



Government of **Western Australia**
School Curriculum and Standards Authority

MEDIA PRODUCTION AND ANALYSIS

ATAR COURSE

Year 12 | 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.

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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 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3 – Media art

The focus of this unit is media art. Students analyse and respond to contemporary and traditional examples of media art. They identify techniques and meanings that are created and consider audience interpretation and perception of media art. Students extend and refine their own ideas and production skills to produce media work.

Unit 4 – Power and persuasion

The focus of this unit is power and persuasion. Students examine the way that persuasive media and producers reflect, challenge and shape audience values and attitudes. Students extend and refine their own ideas and production skills to produce media work

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 provides 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 limitations 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 work studied and to 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.

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 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 3 – Media art

Unit description

The focus of this unit is media art. Students analyse and respond to contemporary and traditional examples of media art. They identify techniques and meanings that are created and consider audience interpretation and perception of media art. Students extend and refine their own ideas and production skills to produce media work.

Students explore a range of media art and develop their understanding of how media aesthetics, themes and meanings are created. Students examine the impact of artistic and cultural contexts on media and how audiences interpret media art.

Students are encouraged to experiment with technologies, narratives, codes and conventions to express their ideas and creativity in production work.

Suggested contexts

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

- photographic art
- art cinema
- interactive entertainment
- independent film
- national cinema
- anime.

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

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes knowledge, understandings, concepts and skills in the context of media art. The examinable content will be in the context of media art.

Media languages

System of communication

- artistic and cultural benefits of media work
- auteur figures, personal expression and aesthetics
- impact of funding on production
- publicity, exhibition and distribution networks
- niche audiences

Narrative, codes and conventions

- manipulation of narrative elements and narrative structures
- media aesthetics and themes in different times
- use of techniques, codes and conventions to challenge expectations

Representation

- how representations are constructed in media work
- media as a vehicle to challenge representations

Audience

- how values and ideology influence the interpretation of media work
- media theories to interpret audience relationship to media
- cultural contexts that contribute to audience values and interpretation of media work
- changing audiences, expectations and values

Industry

Institutions and independents

- independent media industry issues
- how the media industry is driven by audience expectations

Production contexts

- media aesthetics in different production contexts
- the impact of cultural influences on media construction and content
- controls and constraints that impact media content

Production

Ideas and reflective practice

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- reflecting on, modifying and refining ideas and documentation
- critically evaluating own and others' productions (peer and/or professional)

Controls and constraints

- independent management of safety procedures in all production situations
- consideration of copyright, permissions, releases and acknowledgement when using others' media work in own production/s
- using ethical practice including understanding institutional or cultural boundaries and limitations in the development and creation of own production/s
- independent management of constraints, such as time, expertise and technology, in own production/s
- anticipating problems and applying effective solutions

Skills and processes

- independent management of pre-production, production and post-production processes
- applying skills effectively within defined production roles

Purpose and content

- constructing own production/s for a specific purpose, context and/or audience
- experimenting with, manipulating and refining the codes and conventions of genre, style and narrative to create meaning

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Unit 4 – Power and persuasion

Unit description

The focus of this unit is power and persuasion. Students examine the way that persuasive media and producers reflect, challenge and shape audience values and attitudes. Students extend and refine their own ideas and production skills to produce media work.

Students extend their understanding of persuasive media by examining the nature of its influence, such as in propaganda and political persuasion. Students consider the power of the media to culturally or politically influence audiences.

Students are encouraged to experiment with technologies, narratives, codes and conventions to express their ideas and creativity in production work.

Suggested contexts

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

- documentary styles and traditions
- reporting world events
- local and national news media industries
- national cinema
- photographic essays
- propaganda.

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 knowledge, understandings, concepts and skills in the context of power and persuasion. The examinable content will be in the context of power and persuasion.

Media languages

System of communication

- suitability of particular media for purposes such as social or political comment
- impact of changing distribution networks
- intended audience

Narrative, codes and conventions

- persuasive techniques, codes and conventions
- manipulating selection, emphasis and omission to construct point of view

Representation

- how representations in media work are constructed to be persuasive

- representation of social groups and their associated values
- dangers in the naturalisation of stereotypes

Audience

- how the influence of media on audiences can be understood by applying media theories
- how media, contexts and audiences work together to make meaning
- how media construct perceptions of issues or topics
- how media work reinforces or challenges audience values and attitudes
- impact of media trends on media use

Industry

Institutions and independents

- the influence of institutions on production and content
- pressures on the presentation of issues, including editorial control, funding, distribution and regulation

Production contexts

- propaganda and agenda setting
- the impact of formal and informal censorship on media content

Production

Ideas and reflective practice

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- reflecting on, modifying and refining ideas and documentation
- critically evaluating own, and others' productions (peer and/or professional)

Controls and constraints

- independent management of safety procedures in all production situations
- consideration of copyright, permissions, releases and acknowledgement when using others' media work in own production/s
- using ethical practice including understanding institutional or cultural boundaries and limitations in the development and creation of own production/s
- independent management of constraints such as time, expertise and technology in own production/s
- anticipating problems and applying effective solutions

Skills and processes

- independent management of pre-production, production and post-production processes
- applying skills effectively within defined production roles

Purpose and content

- constructing own production/s for a specific purpose, context and/or audience
- experimenting with, manipulating and refining the codes and conventions of genre, style and narrative to create meaning

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 12 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 with the exception of production, which must be included at least once over the year
- 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 12

Type of assessment	Weighting	To SCISA
<p>Practical (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 pairs, 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. Reflect on and evaluate own and peer production work.</p>	50%	100%
<p>Response Students research and communicate findings based on the analysis of audiences, media contexts and media examples.</p>	20%	100%
<p>Written examination Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus.</p>	30%	

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).

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 12 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 \(www.scsa.wa.edu.au\)](http://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).

ATAR course examination

All students enrolled in the Media Production and Analysis ATAR Year 12 course are required to sit the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4. Details of the written and practical (production) ATAR course examinations are prescribed in the examination design briefs on the following pages.

Refer to the *WACE Manual* for further information.

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Practical (production) examination design brief – Year 12

Provided by the candidate

One completed production

A completed *Practical (production) submission cover sheet*

A signed *Declaration of authenticity*

A one page *Practical production statement*

SUBMISSION	SUPPORTING INFORMATION
Production choices – reflecting the course syllabus (Media art and/or Power and persuasion), the production will consist of one of the following:	
Audiovisual production Duration: no more than 5 minutes 100% of the practical examination	One completed production that can be viewed in no more than 5 minutes duration. The candidate is required to nominate a primary and secondary production role(s), which will be assessed within the production and supported by the <i>Practical production statement</i> . The production can include, but is not restricted to, film, television or animation. Productions to be submitted on USB. File formats must be capable of being played in VLC Media Player (www.videolan.org).
Or Digital production Duration: no more than 5 minutes 100% of the practical examination	One completed production that can be viewed in no more than 5 minutes duration. The candidate is required to nominate a primary and secondary production role(s), which will be assessed within the production and supported by the <i>Practical production statement</i> . The production can include, but is not restricted to, media such as a computer game or website. Productions can be submitted on USB and able to be played on a web browser.
Or Photography No more than 10 photographs 100% of the practical examination	One completed production of no more than 10 photographs (with or without text and/or captions). The candidate is required to nominate a primary and secondary production role(s) which will be assessed within the production and supported by the <i>Practical production statement</i> . The production can include, but is not restricted to, genres, such as photojournalism, documentary photography or photography as art. Photographs can be submitted on USB, or mounted on light card to ensure transportability. The card must not exceed A3 in size.
Or Print production Length: no more than 12 single sided, or 6 double sided pages. 100% of the practical examination	One completed production of no more than 12 single sided, or 6 double sided pages. The candidate is required to nominate a primary and secondary production role(s), which will be assessed within the production and supported by the <i>Practical production statement</i> . The production can include pages or pieces from media, such as newspapers, magazines, cartoons, posters or advertisements. Print productions can be submitted on USB or printed. The pages must not exceed A3 in size if printed.
Or Radio production Duration: no more than 5 minutes 100% of the practical examination	One completed production that can be heard in no more than 5 minutes. Candidates are required to nominate a primary and secondary production role(s), which will be assessed within the production and supported by the <i>Practical production statement</i> . The production can include, but is not restricted to, genres such as documentary, current affairs, news, sports program, drama or talk-back. Productions can be submitted on USB. File formats must be capable of being played in VLC Media Player (www.videolan.org).

Note: for further information, teachers are advised to refer to the Media Production and Analysis ATAR course Practical (production) examination requirements document for each relevant year.

Written examination design brief – Year 12

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: two and a half hours

Permissible items

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Section	Supporting information
<p>Section One</p> <p>Short answer</p> <p>30% of the written examination</p> <p>Three questions from a choice of six questions</p> <p>Suggested working time: 30 minutes</p>	<p>Questions require the candidate to analyse how media concepts are applied within at least one media work studied during the year. Each question focuses on one concept.</p> <p>Answers can include lists and dot points.</p>
<p>Section Two</p> <p>Extended answer</p> <p>70% of the written examination</p> <p>Two questions from a choice of five questions</p> <p>Suggested working time: 120 minutes</p>	<p>Questions require the candidate to analyse and evaluate media, and interpret meanings in the context of media languages, representation, audience and industry. The candidate can also be required to comment on context, genres and/or styles and purpose.</p> <p>Each response requires the candidate to draw on at least one media work studied during the year.</p> <p>The format of an extended answer can include, but is not limited to, an essay format; responses can use lists and dot points.</p>

Appendix 1 – Grade descriptions Year 12*

A	Critically analyses and evaluates the selection and manipulation of information, codes and conventions in media work, and evaluates how meanings, representations, viewpoints and values connect to audiences and their values.
	Independently manipulates a wide range of elements in own media productions to produce sophisticated and/or innovative media work that shows a particular style and reinforces or challenges ideologies. Generates effective solutions for unpredictable problems during production.
	Analyses and evaluates the relationship between media work and contexts, examining the impact of trends, social issues, cultural values, attitudes and ideologies.
	Analyses mainstream and niche audiences, referring to cultural experiences, values and ideologies. Provides a range of appropriate examples to justify why, and how, audiences interpret media work to result in a particular or range of reading/s, using appropriate communication models and theories.
	Analyses and evaluates controls and constraints that impact on media production, particularly those with a strong societal and/or industry focus, such as technologies, production context, regulation and censorship.
	Consistently uses relevant and sophisticated media terminology.
B	Analyses how the selection and manipulation of information, codes and conventions construct meanings, representations, viewpoints and values, and provides a clear explanation of how aspects of media work connect to audiences and their values.
	Produces quality media work, manipulating codes and conventions to construct narratives, preferred meanings, representations, and viewpoints that reinforce or challenge audience values. Generates solutions for unpredictable problems that arise during production.
	Makes clear connections between media work and contexts, referring to the influence of factors such as trends, social issues, and cultural values and attitudes.
	Analyses how shared cultural experiences and values influence the use of media work. Discusses examples of how audiences interpret media work resulting in a particular or range of reading/s, using appropriate communication models and theories.
	Analyses a range of controls and constraints that influence media production in personal and professional contexts; for example, technologies, production skills, censorship and audience expectations.
	Consistently uses appropriate media terminology.

C	Discusses how the selection of a range of relevant codes and conventions constructs meanings, representations, viewpoints and/or values, and describes aspects of media work that will appeal to audiences.
	Performs production roles, using skills, technologies, codes and conventions to construct narratives, representations, and/or viewpoints in own media productions.
	Adapts plans and processes when particular problems are encountered during production.
	Discusses and provides relevant examples of contextual factors, such as trends, social issues, cultural values and attitudes, that have influenced the content or style of media work.
	Identifies and describes cultural experiences and values that influence the use of media work, and provides some relevant examples and reasons for shared and alternative interpretations.
	Explains some specific controls and constraints operating in the media production context, referring to own productions and those of others.
	Correctly uses media terminology.
D	Identifies some codes and conventions, and briefly explains how they are used to construct meanings, representations or viewpoints, and appeal to audiences.
	Fulfils a production role, using technologies, codes and conventions to construct meanings in own media productions that are produced for particular audiences and/or purposes.
	Deals with predictable problems during the production process.
	Identifies and offers brief, superficial explanations of contextual factors, such as trends and/or social practices that have influenced the content of specific media work.
	Identifies limited cultural factors that influence the use of media work.
	Makes a basic attempt to relate values in media work to audience values, and provides some simplistic examples of alternative interpretations.
	Identifies general controls and constraints operating in media production, and provides incomplete explanations and some examples drawn from productions, for example technologies and production skills, deadlines and school/community expectations.
	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.