

Media Production Foundations

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	MED215117
COURSE SPAN	2017 — 2025
READING AND WRITING STANDARD	NO
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	YES

This course was delivered in 2019. Use [A-Z Courses](#) to find the current version (if available).

Through the production of media work learners are able to demonstrate their understanding of key concepts such as: media language; representation; audience; and production skills and processes, as well as express their creativity and originality

This course aims to prepare learners 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. Learners experience the languages of media communication and how a story is constructed using representations. Learners 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. Learners, as users and creators of media products, consider the important role of audiences and their context.

Course Description

This course is one of a pair of courses that offer learners experiences in media production and media analysis. It provides both a foundation for further study in media and may serve as an endpoint of learning for those learners wishing to gain basic skills and understanding to create their own media products.

The practical component of this course involves media making in one of the formats listed below:

- Radio (radio/digital media)
- Screen (TV/film/online content)
- Print and Digital Media
- Convergent media (new and multimedia.)

Rationale

Through the production of media work learners are able to demonstrate their understanding of key concepts such as: media language; representation; audience; and production skills and processes, as well as express their creativity and originality.

This course aims to prepare learners 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. Learners experience the languages of media communication and how a story is constructed using representations.

Learners 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. Learners, as users and creators of media products, consider the important role of audiences and their context.

Aims

Media Production Foundations Level 2 aims to provide learners with introductory skills and knowledge in Media Production to enable them to become makers of media content and engage more effectively with the Media around them.

Through the study of this course, learners are introduced to ways in which media shapes our lives and the key features of media making.

Learning Outcomes

On successful completion of this course, learners will be able to:

1. reflect on and respond to media works of self and others
2. recognise and apply fundamental media conventions
3. select and use media technologies and techniques
4. apply time-management, planning and negotiation skills to media activities
5. identify and respond to media related issues
6. communicate media ideas and information.

Pathways

Media Production Foundations Level 2 provides a pathway to Media Production Level 3 and may lead to the further study of Journalism, Communications and Media at a tertiary level. Media Production Foundations Level 2 may also lead to study of Certificate II in Creative Industries and or Certificate III in Screen and Media through vocational education and training (VET) providers.

Resource Requirements

Course providers must note that delivery of this course requires specialist equipment. It is recommended that – depending on the media studied – learners will have access to the following basic items of equipment as a minimum requirement:

Screen (film/TV/online content)

- digital HD video cameras and associated equipment
- editing suite/post production suite (for example AVID, Premiere Pro, Final Cut Pro etc.)
- studio and location recording equipment
- studio and location lighting equipment
- graphic software (e.g. Photoshop, After Effects)
- access to appropriate studio space (preferably sound proof, blackout capacity.)

Print and digital media

- desktop publishing lab (including software such as Photoshop, InDesign, Illustrator)
- digital camera and associated equipment
- laser printing
- scanning equipment.

Radio (radio/digital media)

- audio mixing console/ DAW studio
- telephone interface unit
- microphones and associated equipment
- digital recording devices (studio and location equipment)
- access to appropriate sound proof recording space.

Course Size And Complexity

This course has a complexity level of 2.

At Level 2, the learner is expected to carry out tasks and activities that involve a range of knowledge and skills, including some basic theoretical and/or technical knowledge and skills. Limited judgement is required, such as making an appropriate selection from a range of given rules, guidelines or procedures. VET competencies at this level are often those characteristic of an AQF Certificate II.

This course has a size value of 15.

Course Delivery

All Units are to be delivered sequentially with equal time allocated to each Unit.

Course Requirements

Work submitted for assessment must:

- be produced over the duration of one (1) academic year
- be unique to this course
- not be work submitted for assessment in any other course.

Learners must complete the Work Requirements noted in this course document.

Course Content

The course consists of 4 units of work.

Unit 1: What is Media?

Unit 2: Points of View

Unit 3: Creative Story-telling

Unit 4: Original Project

COURSE DETAILS

UNIT 1: WHAT IS MEDIA?

In this Unit learners explore the concept and definitions of 'media' and examine traditional and 21st Century forms. They consider the history and development of the media, and reflect on their own use.

Learners explore the way media is constructed and produced. They examine the functions and purposes of media, and popular genres.

Learners are introduced to the languages of the media – learning how codes and conventions are used to construct representations and acquiring appropriate terminology. They examine the media that surrounds them and consider how audiences interpret media representations.

Learners view, listen to, assess and interact with common media work from their everyday world. They also generate ideas and, with assistance, learn basic production skills and processes as they apply their knowledge and creativity in their media works.

- **Appropriate context:**
 - history of media
 - how media is used to communicate ideas and information
 - what the function and purpose of media are
 - features of popular genre.
- **Media language:**
 - introduction to key terminology
 - introduction to the basic communication model (sender – encode, channel, decode – receiver)
 - introduction to codes and conventions.
- **Skills and processes:**
 - basic media communication skills
 - working collaboratively with others
 - awareness of safety when using technology and resources
 - use appropriate media technology and resources:

Radio/Digital Online	Screen	Print/Digital Media	Hybrid Media/Convergent
Microphone basics	Camera basics	Camera Basics	Hybrid and convergent media may require a combination of the skills and processes under the previous headings
Multitrack/studio basics	Lighting basics	Lighting Basics	
Tracking and Overdubbing	Location and Studio Sound basic	Layout/Design	
Post-production	Post-production	Post-production	

- **Make and respond:**
 - Learners will engage in a variety of practical tasks to demonstrate their ability to identify, imitate and respond to techniques.

WORK REQUIREMENTS – UNIT 1

- **Two** (2) completed Media tasks. Focus: using practical media skills and processes. At least one (1) of these tasks must be completed individually (not as a member of a group or team)
- Pre-production and support material to accompany media works
- **One** (1) written response to the role of media in society (300–700 words, word processed, style (essay, project, report) is not prescribed)

- **One** (1) reflection on own media making (may include: oral report; PowerPoint presentation; annotated works; writing (essay, project or report styles); poster; interview or equivalent).

UNIT 2: POINTS OF VIEW

In this Unit learners focus on point of view; a concept that underpins the construction of all media work. Learners will explore how a point of view can be constructed. They analyse media works of others and create a point of view in their own media productions.

Learners examine ways in which information and specific codes, conventions and techniques are selected and used to present and construct both meaning and a particular point of view. They learn about production processes and some of the controls that influence decision making in media production. Learners develop strategies and production skills when creating their own media work.

Learners have the opportunity to choose different media genres and styles, and examine ways in which codes, conventions and techniques are used to dramatise and re-present reality. They consider the needs of an audience when constructing point of view in their own media products.

Learners assess and reflect on the media works of self and others in contexts which may include, but are not limited to: Social Media; Journalism; Advertising; Documentary; and Community Service Announcements.

- **Appropriate context:**
 - representation and reality
 - ways in which codes and conventions are used to construct meaning
 - the needs, objectives and values of audience when construction point of view
 - social and new media
 - public and commercial media.
- **Media language:**
 - codes and conventions used to construct realism
 - codes and conventions used to construct point of view
 - codes and conventions used to construct persuasion
 - use and apply appropriate terminology.
- **Skills and processes:**
 - collect interpret and communicate information within given contexts
 - demonstrate safe procedures when using technologies and resources
 - apply team skills, active listening, decision making, goal-setting, time management and production responsibilities
 - apply the production process, including application of technical skills
 - reflect on the production process
 - evaluate strengths and weaknesses in the production and process.
- **Make and respond:**
 - explore ideas, control and manage the processes required to manage the aesthetic quality of production
 - independently and in teams manage a range of production processes.

WORK REQUIREMENTS – UNIT 2

- **Two** (2) completed Media tasks. Focus: different points of view. At least one (1) of these tasks must be completed individually (not as a member of a group or team)
- Pre-production and support material to accompany media works
- **One** (1) written response to the use of point of view in in media works of others (300–700 words, word processed, style (essay, project, report) is not prescribed)
- **One** (1) written reflection on own media making (300–700 words, word processed, style (essay, project, report) is not prescribed).

UNIT 3: CREATIVE STORY TELLING

In this Unit learners explore the ways in which stories can be communicated through media production. They use media skills and processes to explore, retell, appropriate and adapt stories and ideas into media formats.

Learners develop an understanding of effective story-telling and how to structure a story. They expand their understanding of media languages, learning how codes and conventions are used to construct media for purposes including entertainment and to convey both true and fictitious stories.

Learners 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.

Learners analyse, view, listen to and interact with relevant media work that informs their own story-telling experiences. They also generate ideas and learn production skills and processes as they apply their knowledge and creativity in their productions.

- **Appropriate context:**
 - principles of effective story-telling including audience and purpose of dramatic structure
 - story-telling and the media/story telling through production
 - codes and conventions of genre.
- **Media language:**
 - use appropriate media language and terminology to communicate ideas regarding both creative and technical aspects of story telling
 - codes and conventions/style rules utilised for particular genres.
- **Skills and Processes:**
 - apply processes and select appropriate strategies to tell stories
 - experiment and manipulate genre styles and conventions
 - reflect on effective story telling processes.
- **Make and respond:**
 - extended group story telling related task
 - learners will produce minor media products which demonstrate their understanding of story-telling and genre.

WORK REQUIREMENTS – UNIT 3

- **One** (1) completed Media tasks. Focus: telling a story
- Pre-production and support material to accompany media works
- **One** (1) response to the use of narrative in media works of others
- **One** (1) reflection on own media making.

UNIT 4: ORIGINAL PROJECT

In this Unit learners will develop an original media project through negotiation with their teacher. They will develop and collate support material that documents their process.

Support material may include, but is not limited to:

- proof sheets
- story boards
- planning documents.
- **Appropriate context:**
 - development of creative concept
 - selecting and refining ideas
 - documenting and planning processes
 - pre- and post-production processes.
- **Media language:**
 - use appropriate media language and terminology to communicate ideas regarding both creative and technical aspects of story-telling
 - codes and conventions/style rules utilised for particular genres.
- **Skills and Processes:**
 - apply processes and select appropriate strategies to realise concept
 - use appropriate genre styles and conventions
 - reflect on effective media production processes.
- **Make and respond:**
 - develop and realise individual project
 - learners will produce media product which reflects their original idea or concept.

The following table provides a guideline for **minimum** requirements for individual project types, acknowledging that original and creative projects may combine, extend or deviate from conventional media forms and requirements:

Radio	Screen	Print/digital media	Hybrid/convergent media
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Drama/Radio Play (3.00 mins)	Drama (3.00 mins)	Magazine (4 x A4 pages/8 x A5 pages)	Hybrid and convergent media will require guidelines to be adapted from previous headings to support the selected format
Documentary (3.00 mins)	Documentary (3.00 mins)		
Talkback segment (2.00 mins)	Animation (1.5 mins)	Tabloid/compact A3 news page	

WORK REQUIREMENTS – UNIT 4

- **One** (1) completed original Media project
- Pre-production and support material to accompany media works
- **One** (1) extended written reflection on influences and inspirations leading to the creation of own media product (400–800 words, word processed, style (essay, project, report) is not prescribed).

Work Requirements

Summary of Work Requirements for all Units

Unit 1 – What is Media?	<ul style="list-style-type: none"> • Two (2) completed Media tasks*, Focus: using practical media skills and processes. At least one of these tasks must be completed individually (not as a member of a group or team) • Pre-production and support material to accompany media works • One (1) written response** to the role of media in society (300–700 words) • One (1) reflection*** on own media making.
Unit 2 – Points of View	<ul style="list-style-type: none"> • Two (2) completed Media tasks*, Focus: different points of view. At least one of these tasks must be completed individually (not as a member of a group or team) • Pre-production and support material to accompany media works • One (1) written response** to the use of point of view in in media works of others (300–700 words) • One (1) written reflection** on own media making (300–700 words)
Unit 3 – Creative Story-telling	<ul style="list-style-type: none"> • One (1) completed Media tasks*, Focus: telling a story • Pre-production and support material to accompany media works • One (1) response*** to the use of narrative in media works of others • One (1) reflection*** on own media making
Unit 4 – Original Project	<ul style="list-style-type: none"> • One (1) completed original Media project (informed by but distinct from tasks completed in previous Units) • Pre-production and support material to accompany media works • One (1) extended written reflection** on influences and inspirations leading to the creation of own media product (400–800 words)

* E.g.: studio location interviews; vox pops; photo journalism.

** Written responses/reflections must word processed. The style (essay, project, report) is not prescribed.

*** Responses/reflections (where written is not required) may include: oral report; PowerPoint presentation; annotated works; writing (essay, project or report styles); poster; interview or equivalent.

The following table provides a guideline for **minimum** requirements for individual task types, acknowledging that original and creative projects may combine, extend or deviate from conventional media forms and requirements, e.g.:

Radio	Screen	Print/digital media	Hybrid/convergent media
News story (1.00–1.30 min)	News Story (1.00–1.30min)	Newspaper/magazine/tabloid article (300–400 words)	Hybrid and convergent media will require guidelines to be adapted from previous headings to support the selected format
Radio Commercial (30 secs)	TV Commercial (30 secs)	Print advertisement (A4)	
Drama/Radio Play (3.00 mins)	Drama (3.00 mins)	Magazine page (A4)	
Documentary (3.00 mins)	Documentary (3.00 mins)	Newspaper page (A4/A3)	
Talkback segment (2.00 mins)	Animation (1.5 mins)		

Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's [quality assurance](#) processes and [assessment](#) information.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to TASC.

Quality Assurance Process

The following processes will be facilitated by TASC to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

Process – Each provider will submit bodies of learners' work sufficient to allow an assessment against a nominated range of criteria and the overall award to an annual review meeting organised by TASC. The work, while not necessarily fully resolved, will be assessed by the provider against the range of nominated assessment criteria and the overall award. TASC will give each provider guidance regarding the selection of learners and the nominated criteria.

Each body of learner work that providers submit to the meeting should include sufficient and appropriate material for judgements to be made about the learner's standard of computer skills.

The review meeting will give advice about the provider's assessment standards. Providers are expected to act on this advice.

TASC may require providers to supply further samples of individual learners' work to determine that standards have been applied appropriately when finalising learners' results. The nature and scope of this requirement will be risk-based.

Criteria

The assessment for Media Production Foundations Level 2 will be based on the degree to which the learner can:

1. communicate media ideas and information
2. reflect on, and respond to media works of self and others
3. recognise and apply media conventions
4. select and use media technologies and techniques
5. apply time management, planning and negotiation skills to media activities
6. identify and respond to media concepts and issues

Standards

Criterion 1: communicate media ideas and information

The learner:

Rating A	Rating B	Rating C
generates and refines narratives to clearly communicate ideas suitable for intended audience	develops and refines narratives to clearly communicate ideas	develops narratives to communicate ideas
selects and uses a wide range of methods, design choices and codes and conventions to communicate ideas and information	selects and uses a range of methods, design choices and codes and conventions to communicate ideas and information	selects and uses (from a given range) a limited number of design choices and codes and conventions to communicate ideas and information
communicates media ideas and information in written and oral/sign ed or multimodal form, with fluency and consistent control of language and expression appropriate to the purpose and audience	communicates media ideas and information in written and oral/sign ed or multimodal form, using clear and appropriate language and expression suited to the purpose and audience	communicates media ideas and information in written and oral/sign ed or multimodal form, with some control of language and expression
uses a wide range of appropriate media terminology when communicating media ideas and information	uses a range of appropriate media terminology when communicating media ideas and information	uses a limited range of media terminology when communicating media ideas and information
creates appropriate reference lists/bibliographies. Referencing conventions and methodologies are followed correctly.	creates reference lists/bibliographies. Referencing conventions and methodologies are generally followed.	creates reference lists/bibliographies as directed.

Criterion 2: reflect on, and respond to media works of self and others

The learner:

Rating A	Rating B	Rating C
assesses effectiveness of techniques employed, and provides justification and explanation	makes judgements about effectiveness of techniques employed, and provides justification	makes simple judgements about effectiveness of techniques employed, and provides limited justification
reviews the process of creating own media works, and provides a simple assessment of outcomes	discusses the process of creating own media works, referring to previous learning, choices made, decisions and goals	identifies issues experienced in creation of own media works
discusses effectiveness of media work of others with reference to characteristics and their relationship to target audience	justifies and makes value judgements about effectiveness of the media work of others with reference to a range of characteristics	justifies responses when responding to media work of others referring to a limited range of characteristics
produces polished support material that reflects developmental processes leading to the creation of finished artworks.	produces finished support material that reflects developmental processes leading to the creation of finished artworks.	produces support material that reflects limited developmental processes leading to the creation of finished artworks.

Criterion 3: recognise and apply media conventions

The learner:

Rating A	Rating B	Rating C
explains aims of given media products, codes and conventions, and describes	correctly identifies aims of given media products, codes and	identifies aims of given media products, codes and conventions, and suggests

intended audience(s)	conventions, and intended audience(s)	intended audience(s)
selects, uses and justifies appropriate media codes and conventions in the creation of own media works	selects and uses media codes and conventions to create media works	uses media codes and conventions as directed to create media works
employs a range of appropriate production techniques and justifies choices	employs a range of production techniques and explains choices	employs production techniques to tell a story, as directed
uses appropriate content angle or point of view in created media products to effectively achieve aims/meet audience needs.	uses content angle or point of view in created media products to achieve aims/meet audience needs.	uses content angle or point of view in created media products. These may not always be appropriate to aim/audience.

Criterion 4: select and use media technologies and techniques

The learner:

Rating A	Rating B	Rating C
justifies, selects and uses appropriate technologies to develop ideas and designs	considers, selects and uses technologies to develop ideas and designs	uses technologies to develop ideas and designs, as directed
identifies changed conditions and adapts selection and use of technologies to effectively respond to new requirements	identifies changed conditions and adapts selection and use of technologies to meet new requirements	identifies changed conditions and adapts selection and use of technologies to meet new requirements, as directed
accurately uses appropriate techniques to create specific media products	uses appropriate techniques to create media products	uses simple techniques, as directed, to create media products
follows workplace safety requirements, protocols and procedures in media production environments, and collaboratively supports others to do so.	follows workplace safety requirements, protocols and procedures in media production environments.	follows workplace safety requirements, protocols and procedures in media production environments, as directed.

Criterion 5: apply time management, planning and negotiation skills to media activities

The learner:

Rating A	Rating B	Rating C
collaborates with others to achieve media production outcomes, and effectively facilitates group activities	co-operates with others to achieve media production outcomes, and appropriately supports team members	co-operates with others to achieve media production outcomes, as directed
uses reflection methods and processes to appraise plans, implementation and own performance against success indicators* and makes relevant recommendations that inform future actions	uses reflection methods and processes to appraise plans, implementation and own performance against success indicators* and makes some recommendations for future actions	uses reflection methods and processes to review plans, implementation and own performance and makes limited suggestions for improvements
manages media tasks within proposed time frames by selecting and using appropriate strategies to sequence work	performs media tasks within proposed time frames by using strategies to sequence work	performs media tasks within proposed time frames using strategies, as directed
sets and achieves stated goals by effectively using a range of own and recommended strategies.	sets and achieves stated goals by using a range of recommended strategies.	sets and achieves stated goals by using a limited range of recommended strategies.

* Success indicators include those articulated/task specific aspects against which success is judged, e.g. use of 30 degree rule in editing shots to avoid jarring effects.

Criterion 6: identify and respond to media concepts and issues

The learner:

Rating A	Rating B	Rating C
explains relationships between media and society	describes relationships between media and society	identifies relationships between media and society
describes impact of a wide range of media types on contrasting social demographic groups	describes impact of several media types on a variety of social demographic groups	identifies examples of the impact of media on given social demographic groups
explains the representation of issues in media products	describes the representation of issues in media products	reflects on representation of issues in media products
explains ideas, influences and perspectives of others supported by a range of evidence identified media and related texts.	outlines ideas, influences and perspectives of others supported by evidence identified from media and related texts.	lists ideas, influences and perspectives of others supported by provided evidence from media and related texts.

Qualifications Available

Media Production Foundations Level 2 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 6 ratings.

The minimum requirements for an award in Media Production Foundations Level 2 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

5 'A' ratings, 1 'B' rating

HIGH ACHIEVEMENT (HA)

3 'A' ratings, 2 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)

3 'B' ratings, 2 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)

5 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)

3 'C' ratings

A learner who otherwise achieves the rating for a SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forwarded by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

Course Developer

The Department of Education acknowledges the significant leadership of Rebecca Miller, Simone Cunliffe, Christopher Ikin, Fiona Shepherd and Stuart Packwood in the development of this course.

Expectations Defined By National Standards

There are no statements of national standards relevant to this course.

Accreditation

The accreditation period for this course has been renewed from 1 January 2022 until 31 December 2025.

During the accreditation period required amendments can be considered via established processes.

Version History

Version 1 – Accredited on 13 October 2016 for use from 1 January 2017. This course replaces Media Production – Foundation (MED215115) that expired on 31 December 2016.

Version 1.1 – Renewal of accreditation on 13 August 2017 for use in 2018.

Accreditation renewed on 22 November 2018 for the period 1 January 2019 until 31 December 2021.

Version 1.2 - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2025, without amendments.

Appendix 1

GLOSSARY

Term	Explanation
2.35:1	Aspect ratio for Cinematic widescreen.
4:3	Commonly referred to as standard definition, this was traditionally the aspect ratio used by most televisions and consumer video cameras.
16:9	Commonly referred to as widescreen, this is the ratio used by most modern video cameras.
180 degree rule	An imaginary line between two characters who are speaking, crossing this line when filming a conversation means that the actors won't be looking in the right direction. This is also referred to as Maintaining Axis or Breaking Axis
30 degree rule	The thirty degree rule is an important filmmaking guideline which states that you cannot edit two shots together unless they are at least thirty degrees apart or filmed at different shot sizes. Many first time filmmakers assume that if you have two shots that are almost the same, they can be edited together. These two shots, however, will not look continuous and create a jarring effect called a 'jump cut'.

Term	Explanation
AAC	A type of audio compression developed by Apple. Commonly used on OS X and iPhones. Like MP3s, a sound is usually compressed to about a tenth of its original size.
ACMA	Australian Communications and Media Authority.
Acting	The performance of a character in a dramatic production – such as a film, computer game or radio production.
Active audience	A way of conceptualising audience that sees people as active consumers of media texts.
Actuality	Sounds and dialogue recorded on location usually for a radio news report.
Ad lib	Improvised dialogue or banter.
ADR	Automated Dialogue Replacement. The process of recoding dialogue for a film in post-production.
Advertising Standards Bureau	The Advertising Standards Board is a free, industry service to handle consumer complaints about advertising.
Advertorial	A print advertisement that is deliberately intended to resemble editorial matter or story in a newspaper or magazine
Agenda Setting Function Theory	The Agenda Setting Function Theory was developed by Maxwell McCombs and Donald Shaw as a result of their 1968 study of North Carolina voters during a presidential election campaign. It states that the media can't tell you what to think but it can tell you what to think about.
AIFF	An audio format co-developed by Apple Computer. If you record sounds as an AIFF file, they are usually uncompressed and suited to use in video editing software.
Alley	The gap between two columns.
Alternative values	Values that provide an alternative to the beliefs and attitudes held by the majority without challenging or opposing them directly.
Analyse	Identify components and the relationship between them; draw out and relate implications.
Anchor	A person who presents a news bulletin from a television studio, usually on a regular basis.
Angle	In journalism, is the approach or focus of a story. In film and video work, angle refers to camera position relative to the subject. A high angle shot looks down on the subject; a low angle shot looks up.
Apply	Use, utilise, employ in a particular situation.
Appreciate	Make a judgement about the value of.
Aspect Ratio	Aspect ratio refers to the width of an image relative to its height. Two common aspect ratios used when making films are 16:9 and 4:3.
Assess	Make a judgement of value, quality, outcomes, results or size.
Audience	The groups or individuals who consume a media text. People creating media products often think about the experience and knowledge of their intended audience.
Australian Communication and Media Authority	The ACMA is a government body responsible for regulating broadcasting and online content in Australia.
AVI	A multimedia container format developed by Microsoft which can contain both audio and video.

Term	Explanation
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Back announce	Reading the name of songs that have just played on the radio.
Back light	A light source positioned behind the subject, often obscuring and creating a sense of menace.
Bleed	Printing that extends to the trimmed edge of a printed page.
Broadsheet	A full-size newspaper, measuring roughly 14 by 23 inches.

Term	Explanation
Call sheet	An organisational document for film production which lists the call times for cast and crew.
Caption	In print, short pieces of text placed below or beside pictures to describe them and identify the photographers and/or owners. Also called a <i>cutline</i> . In television, information superimposed over a picture, usually at the top or bottom of the screen, describing what is being shown. Often used to name and describe the person speaking.
Cause and effect	In Media, cause and effect is a story element that describes how narratives are organised in a causal chain.
Censorship (1)	Editing or banning media texts for political, social or moral reasons.
Censorship (2)	The practice of suppressing a text or part of a text that is considered objectionable according to certain standards.
Character	The representation of a person in a dramatic work, such as a film, computer game or radio play.
Circulation	The number of copies that a newspaper or magazine sells.
Classification	The process of classifying media texts according to their content. Australia, for example, has a system of classification which labels films, literature and computer games on a continuum from G through to R18+.
Close Up (CU)	A shot that shows detail, usually a character's face. Extreme Close up – ECU/XCU.
Closure of the narrative	In VCE Media, 'closure of the narrative' refers to the resolution of a narrative.
CMYK	An acronym for cyan, magenta, yellow and black – the four ink colours used in full colour printing.
Code	A system of signs used to convey meaning. These can be grouped into the categories of symbolic, technical and written codes.
Column	A vertical block of text in a newspaper or magazine.
Column inch	Publication space that is one column wide by one-inch high, used as a measure of advertising space. Column inches are used to determine the cost of ads.
Commercial Broadcaster	A private or network media producer that operates on commercial (advertising) revenue. A commercial broadcaster has the task of creating content that will generate an audience and income.
Communication model	A visual representation of the communication process or media influence.
Communication theory	A way of explaining the process of communication or media influence.
Construction	A communication studies term used to describe the process of making a text. All media texts are constructed using a complex series of codes and conventions.
Context	Means the events or circumstances leading up to or surrounding something; the political/economic/social/cultural/religious/textual/narrative/etc... setting in which something occurs, or which provoke it.
Convention	A well-established way of constructing a media text. The conventions of a newspaper front page, for example, include a masthead, headline, by-line and article arranged in columns.
Convergence	The bringing together of different media technologies such as radio, print, video and the Internet so they work together to improve communications. For example, playing video reports on Web pages or print journalists recording interviews for broadcast online.
Copy	The script for a radio segment.
Copyright	The legal right to control the use of a literary, musical, dramatic or artistic work, more specifically by making or using copies of that work.
Counter Stereotype	A counter stereotype sets about redefining a widely held, oversimplified image or idea of a particular person or group.
Crane shot	The camera is mounted on a crane, helping filmmakers to achieve dynamic overhead shots.
Critically	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, analyse, evaluate, reflection and quality to analysis/evaluation.
Crop	To cut unwanted portions from a photograph for publication.
Cross cutting	Cutting back and forth between two events occurring simultaneously.

Cross dissolve	In editing, a fade from one image to another.
Cross fade	A fade from one sound to another.
Cue	A signal to begin a segment or piece of music, usually in a radio drama.
Cut	A basic edit when shot is replaced by another with no transition between the two.
Cut away	In an edited sequence, 'cut away' refers to a shot edited in that is unrelated to the action.
Cut in	In an edited sequence, 'cut in' refers to a shot that shows part of the action in detail.

Term	Explanation
Dead air	The unintentional absence of sound during a radio broadcast.
Demonstrate	Show by example.
Depth of field	In photograph and filmmaking, the distance between the nearest and farthest objects that are in focus. An image can be described as having a shallow Depth of Field, or holding Deep Focus.
Describe	Provide characteristics and features.
Diegetic	Sound that is part of the 'world' of a film.
Discourse	Refers to cultural representations of a broad idea. For example Femininity or Gun Rights. These representations are expressed through language, appearance, attitudes and cultural ideas. Discourses can be oppositional. For example, Graffiti versus Street Art.
Discuss	Identify issues and provide points for and/or against.
Dolly	A dolly is any sort of moving platform that a camera is mounted on. Professional camera crews often lay down tracks which the camera can be moved along. Sometimes, the camera is mounted in the back of a car. Skateboards, office chairs and supermarket trolleys are the dollies of choice for low budget camera crews. Dollies are often used in very subtle ways. Throughout the course of a conversation, for example, you may notice that the camera very slowly moves closer to the characters.
Dominant values	Those values held by the majority of people in a society.
Dots per inch (dpi)	The number of electronic dots per inch that a printer can print effecting resolution. The higher the dpi, the higher the resolution.
Drop Cap	The first letter of an article that sits within the edges of the column and is substantially larger than the rest of the text.

Term	Explanation
Editing	The process of editing shots or sounds together. In Print, the process of editing articles for final proof.
Emerging values	Beliefs or attitudes held by a growing number of people in a society. When studying historical texts, these values may eventually become dominant.
Establishing shot	Establishing shots are often used at the beginning of scenes to establish the setting. At the beginning of a film, for example, you might see an extreme long shot of a city. Then, we might cut to a closer shot of a street, then a building and finally the character inside.
Evaluate	Make a judgement based on criteria; determine the value of.
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how.
Extreme close-up	Extreme close-ups are usually an attempt to draw the viewer's attention to a particular, small detail. For example, the director may choose to cut from a mid-shot of a character to an extreme close-up of a gun in his hand.
Extreme long shot	Establishing shots are often used at the beginning of scenes to establish the setting. At the beginning of a film, for example, you might see an extreme long shot of a city. Then, we might cut to a closer shot of a street, then a building and finally the character inside.
Eye level shot	This is the most commonly used camera angle in film and television. The characters appear at eye level.
Eye line match	In filmmaking, an eye line match is when two people, who are framed separately, appear to be looking at each other.

Term	Explanation
Fade	Gradually increase or decrease a sound.
Fade in	The screen is black, a shot gradually appears. Often used at the beginning of a sequence.
Fade out	An image gradually fades to black. This is often used at the end of a sequence.
Feature	A longer article or radio story, usually in greater depth and complexity than a simple news item. Features may grow from a current news event or simply be examining a timeless issue. Features which are not strongly connected to hard news events

	are often called soft features. In radio, features usually have a mixture of elements, including the reporter's voice, interviews and other sounds. Longer features may be called documentaries.
Fill light	A light which makes areas in shadow more visible.
Flatplan	Traditionally a sheet of paper showing the proposed layout of items such as stories and adverts on a newspaper or magazine page or double spread. Increasingly, these are laid out on computer screens using special flatplan software.
Focus	Refers to the 'sharpness' of an image.
Foley sound	Sound effects recorded in a studio during the post production of a film.
Full shot	A character filmed from head to toe.

Term	Explanation
Gain	The amplification of a sound
Genre (1)	Genre is a French word that means 'type'. Films are classified into different genres. Notable genres include: action, adventure, comedy, crime, epic films, horror, musicals, science fiction, war films, westerns and film noir.
Genre (2)	Means 'type' or 'class'. Media genres appear within a medium (film, television, print, multimedia, web, etc...), such as: horror/documentary (film), situation comedy/reality TV (television), talk-back/breakfast show (radio), hard news/profile feature article (print), wiki/blog (web). Genres change frequently. Some media texts blur genre boundaries by combining conventions from different genres.
Graphic	An illustration in a newspaper, magazine or web page explaining part of a story in a visual way, e.g. troop movements in a battle or a calendar of a sequence of events.
Gutter	The gutter is the space between two adjoining pages to allow for binding.

Term	Explanation
Handheld Camera movement	The camera is handheld, often slightly shaky, creating a sense of realism.
Headline or head	A word or short phrase in large type at the top of an article designed to either summarise the news or grab the reader's attention and make them want to read it. In broadcasting, headlines are short summaries of a few important stories that will follow in full in the bulletin. Closing headlines come at the end of a bulletin.
Headroom	The space above an actor's head in a frame.
High angle shot	The camera is positioned above the subject, looking down at an angle. This angle makes the subject appear smaller, powerless and more vulnerable.
High key light	Few shadows and little contrast. Often used in television sitcoms. Uniform lighting allows scenes to be shot quickly without repositioning lights.
Human interest story	A news story or feature which focuses on individual people and the effects of issues or events on them. Human interest stories are often used to make ideas more real and concrete in the minds of the viewer, reader or listener. Human interest stories can also cover unusual and interesting aspects of other people's lives which are not particularly significant to society as a whole.
Hypodermic Needle Theory	The Hypodermic Needle Theory suggests that the media has a direct and powerful influence on audiences. It was developed in the 1920s and 1930s after researchers observed the effect of propaganda during World War I and incidents such as Orson Welles' <i>War of the Worlds</i> broadcast. It became the dominant way of thinking about media influence during the subsequent decades. The Hypodermic Needle theory is a linear communication theory which suggests that a media message is injected directly into the brain of a passive, homogenous audience. This theory suggests that media texts are closed and audiences are influenced in the same way.

Term	Explanation
ISO	Also the factor by which light sensitivity is calculated for analogue film stock and digital image sensors. ISO factor is also referred to as Gain. High ISO factors create a brighter image but with increased image "graininess".
Jack	Typically, a 3.5 or 6.3 mm audio connection.
Jingle	Short piece of music for a program or advertisement.
Journalist	Someone who finds and presents information as news to the audiences of newspapers, magazines, radio or television stations or the Internet. Journalists traditionally work within a set of generally agreed societal principles or within professional codes. Professional journalists are usually trained and receive payment for their work.

Jump cut	In filmmaking, when two shots that only vary slightly are edited together creating a sense of discontinuity. Often used to condense time.
Justify	Support an argument or conclusion.
Kerning	The space between letters which adjusts proportionally depending on the relationship between letters.
Key light	The main source of light in a shot.
Layout	(1) A plan of how stories, pictures and other elements are to appear on the finished page of a newspaper or magazine. Sometimes called a dummy. (2) A set of stories, pictures and illustrations about a single subject.
Leading	The space between lines of text.
Lighting	In filmmaking and photography, lighting refers to the illumination of a subject or scene.
Long shot (LS)	A long shot usually shows the subject from a distance, showing characters in the distance with a large amount of scenery. Extreme Long Shot – ELS/XLS.
Low angle	The camera is positioned below eye level, looking up, to imply a sense of power and dominance.
Low key lighting	Creates a 'chiaroscuro' effect, a strong contrast between light and dark areas.
Lower third	In documentary film and news, the name of a person that appears in the lower third of the frame.

Term	Explanation
Margin	The space between the edge of a page and its contents.
Master shot	In filmmaking, a shot that features all the action in a scene.
Match cut	A cut or dissolve between two visually similar images. One of the most famous examples of this is in <i>2001: A Space Odyssey</i> , when Stanley Kubrick cuts between a shot of a bone flung into the air by an ape and a shot of a satellite orbiting earth.
MEAA	Media Entertainment and Arts Alliance.
Media form	A major form of mass communication such as television, radio, the internet, newspapers, magazines or computer games.
Media text	An individual media product – such as a newspaper article, television program or computer game.
Medium or mid shot (MS)	The medium shot is the most common shot used in film. Every shot that isn't a long shot or close up is a medium shot. Medium long shot – MLS.
Mise-en-scène	Mise-en-scène is a French term that refers to 'putting into the scene'. Whereas visual composition usually refers to how specific elements are arranged, Mise-en-scène is a broader term that refers to the artistic look and feel of a shot. It encompasses a range of elements, including lighting, costume, make up, camera techniques and the positioning and movement of actors.
Mix down	The final mix of a program.
Monitor	The headphones or studio speaker used to monitor a broadcast.
Montage	In Hollywood films, a montage is a short sequence that shows the condensed progression of time.
Moral panic	Widespread anxiety or moral outrage about an issue said to threaten the fabric of society. Moral panics often occur around forms of media technology.
Motif	In film, a motif is a recurring image that symbolises an idea or issue.
MOV	A video format used by Apple's QuickTime.
MP3	A type of audio compression developed by the Moving Pictures Expert Group. MP3s reduce the amount of data in the file, taking out sounds that most people can't hear, therefore making the file much smaller. A sound compressed as an MP3 will typically be about a tenth of its original size. As an uncompressed WAV file, for example, a three minute song will be around 30MB. Compressed as an MP3, this file will only occupy about 3MB of space.
MP4	A multimedia container format which can contain both audio and video.
Multiple storylines	In Media, multiple storylines is a story element that refers to how narratives might use different storylines or subplots.

Term	Explanation
Narrative	A constructed story, usually in a novel, film, radio drama or television program.

Narrative possibilities	As audiences engage with narratives, they consider the direction the narrative might take. Narrative possibilities, therefore, refers to the audience's understanding of what might happen in a film based on what they have viewed so far as well as their understanding of the genre or any other knowledge of the film.
Narrative progression	In Media, 'narrative progression' is a story element that refers to the development of the narrative, including the opening sequence and closure of the narrative.
Neutral Density Filter (ND filter)	A darkening lens filter that evenly reduces brightness across the colour spectrum. A reduction in brightness is sometimes necessary for Depth of Field and general exposure adjustments on cameras.
Noddies	A shot of a character or interviewer listening to someone out of frame.
Non-diegetic sound	Sounds that exist outside the 'world' of the film, such as an orchestral score.
Objective journalism	A basic type of journalism practiced in democracies in which the journalists do not allow their personal biases to affect their work, they take a neutral stance even on difficult matters and give a fair representation of events and issues.
Opening sequence	In Media, 'opening sequence' is a story element that refers to the opening scenes of a film. The opening sequence in a narrative performs a number of functions – such as establishing characters, the setting and starting the causal chain which is ultimately resolved at the end of the narrative.
Oppositional values	Values and beliefs which are in direct opposition to those held by the majority of people in a society.
Over the shoulder shot	Often used when shooting dialogue, the shoulder of the character someone is talking to is visible in the side of the frame.
Overshot	The camera is positioned directly above the subject. This is often used in establishing shots, where the camera flies over city streets.

Term	Explanation
Pan	The camera turns horizontally when mounted on a tripod.
Parallel editing	Cutting between two scenes that are occurring simultaneously.
Paraphrase	A summary of a person's words given instead of a direct quote for greater understanding by the audience.
Passive Audience	A way of conceptualising audience that sees people as passively absorbing media texts.
Point of view	The point of view from which the narrative is presented. The character, or characters, that the audience is encouraged to identify with. Not to be confused with a point of view shot.
Point of view shot	A point of view shot shows what a character is looking at. To achieve a point of view shot, you need a shot of your character looking at something. This is usually a close up or mid shot. You then cut to a shot of what they're looking at.
Post production	The final phase of film production which occurs after principal photography and usually involves the editing, scoring and sound design of a film.
Preproduction	The first phases of film production which usually involves developing an idea, writing a treatment, writing a screenplay, casting and location scouting.
Previsualisation	The act of visualising a film, usually using storyboards.
Principal photography	The second stage of film production which involves shooting the film.
Production context	In the study of media texts and values, production context refers to the place and time of production.
Production design plan	In Media, the production design plan is the planning document for a media production. The production design plan of a film, for example, may include a treatment, screenplay and storyboards.
Production elements	In Media, production elements refer to elements that you can see on screen in a narrative. Production elements include: camera/film/video techniques and qualities including shot selection, movement and focus; lighting, including naturalistic and expressive; visual composition and mise-en-scene; acting; sound, including dialogue, music and sound effects; editing/vision and sound design and mixing, including style, techniques, placement, pace and rhythm of editing.
Propaganda	Information presented intentionally to influence a mass audience to support or oppose something. Propaganda is usually motivated by self-interest and can range from being selective in what it chooses to highlight or ignore to actively lying about events and issues.
Public Broadcaster	A government funded or subsidised media body with the task of creating inclusive media content for the broader population.
Pull focus	When the focus moves from one object to another. (Also known as a focal transition.)

Pull quote	An extract from an article, displayed prominently in larger text.
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Term	Explanation
Ratings	The number of people who watch a television program.
Readership	The percent or number of people who read a publication or advertisement.
Reception context	The conditions in which a narrative is consumed. Reception context refers to the physical environment a film is watched in, the technology that it is watched on and any prior knowledge that an audience might have.
Reflector board	A board used to reflect light onto the face of an actor in filmmaking and photography.
Reinforcement theory	A theory of communication and media influence developed by Joseph Klapper in 1960. Klapper argued that the mass media does not have the ability to influence audiences and they are more likely to be influenced by their family, schools, communities and religious institutions.
Representation	A representation is a constructed media text. Representations can take many forms, including: radio segments, newspaper articles, photographs, films, television programs, television news segments. While some media texts – like television news and documentary films – may seem realistic, we have to remember that this is not the same as experiencing it ourselves. At best, the media can only represent reality. What we see on our television screens and on the front page of our daily newspapers is someone else's interpretation of events, ideas and people. Someone has constructed these texts.
Representation	The process by which a constructed media text stands for, symbolizes, describes or represents people, places, events or ideas that are real and have an existence outside the text.
Reverb	A slight echo.
RGB	Red Green Blue refers to a system for representing the colours to be used on a computer display.
Rule of thirds	The Rule of Thirds is an aesthetically pleasing way to compose the frame. If you divide the frame into thirds, the points of interest should be positioned along these lines or at their intersections.
Rushes	The footage shot during a day of shooting.

Term	Explanation
Sans-Serif	A font without serifs on the end of letterforms, such as Helvetica and Arial.
Score	The orchestral soundtrack for a film.
Segue	The link or transition between two segments or songs.
Selection	In media theory, selection refers to the way media texts are created through a process of selection, omission and construction. When creating a media text, you select images and or sounds to illustrate that idea. Selection also implies that things are left out, or omitted, from representations.
Serif	A typeface that has hooks on the end of letters, such as Times New Roman, Garamond and Trajan.
Setting	The location and location characteristics for a narrative.
SFX	Sound effects.
Shot list	A list of all of the shots in your film.
Shot reverse shot	Cutting between two characters who are looking off-screen in different directions, creating the impression that they're talking to each other.
Sitcom	A situation comedy, or sitcom, is a half-hour television comedy that has a recurring situation – such as the family or work place – and a recurring cast of characters.
Social values	The values, beliefs or attitudes held by people in a society.
Sound bite	A short segment of an interview.
Spot	A commercial.
Steadicam	A device that allows camera operators to achieve smooth, fluid camera movement even when moving quickly across rough terrain.
Stereotype	A stereotype is a widely held, oversimplified image or idea of a particular person.
Stinger	Brief sound or piece of music often used as an introduction or transition between segments.
Stock Footage	Shots of common events held in a newsroom's video library and used to illustrate parts of television stories, e.g. footage of machines printing or counting money to illustrate an economics story.
Story elements	In Media, story elements refer to the aspects of a narrative that relate to the storyline, including: the narrative possibilities, issues and/or ideas established in the opening sequence(s); establishment and development of the character(s) and relationships between characters; the setting and its function in the narrative; the ways in which multiple storylines may comment upon, contrast, interrelate or interconnect with other storylines in the plot; the

	structuring of time, including order, duration and frequency of events, contraction and expansion of time, linear and non-linear time frames; cause and effect, including character motivations; point(s) of view from which the narrative is presented, including character or other viewpoint(s); narrative progression, including the relationship between the opening sequence(s), developments within the narrative and the closure of the narrative.
Storyboards	The visual planning document for a film. Every shot in the film is represented by an illustration or digital photograph.
Structuring of time	In VCE Media, the structuring of time refers to the way time can be expanded, contracted or structured using editing.
Style guide	A publication's in-house guide for journalists/employees to use and includes details of the style of grammar, spelling, capitalisation, etc... that the publication has decided are its 'brand', and which must be adhered to by all published materials.
Subhead	(1) A small headline below the main headline. (2) A small headline inserted in the body of a story to visually break up a long column of type.
Sweeper	A short promotional piece of audio. Shorter than a full advertisement, with a voice-over and background music/audio.
Syntax	The rules by which words in a language are put together in relation to each other to make sentences.
Synthesise	Putting together various elements to make a whole.

Term	Explanation
Target Audience (TA)	(TA) is the specific group in society for which the media product is designed, and to which a media product should appeal.
Tilt	The camera tilts up/down when mounted on a tripod.
Tracking	The space between letters.
Tracking shot	Any sort of shot where the camera follows a moving subject.
Tripod	A three legged stand for a camera.
Two shot	A shot containing two people.
Two step flow theory	In 1948, Paul F Lazarsfeld wrote ' <i>The People's Choice</i> ' which summarised his research into the November 1940 presidential election. In the course of his research, Lazarsfeld discovered that people were more likely to be influenced by their peers than the mass media. Lazarsfeld called these people 'opinion leaders'. The Two Step Flow Theory suggests that opinion leaders pay close attention to the mass media and pass on their interpretation of media messages to others. The Two Step Flow Theory maintains that audiences are active participants in the communication process.

Term	Explanation
Undershot	The camera is positioned directly beneath the subject, looking up. Often coupled with point-of-view shots when the character is looking up at something.
Uses and gratification theory	Uses and Gratification Theory, which was proposed by Elihu Katz in 1959, concerns itself with what people do with the media. This theory proposes that audiences are active participants in the communication process. They choose media texts to gratify their own needs – such as the need for information, personal identity, integration, social interaction or entertainment. Uses and Gratification researchers maintain that the best way to find out about media use is by asking the audience because they are “sufficiently self-aware” to explain their reasons for using media texts. According to this theory, texts are open and audiences are active. In fact, the Uses and Gratification theory suggests that audiences actually have power over the mass media. For example, if they choose not to watch a particular program it won't rate and will be taken off the air.
Visual composition	Visual composition refers to the way in which objects – such as props and actors – are arranged within the frame.
Voice	The distinctive style or manner of expression of an author/maker.
Voice over	Off screen narration in a narrative.
WAV	An uncompressed audio format developed by Microsoft and IBM. If you record sounds as a WAV file, they are usually uncompressed and suited to use in video editing software.
Whip pan	A fast pan which makes the image blur.
Wide shot (WS)	The subject takes up the full frame, or at least as much as comfortably possible .
Wipe	In editing, a transition that wipes from one image to another.
WMA	A type of audio compression developed by Microsoft. Commonly used in Microsoft Windows and Zunes. Like MP3s, a sound is usually compressed to about a tenth of its original size.

WMV	A type of video compression developed by Microsoft. It is used in applications like Windows Movie Maker and is a common format of video file when using a computer running Microsoft Windows.
Zoom	The lens of a camera is used to magnify an image.

Appendix 2

LINE OF SIGHT – Media Production Foundations Level 2

Learning Outcomes	Criteria	Criteria and Elements	Content
<ul style="list-style-type: none"> reflect on and respond to media works of self and others 	2. Reflect on and respond to media works of self and others	C2 E1–4	Unit 1–4
<ul style="list-style-type: none"> recognise and apply fundamental media conventions 	3. Recognise and apply media conventions	C1 E2, C3 E1, 2, 4	Unit 1–4
<ul style="list-style-type: none"> select and use media technologies and techniques 	4. Select and use media technologies and techniques	C3 E3, C4 E1–4	Unit 1–4
<ul style="list-style-type: none"> apply time-management, planning and negotiation skills to media activities 	5. Apply time management, planning and negotiation skills to media activities	C5 E1–4	Unit 1–4
<ul style="list-style-type: none"> identify and respond to media related issues 	6. Identify and respond to media concepts and issues	C6 E1–4	Unit 1–4
<ul style="list-style-type: none"> communicate media ideas and information 	1. Communicate media ideas and information	C1 E1-5, C3 E3	Unit 1–4