



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

# **MEDIA PRODUCTION AND ANALYSIS**

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General course

**Year 12 syllabus for teaching from 2027**

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

## **Important information**

As part of the Western Australian Certificate of Education (WACE) Refreshment, the School Curriculum and Standards Authority (the Authority) has revised the course rationale and aims, and updated the General Capabilities to create clearer connections with the syllabus content.

This syllabus is effective from 1 January 2027.

Users of this syllabus are responsible for checking its currency.

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

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## Rationale

The Media Production and Analysis General course is about creating media and evaluating how it influences our daily lives. The course explores how the study of media is important for active participation in an increasingly media-saturated world.

In the course, students study contemporary media work, such as creative and persuasive media, and explore how to be creative with the media they produce. They learn how to manipulate codes and conventions to create narrative, genre and style, examining how representations are created and interpreted by audiences. Students develop practical skills through media making.

Students develop knowledge of the constructed nature of media and how this can position or influence audiences. They gain practical skills in the operation of media equipment and learn how to use media software to construct creative and informative media work. Students build their understanding of the power of media in getting messages or stories out to audiences.

The knowledge, skills and understandings gained by studying the course are directly applicable to real-world contexts that students face with their day-to-day interactions with media. From passive consumption of media content, to using the media to voice their perspectives, students develop crucial media literacy skills.

The course may connect students to further education or training in the media industry, in fields such as communications, film production, photography, digital design, content creation, public relations or marketing. The course provides valuable transferable skills that are highly regarded in workplaces that require visual communication, collaboration and creative thinking.

## Aims

The Media Production and Analysis General course aims to develop students’:

- critical awareness and cultural understandings to explore, develop and present media ideas
- technical skills and processes, use of techniques, conventions and technologies to create purposeful media work with consideration of audience and context
- critical, social, cultural and creative understandings to respond to, reflect on, create and evaluate media work
- understanding of 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 – Creative media

The focus for this unit is creative media. To stimulate their own productions, students explore a range of creative media work.

#### Unit 4 – Persuasive media

The focus for this unit is persuasive media. Students consider different ways audiences can be persuaded by 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 provide rich material for analysis of media techniques and communication models.

Engaging with the 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.

## 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 background. These factors inform students' understanding of the media expectations and preferences of specific audiences for particular styles and themes within media work. In production, 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:

### Media producers

Students examine small- to large-scale media producers, investigating commercial and non-commercial media industries and modes of production. Media content produced by institutions for commercial mainstream appeal are compared to media work produced by independents, which are usually more experimental and avant-garde in style. The role of new technologies affords greater autonomy for independent producers, which directly relates to the student production context.

Recognising the various purposes of media work 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 practically their knowledge and understanding of media concepts and theory 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 and evaluating on their own and peer/professional work enables students an opportunity to improve their skills and understanding of the production process.

### **Controls and constraints**

Within student production work there are always restrictions or limitations to overcome. 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.

## 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 following capabilities into the teaching and learning program for the Media Production and Analysis General course. The General Capabilities are not assessed unless they are identified within the specified unit content.

### Critical and creative thinking

In creating media, students draw on their curiosity, imagination and critical 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.

### Digital literacy

Students build essential knowledge, skills and understandings of digital literacy to enable them to effectively 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.

### Ethical understanding

Students develop and apply ethical understanding when they encounter or create media that requires 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

Students explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Students are encouraged to demonstrate open-mindedness with perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which media producers and audiences live.

### Literacy

Students develop their literacy skills through speaking, listening, reading, viewing, and writing. They use listening skills when analysing media work, refine speaking skills through presentations, enhance reading skills by critically examining various media forms, and strengthen writing skills through production planning documents and responses to media works. These combined literacy practices enable students to become proficient media communicators in both traditional and digital contexts.

### Numeracy

Students develop an appreciation of and ability to apply numerical concepts, such as size, space, time, proportion, angles, depth, ratio and pattern throughout the course. Creating media work requires knowledge and understanding of measurement in order to manipulate space, time and form.

## Personal and social capability

Students learn self-discipline, initiative, confidence, goal setting, empathy and adaptability as they work individually and in groups. When working with others, students develop and practise social skills that assist them to communicate effectively, be collaborative, make considered group decisions and show leadership.

## Summary representation of the General Capabilities in the Media Production and Analysis General course

The unit content and assessment types for this course provide students with the opportunity to develop the General Capabilities summarised in the table below.

Year	Course	Course type	General Capabilities						
			CCT	DL	EU	IU	L	N	PSC
Year 11	Media Production and Analysis (GEMPA)	General	✓	✓	✓	✓	✓	✓	✓
Year 12	Media Production and Analysis (GTMPA)	General	✓	✓	✓	✓	✓	✓	✓

### Key

CCT: Critical and creative thinking, DL: Digital literacy, EU: Ethical understanding, IU: Intercultural understanding, L: Literacy, N: Numeracy, PSC: Personal and social capability

## Representation of the Cross-curriculum Priorities

The Cross-curriculum Priorities address the contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Media Production and Analysis General 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 present, 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 use the exploratory and creative platform of the media to develop 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 – Creative media

### Unit description

The focus for this unit is creative media. To stimulate their own productions, students explore a range of creative media work.

Students examine the process of representation and the way values are constructed in media work. They consider how the experiences of audiences influence their responses to media and how media work is shaped by the production context and through the production process.

Students generate ideas and learn production skills and processes as they apply their knowledge and creativity to their productions. They expand understandings of media language, learning how narrative, codes and conventions are used to construct media.

### Suggested contexts

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

- promotion and marketing strategies
- film
- radio and podcasting
- music video
- interactive and social media
- user-generated content
- artificial intelligence (AI)-generated content
- TV and streaming platforms
- photography and photo manipulation
- animation.

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

### Unit content

Through practical and written teaching and learning, the following knowledge, understandings and skills can be demonstrated. This is reflective of the course assessment task weightings.

#### Media languages

##### System of communication

- expectations and purposes of media work
- creative producers, personal expression and style

##### Narrative, codes and conventions

- creative use of codes and conventions
- creative manipulation of narrative
- how codes and conventions construct theme

## **Representation**

- how representations are constructed in media work
- challenging stereotypical representations

## **Audience**

- communication models to explain how producers and audiences interact
- how audience values influence interpretations of media work

## **Industry**

### **Media producers**

- the challenges faced by media producers
- targeting specific audiences

### **Production contexts**

- how changes in technology enhance creative media works
- making links between media work and production context

## **Production**

### **Ideas and reflective practice**

- generating and refining ideas within given contexts
- evaluating, adapting and adjusting processes

### **Controls and constraints**

- demonstrating safe procedures when creating media productions
- using available technologies and resources to fulfil production needs
- effective management of time
- working within the constraints of media type
- working within the school ethos

### **Skills and processes**

- applying pre-production processes to communicate ideas
- applying technical skills and processes within production and post-production
- applying skills, including active listening, making decisions, goal-setting and production responsibilities

### **Purpose and content**

- constructing own production/s for a specific purpose, context and audience
- applying codes and conventions to convey theme, genre, style and/or narrative

## Unit 4 – Persuasive media

### Unit description

The focus for this unit is persuasive media. Students consider different ways audiences can be persuaded by media work.

Students interact with a range of media and examine ways in which codes, conventions and persuasive techniques are used to reinforce or challenge audience attitudes.

Working within controls and constraints, students generate ideas and further develop production skills when creating persuasive media.

### Suggested contexts

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

- news and current affairs programs and websites
- social influencers
- reality TV
- satirical programs
- mockumentary
- social media
- user-generated content
- AI-generated content
- radio and podcasting
- documentary
- photographic essays
- advertising and marketing.

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

### Unit content

Through practical and written teaching and learning, the following knowledge, understandings and skills can be demonstrated. This is reflective of the course assessment task weightings.

#### Media languages

##### System of communication

- particular media for persuasive purposes
- changing distribution networks
- intended audience

##### Narrative, codes and conventions

- persuasive techniques, codes and conventions
- how selection, emphasis and omission have constructed point of view

## **Representation**

- how representations are constructed to be persuasive
- dangers associated with stereotyping

## **Audience**

- the influence of media personalities on audiences
- how media work can reinforce or challenge audience attitudes

## **Industry**

### **Media producers**

- comparing different persuasive platforms
- the influence of revenue generation on media works

### **Production contexts**

- linking context and values to media work
- controls and constraints in media production

## **Production**

### **Ideas and reflective practice**

- generating and refining ideas within given contexts
- evaluating, adapting and adjusting processes

### **Controls and constraints**

- demonstrating safe procedures when creating media productions
- using available technologies and resources to fulfil production needs
- effective management of time
- working within the constraints of media type
- working within the school ethos

### **Skills and processes**

- applying pre-production processes to communicate ideas
- applying technical skills and processes within production and post-production
- applying skills, including active listening, making decisions, goal-setting and production responsibilities

### **Purpose and content**

- constructing own production/s for a specific purpose, context and audience
- applying codes and conventions to convey theme, genre, style and/or narrative

## Assessment

Assessment is an integral part of teaching and learning that in 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 (for example, 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 needs to 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 for the Media Production and Analysis General Year 12 syllabus.

Summative assessments in this course must:

- be limited in number to no more than eight tasks in total
- allow for the assessment of each assessment type at least once over the year/pair of units
- have a minimum value of five per cent 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
<p><b>Production</b></p> <p>Extended production project which can be completed as either a single task or as separate tasks.</p> <p>Students explore ideas through creative processes to achieve aesthetic value in production.</p> <p>Independently or in a team, manage a range of production processes, evaluating and modifying them as necessary.</p> <p>Demonstrate an understanding of theme, styles, structures, codes and conventions.</p> <p>Develop confidence and competence in the use of technologies, skills and processes in a range of contexts.</p> <p>Reflect on and evaluate own and peer production work.</p> <p>Assessment evidence can include (but is not limited to): planning and pre-production, pitches, storyboards, scripts, reflections, evaluations, production meetings or media works.</p>	60%
<p><b>Response</b></p> <p>Students research and communicate findings based on the analysis of audiences, media contexts and media examples.</p> <p>Assessment evidence can include (but is not limited to): reports, short-answer responses, oral presentations, group tutorials, information packaged into podcasts or video essays.</p>	25%
<p><b>Externally set task</b></p> <p>A written task or item or set of items of 50 minutes duration developed by the School Curriculum and Standards Authority and administered by the school.</p>	15%

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).

In the assessment outline for the pair of units, each assessment type must be included at least once over the year/pair of units. The externally set task occurs in Term 2.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4, while the focus of the externally set task is on Unit 3 content only.

## Externally set task

All students enrolled in the Media Production and Analysis General Year 12 syllabus will complete the externally set task developed by the Authority. Schools are required to administer this task in Term 2 at a time prescribed by the Authority.

### Externally set task design brief – Year 12

<b>Time</b>	50 minutes
<b>Format</b>	Written
	Conducted under invigilated conditions
	Typically between two and four questions
	Students may be required to respond to media images and construct media ideas in formats such as (but not limited to): brainstorm, scripts, pitch, storyboard, synopsis
<b>Content</b>	The Authority informs schools during Term 3 of the previous year of the Unit 3 syllabus content on which the task will be based

Refer to the *WACE Manual* for further information.

## 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 General 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 at [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).

## Appendix 1 – Grade descriptions Year 12\*

A	<p><b>Response</b></p> <p>Discusses how narrative, codes and conventions construct meaning.</p> <p>Discusses different types of media producers and media use.</p> <p>Discusses the construction and use of representations in media work.</p> <p>Discusses how audiences respond to media work.</p> <p>Discusses the production context of media work.</p>
	<p><b>Production</b></p> <p>Proficient selection and application of narrative, codes and conventions to construct meaning.</p> <p>Effective construction of representations in media work.</p> <p>Consideration of audience to create effective media work.</p> <p>Consistent control over production skills and processes to create high-level media work.</p> <p>Consistently effective and responsible application of production roles.</p>
B	<p><b>Response</b></p> <p>Describes how narrative, codes and conventions construct meaning.</p> <p>Describes different types of media producers and media use.</p> <p>Describes the construction and use of representations in media work.</p> <p>Describes how audiences respond to media work.</p> <p>Describes the production context of media work.</p>
	<p><b>Production</b></p> <p>Competent selection and application of narrative, codes and conventions to construct meaning.</p> <p>Informed construction of representations in media work.</p> <p>Consideration of audience to create purposeful media work.</p> <p>Often sustains control over production skills and processes to create effective media work.</p> <p>Effective and responsible application of production roles.</p>
C	<p><b>Response</b></p> <p>Identifies how narrative, codes and conventions construct meaning.</p> <p>Identifies different types of media producers and media use.</p> <p>Identifies the construction and use of representations in media work.</p> <p>Identifies how audiences respond to media work.</p> <p>Identifies the production context of media work.</p>
	<p><b>Production</b></p> <p>Mostly competent selection and application of narrative, codes and conventions to construct meaning.</p> <p>Attempted construction of representations in media work.</p> <p>Some consideration of audience to create informed media work.</p> <p>Some control over production skills and processes to create suitable media work.</p> <p>Mostly effective and responsible application of production roles.</p>

<b>D</b>	<b>Response</b> Lists common narrative, codes and conventions to identify meaning. Lists media producers and media use. Briefly comments on the construction and use of representations in media work. Briefly comments on how audiences respond to media work. Briefly comments on the production context of media work.
	<b>Production</b> Some competent selection and application of narrative, codes and conventions to construct meaning. Limited construction of representations in media work. Limited consideration of audience to create inconsistent media work. Requires guidance with production skills and processes to complete media work. Demonstrates some effective and responsible application of production roles.
<b>E</b>	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.

\*Note: these grade descriptions will be reviewed at the end of the second year of implementation of this syllabus.

