted at the end of each semester and/or unit. In preparation for Unit 3 and Unit 4, the examination should reflect the examination design brief included in the ATAR Year 12 syllabus for this course.	20%

Teachers must use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

It is highly recommended that at least one of the production tasks be structured according to the practical (production) examination design brief found in the ATAR Year 12 syllabus for this course.

Reporting

Schools report student achievement, underpinned by a set of pre-determined standards, using the following grades

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The grade descriptions for the Media Production and Analysis ATAR Year 11 syllabus are provided in Appendix 1. They are used to support the allocation of a grade. They can also be accessed, together with annotated work samples, on the course page of the Authority website (www.scsa.wa.edu.au).

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

The grade is determined by reference to the standard, not allocated on the basis of a pre-determined range of marks (cut-offs).

Appendix 1 – Grade descriptions Year 11*

A	Analyses how selection processes and a wide range of codes and conventions are used to construct preferred meanings, representations, viewpoints and values in media work. Analyses how various aspects of media work connect to audiences and their values.
	Produces and completes quality media work, performing a range of skills, fulfilling key responsibilities and manipulating codes and conventions in own media productions to construct narratives, preferred meanings, representations and viewpoints that reinforce or challenge audience values. Produces media work that reflects the focus and content of the units being studied. Solves unpredictable problems that arise during production.
	Makes clear connections between media work and contexts, referring to the influence of contextual factors, such as trends, social attitudes and cultural values.
	Analyses how the use of media work is influenced by shared cultural experiences and values and discusses characteristics of particular audiences and/or subcultural groups who make alternative interpretations.
	Analyses a range of controls and constraints that influence media production in personal and professional contexts, such as technologies, production context and audience expectations.
	Consistently uses appropriate media terminology.

B	Discusses how selection processes and the use of a range of codes and conventions construct meanings, representations, viewpoints and/or values in media work. Explains aspects of media work that will appeal to audiences.
	Completes media work and performs production roles, fulfilling responsibilities, selecting and using skills, technologies, codes and conventions to construct narratives, meanings, representations and viewpoints. Adapts plans and processes when problems are encountered during production.
	Discusses and provides examples of some contextual factors, such as trends, social attitudes and cultural values that have influenced the content or style of media work.
	Discusses how the use of media work is influenced by cultural context and values, and provides some examples and reasons for shared and alternative interpretations.
	Discusses the effect of controls and constraints operating in the media production context, such as technologies, team skills and audience context, referring to own productions and those of others.
	Correctly uses appropriate media terminology.

C	Identifies codes and conventions, briefly explaining how they are used to construct meanings, representations and/or viewpoints in media work, and how they appeal to audiences.
	Fulfils a production role, using skills, technologies, codes and conventions to construct meanings and/or viewpoints in own media productions that are produced for particular audiences and/or purposes. Solves problems that may arise during the production process.
	Identifies and briefly explains some contextual factors, such as trends and cultural values that have influenced the content of media work.
	Identifies some cultural factors that influence the use of media work. Relates values in media work to audience values and provides general examples of interpretations that might be made by subcultural audiences.
	Identifies controls and constraints operating in media production, such as technologies and team skills, deadlines and school expectations, and provides some examples drawn from own productions and those of others.
	Uses some correct media terminology.

D	Identifies some simple codes and conventions, and comments briefly on their use in the construction of meanings, representations or viewpoints.
	With teacher guidance, applies a limited range of skills, techniques and processes and deals with some predictable problems.
	Comments briefly on a limited number of contextual factors that have influenced media work
	Lists a limited range of factors that influence audiences and their media preferences, and provides some simplistic examples of interpretations of media work.
	Gives examples of some controls and constraints operating in media production, but provides little information about their effect on production processes.
	Uses some or imprecise media terminology.

E	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.

* These grade descriptions will be reviewed at the end of the second year of implementation of this syllabus.