MEDIA PRODUCTION AND ANALYSIS

ATAR COURSE

Year 12 syllabus

IMPORTANT INFORMATION

This syllabus is effective from 1 January 2016.

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 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 upon 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, production, skills and processes 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 enabling students to manipulate technologies which simulate industry experiences.

Course outcomes

The Media Production and Analysis ATAR course is designed to facilitate achievement of the following outcomes.

Outcome 1 – Media ideas

Students use critical awareness and cultural understandings to explore and develop media ideas.

In achieving this outcome, students:

- understand how media communicate ideas in particular contexts and for different audiences and purposes
- explore technologies, codes and conventions to create meaning and develop ideas
- present ideas, designs and/or production plans.

Outcome 2 – Media production

Students use skills, techniques, processes, conventions and technologies to create media work for audience, purpose and context.

In achieving this outcome, students:

- use media skills, process and technologies
- use media codes and conventions for audience, purpose and context
- fulfil a range of production roles and responsibilities.

Outcome 3 – Responses to media

Students use critical, social, cultural and aesthetic understandings to respond to, reflect on and evaluate media work.

In achieving this outcome, students:

- understand how meaning is constructed in media work
- understand interrelationships between media work, cultural contexts and audiences
- use strategies to investigate and comment on media work and evaluate media productions.

Outcome 4 – Media in society

Students understand the role of media in society.

In achieving this outcome, students:

- understand the impact of technological developments, and controls and constraints, on media production and use
- understand the influence of social, historical and cultural contexts on media production and use
- understand how cultural values are influenced by the media and in turn influence media production.

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

In this unit students will analyse, view, listen to and interact with contemporary and traditional examples of media art, identifying techniques and themes, meanings that are created and audiences' interpretations. They consider the representation of values and technological developments that influence perceptions of art within media work.

Unit 4 – Power and persuasion

The focus for this unit is power and persuasion. Through this broad focus, students extend their understanding of persuasive media, examining the way the media is able to reflect, challenge and shape values and attitudes. They critically analyse, view, listen to, and interact with a range of media work, considering the purposes and values of producers and audiences.

Each unit includes:

- a unit description – a short description of the focus of the unit

- 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
- Production
- Skills and processes

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 produces 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 media are radio, television, film, and newspaper (print). New emerging media, also known as 'convergent and hybrid media' such as the internet, personal communication devices and computer games reflect the increasing integration of media and their systems of communication.

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, they 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

In learning how an audience constructs meaning, students develop conceptual understandings and skills relevant to:

Audiences

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.

Subcultures

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

Media trends

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 illustrate 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.

Production

Many factors shape the style of production and the media work that are produced. In learning about production, students develop conceptual skills and understandings relevant to:

Major institutions and independents

The organisation of major institutions and independents is structured toward large and small scale media, with students investigating commerical 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 and subcultures. 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 for the production of media work. Ownership, power and politics are all factors that control and constrain media.

Skills and processes

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. Skills and processes integrate the practical skills and use of technologies required to create a media product. 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. Reflecting and evaluating on their own and peer/professional work enables students an opportunity to improve their understanding and skills of the production process.

The individual understanding and application of skills through specific roles within the production context, aim to simulate industry production practices.

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 may find opportunities to incorporate the capabilities into the teaching and learning 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, 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 Media Production and Analysis. 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 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

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 artists and audiences live.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address 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 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 in which to investigate, create and respond to media which have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the Asia region.

Sustainability

Sustainability provides engaging and thought-provoking contexts in which to explore the nature of media making and responding. It enables the investigation of 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

This unit provides the opportunity for students to explore and select from a range of media art and develop their understanding of media aesthetics. Media aesthetics in the context of this unit is the study of the emotional and intellectual response brought about by the way the techniques, codes and conventions that create the artistic quality of the media work have been applied.

Students analyse, view, listen to and interact with contemporary and traditional examples of media art, identifying techniques and themes, meanings that are created and audiences' interpretations. They consider the representation of values and technological developments that influence perceptions of art within media work.

Students are encouraged to experiment with technologies, structures, codes and conventions to express their ideas and creativity. They have the opportunity to extend their production skills and processes and the emergence of personal style.

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
- impact of funding on production and distribution

- publicity and avenues for exhibition

- intended audiences

Narrative, codes and conventions

- multiple plots, multiple viewpoints, manipulation of narrative structure, chronological order

- media aesthetics in different times

- techniques, codes and conventions used to challenge audience expectations

Representation

- how media aesthetics construct representations

- media as a vehicle to challenge representations

Audience

Audiences

- how values and ideology influence the interpretation of media work, applying specific media theories to understand audience responses

- cultural contexts that contribute to audience values and interpretation of media work

Subcultures

- auteur figures and personal expression

Media trends

- changing audiences, expectations and values

Production

Major institutions and independents

- media industry issues such as how independent media producers operate within the dominance of mainstream media institutions

- niche audiences' expectation of media aesthetics

Production contexts

- comparing media aesthetics in different contexts

- values in the production and content of media work

- cultural influences that have contributed to changes in media

- formal and informal censorship that impacts media content

Skills and processes

- applying formal processes and selecting appropriate strategies to communicate ideas

- independent management of safety procedures in all production situations

- applying production skills
  - independent management of time and technologies
  - management of team members
  - negotiating and adapting production processes
  - anticipating problems and applying effective solutions

- applying skills effectively within the defined production roles

- experimenting and manipulating genres, styles and conventions

- reflecting critically on production progress

- evaluating critically on own, and others' productions, peer and/or professional

Unit 4 – Power and persuasion

Unit description

The focus for this unit is power and persuasion, which includes the influential nature of media used as a form of propaganda and political persuasion.

Through this broad focus, students extend their understanding of persuasive media, examining the way the media is able to reflect, challenge and shape values and attitudes. They critically analyse, view, listen to, and interact with a range of media work, considering the purposes and values of producers and audiences.

Students synthesise a range of ideas, skills and processes to create their own media productions that express their views.

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

Narrative, codes and conventions

- persuasive techniques, codes and conventions

- manipulating selection, emphasis and omission to construct point of view

Representation

- comparing representations in media work

- dangers in the naturalisation of stereotypes

Audience

Audiences

- how interpretations made by audiences can be understood by using appropriate 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

Subcultures

- representation of subcultures and their associated values

Media trends

- impact of media trends in media use

Production

Major institutions and independents

- influences on commercial and non-commercial media

- pressures on the presentation of issues, including editorial control, funding, distribution

Production contexts

- regulation in the media

- propaganda and agenda setting

- censorship

Skills and processes

- applying formal processes and selecting appropriate strategies to communicate ideas

- independent management of safety procedures in all production situations

- applying production skills
  - independent management of time and technologies
  - management of team members
  - negotiating and adapting production processes
  - anticipating problems and applying effective solutions

- applying skills effectively within defined production roles

- experimenting and manipulating genres, styles and conventions

- reflecting critically on production progress

- evaluating critically on own, and others' productions, peer and/or professional

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.

Teachers design school-based assessment tasks to meet the needs of students. The tables below provide details of the assessment types for the Media Production and Analysis ATAR Year 12 syllabus and the weighting for each assessment type.

Assessment table practical component – Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Practical (production) Extended production project which can be completed as either a single task or as separate tasks. Students explore ideas, control and manage the processes required to achieve/manage the aesthetic quality of production. Independently, and in teams, manage a range of production processes, evaluating and modifying them as necessary. Demonstrate an understanding of styles, structures, codes and conventions and demonstrate the development of 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.	100%	100%	50%

Assessment table written component – Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Response Work in which students plan, conduct and communicate findings based on the analysis of audiences, media contexts and media examples, using a range of critical frameworks and primary and secondary sources.	40%	100%	50%
Written examination Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus.	60%		

Teachers are required to 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 twice, with the exception of production, which must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. For example, student performance of production work could be validated by summative assessment through journal or portfolio contributions, pre-production planning materials and regular meetings where production work can be reviewed and authenticated by the teacher.

Grading

Schools report student achievement in terms of the following grades:

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

The teacher prepares a ranked list and assigns the student a grade for the pair of units. The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Media Production and Analysis ATAR Year 12 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link on the course page of the Authority website at 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.

WACE examination

All students enrolled in the Media Production and Analysis ATAR Year 12 course are required to sit the WACE 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) WACE examinations are prescribed in the examination design briefs on the following pages.

Refer to the WACE Manual for further information.

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 maximum five page Individual documentation of production process

SUBMISSION	SUPPORTING INFORMATION
Individual documentation of production process	The candidate is required to submit up to five pages in length (legible single sided A4 pages) a document which demonstrates the candidate's understanding and application of the production process. The following areas must be discussed within the documentation: • a rationale outlining the intent of the production and its connection to audience • pre-production process • application of production skills • reflection and evaluation of the production. The candidate can include other materials, for example, annotated scripts, storyboards or screen captures, providing the total documentation does not exceed five pages.
Production choices – 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 the individual documentation of production process. The production can include, but is not restricted to, film, television or animation. Productions to be submitted on BD-R, DVD or 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, which will be assessed within the production and the individual documentation of production process. The production can include, but is not restricted to, media such as a computer game or website. Productions can be submitted on DVD, CD or 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 which will be assessed within the production and the individual documentation of production process. The production can include, but is not restricted to, genres, such as photojournalism, documentary photography or photography as art. Photographs can be submitted on DVD, CD or 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, which will be assessed within the production and the individual documentation of production process. The production can include pages or pieces from media, such as newspapers, magazines, cartoons, posters or advertisements. Print productions can be submitted on DVD, CD or USB or printed. The pages must not exceed A3 in size if printed.

SUBMISSION	SUPPORTING INFORMATION
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 duration. Candidates are required to nominate a primary and secondary production role(s), which will be assessed within the production and individual documentation of production process. 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 DVD, CD or USB. File formats must be capable of being played in VLC Media Player (www.videolan.org).

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

Provided by the School Curriculum and Standards Authority
A source booklet containing stills from the stimulus materials DVD

Additional information
Stimulus materials for the examination will be provided to participating schools around Week 6, Term 3 of the examination year.

SECTION	SUPPORTING INFORMATION
Section One **Short answer** 30% of the written examination Three questions from a choice of six questions Suggested working time: 30 minutes	Questions require the candidate to analyse how media concepts are applied within set stimulus materials. Each question focuses on one concept. All questions must relate to the pre-released stimulus materials with no more than five excerpts in total. The audiovisual stimulus excerpts should be no longer than 10 minutes in length. Answers can include lists and dot points.
Section Two **Extended answer** 70% of the written examination Two questions from a choice of five questions Suggested working time: 120 minutes	Questions require the candidate to analyse and evaluate media, and interpret meanings in the context of media languages, representation, audience and production. The candidate can also be required to comment on context, genres and/or styles and purpose. Each response requires the candidate to draw on at least one media work studied during the year. Questions can be scaffolded. The format of an extended answer can include, but is not limited to, an essay format; responses can use lists and dot points.

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 preferred 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 traditional ideologies. Deals effectively with 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 particular audiences make alternative or resistant interpretations of media work.
	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.

B	Analyses how the selection of information, codes and conventions constructs singular 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, performing a range of skills and manipulating codes and conventions to construct narratives, preferred meanings, representations and viewpoints that reinforce or challenge audience values. Solves 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 and discusses examples of particular audiences or subcultural groups who make alternative interpretations.
	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.

C	Discusses how the selection of a range of codes and conventions constructs particular 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 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.

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 a few 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.

E	Does not meet the requirements of a D grade.