

Media Production

LEVEL 3	15 TCE CREDIT POINTS
COURSE CODE	MED315117
COURSE SPAN	2017 — 2025
READING AND WRITING STANDARD	YES
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	YES

This course was delivered in 2022. Use [A-Z Courses](#) to find the current version (if available).

Media consumption and creation is essential to modern communication

Media, in its evolving forms, influences and shapes the way people view themselves and others and plays a crucial role in the creation of personal, social, cultural and global identity. This production-based course is designed for learners who wish to develop technical media skills and an understanding of the contexts of journalism, advertising and narrative within media. Learners explore the media and media conventions through practical experiences and formal analysis of the media products of themselves and others. Creative and critical thinking skills are a significant component of the course. Learners work within learning environments that simulate a professional setting in order to develop products in a specific medium. Through acquisition of technical and analytical skills learners will develop the ability to appreciate the operational functions and social implications of their medium of specialisation.

Course Description

This course offer learners experiences in media production and media analysis at the highest level of complexity available in senior secondary courses. Learners are provided with practical and creative opportunities to acquire media skills, knowledge and understanding through a practical and theoretical study of media. Learners develop an understanding of the creative and collaborative processes needed to make media products.

Learners study the practical components of this course in the context of **ONE** of the following specialised areas:

- Radio (radio/digital media)
- Screen (tv/film/online content)
- Print and Digital Media.

Rationale

Media consumption and creation is essential to modern communication. Media, in its evolving forms, influences and shapes the way people view themselves and others and plays a crucial role in the creation of personal, social, cultural and global identity.

This production-based course is designed for learners who wish to develop technical media skills and an understanding of the contexts of journalism, advertising and narrative within media. Learners explore the media and media conventions through practical experiences and formal analysis of the media products of themselves and others. Creative and critical thinking skills are a significant component of the course.

Learners work within learning environments that simulate a professional setting in order to develop products in a specific medium. Through acquisition of technical and analytical skills learners will develop the ability to appreciate the operational functions and social implications of their medium of specialisation.

Aims

Learners access and utilise media in various forms in their everyday lives. The impact of the media on their lives is significant – often inadvertently shaping their views and cultural understandings.

This course aims to engage learners as makers of media through the development of production skills and through the analysis and implementation of media production processes. The areas of journalism, advertising and narrative provide significant contexts for student learning relevant to potential career pathways, areas of learner interest and complement study across a broad range of areas.

Learning Outcomes

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

1. appraise media production processes
2. communicate media ideas
3. use media techniques and technologies in order to create their own media products
4. implement aspects of design and design processes relevant to media works
5. manage media activities by applying appropriate time management, planning and negotiation skills
6. use and identify appropriate production elements and narrative structures in the creation of media products
7. analyse and respond to media issues and the role of media in society
8. use media codes and conventions when making and responding to media works
9. identify target audiences for specific media products.

Pathways

Learners who have completed Media Production Foundations Level 2 will have been introduced to key knowledge, skills and understandings to support further study in Media Production Level 3. However, Media Production Foundations Level 2 is not a mandatory entry requirement to this course.

Study in Media Production Level 3 may lead to the study of Journalism, Communications and Media study at a tertiary level. Media Production Level 3 may also lead to Certificate III and IV studies through vocational education and training (VET) providers.

Resource Requirements

Course providers will note that delivery of this course requires specialist equipment. It is required 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, Protools, Audacity etc.)
- studio and location audio recording equipment
- studio and location lighting equipment
- graphic software (e.g. Photoshop, After Effects)
- access to appropriate studio space (preferably soundproof, blackout capacity).

Print and digital media:

- desk-top 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 soundproof recording space.

Course Size And Complexity

This course has a complexity level of 3.

At Level 3, the learner is expected to acquire a combination of theoretical and/or technical and factual knowledge and skills and use judgement when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. Level 3 is a standard suitable to prepare learners for further study at tertiary level. VET competencies at this level are often those characteristic of an AQF Certificate III.

This course has a size value of 15.

Course Delivery

This course requires the study of **four** (4) compulsory Units:

1. Journalism
2. Advertising
3. Narrative
4. Production*

The first three Units are delivered sequentially. Each area will be given approximately equal delivery time.

***Production runs simultaneously with all other units but completes the learning sequence.**

The practical component of this course involved media making in one specialised format. Accepted specialisations are:

- Radio (radio/digital media)
- Screen (tv/film/online content)
- Print and Digital Media.

Course Requirements

Work submitted for assessment **must**:

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

Learners must complete the Work Requirements (as listed in the Course Content section of this document).

Course Content

UNIT 1: JOURNALISM

In this Unit learners will develop their understanding of journalistic media. The breadth of this area encourages providers to choose learning contexts that are of contemporary relevance and expose learners to a broad range of traditional and 21st century journalistic offerings.

In contexts related to journalism, learners analyse, view, listen to and interact with a range of journalistic genres and undertake extensive research into the representation and reporting of groups and issues within media work. They draw on their knowledge when developing ideas for their own productions.

Learners are required to demonstrate an understanding of the media in society including:

- historical background
- media in contemporary Australia
- media values and ownership in contemporary Australia
- new media (e.g. technical change, digital age, the internet, convergence).

Learners extend their understanding of production practices and responsibilities in their area of specialisation.

Learners are required to understand and implement safe work practices. Areas of focus will include:

- the identification of potential hazards/sources of injury (including risk assessments)
- correct lifting of equipment
- appropriate placement of equipment
- potential consequences of hazardous situations
- procedures for the reporting of potential hazards/sources of injury
- emergency procedures (such as evacuation plans)
- the obligations of employees and employers regarding workplace safety issues:
 - including legal and ethical obligations.

Key knowledge and Skills:

- Media Language in contemporary Australia and related jurisdictions:
 - codes and conventions of news, current affair, interviews
 - advantages and limitations of different media
 - audience expectations
 - representation
 - purpose and characteristics
 - media distribution
 - encoded meanings: overt and covert messages
 - nature of news and news worthiness
 - genre and modes of address.
- Media related issues in contemporary Australia and related jurisdictions:
 - relevant codes of ethics for specific media
 - bias and equity
 - media ethics and media futures
 - differences in media content including, but not limited to, commercial vs private, tabloid vs broadsheet
 - tabloid journalism
 - media ownership (who owns media?)
 - media ownership (corporate influence)
 - role of Media Entertainment and Arts Alliance
 - comparing representations of the same issue in different media work
 - point of view
 - technological trends including, but not limited to traditional vs digital, digital age, the internet, convergence
 - global access and issues of privacy and accuracy
 - changing audience expectations and values
 - media production and consumption: past and present trends/impact of current trends.
- Analysis:
 - journalism issues and ethics
 - media communication techniques
 - trends and challenges in journalism
 - reflect upon own and others creative, critical and technical processes and production outcomes.

- Skills and Processes (relevant to specialised format):
 - pre-production, production and post-production processes involved in developing a journalistic product
 - news gathering
 - writing and creating stories
 - presenting and reporting
 - interviewing
 - researching and producing
 - editing (in specialised format) e.g. material selection, justification for omission, transitions
 - technical skills of production.
- Production (in specialised format)
 - Production of news type media products including, but not limited to:
 - news stories
 - newspaper/web based articles
 - news bulletins
 - interviews
 - documentaries
 - profiles.

WORK REQUIREMENTS - UNIT 1

- Two (2) Completed Media Products, Focus: Journalistic pieces
- Pre-production and support material to accompany completed works
- One (1) major written piece (1000 – 1200) focussed on Journalism: e.g. Journalistic Ethics, Documentary/News styles (e.g. Public vs Commercial or Sensationalism or Naturalism etc. with codes and conventions.)

UNIT 2: ADVERTISING

In this Unit the power and influence of media is explored through the context of advertising. Learners develop an understanding of advertising and related influential media settings.

The importance and impact of persuasive communication and target markets are explored through examination and exploration of both qualitative and quantitative advertising materials.

Learners develop practical and analytical skills, including an understanding of the contribution of codes and conventions to the creation of advertising products, the role and significance of selection processes in their construction and the creative and cultural impact of new media technologies including social media.

Key knowledge and Skills:

- Media Language in contemporary Australia and related jurisdictions:
 - commercial codes and conventions of advertising
 - target audience
 - social values
 - classification
 - distribution.
- Media related issues in contemporary Australia and related jurisdictions:
 - audience positioning
 - narrative intention
 - genre choice
 - stereotypes
 - censorship
 - copyright
 - media influence theory.
- Analysis:
 - role of advertising: historical, current trends
 - ethics of advertising
 - trends in contemporary advertising
 - marketing, communication issues.
- Skills and Processes (appropriate to specialisation):
 - pre-production, production and post-production processes involved in developing an advertisement or commercial
 - creative writing: persuasive writing techniques in script/copy
 - fundamentals of composition: design principles and creative cohesion
 - researching and producing

- editing in specialised format (e.g. material selection, justification for omission, transitions).
- Production (in specialised format)
 - production of advertising type media products including, but not limited to:
 - commercials/promos
 - print/online advertisements
 - digital and web based radio sweepers
 - product sales
 - propaganda
 - public service announcements.

WORK REQUIREMENTS – UNIT 2

- One (1) Completed Media Product, Focus: Advertisements for specified target audience
- Pre-production and support material to accompany completed works
- One (1) major written piece (1000 – 1200) examining representations, media influence and the codes and conventions of advertising.

UNIT 3: NARRATIVE

In this Unit learners are introduced to the idea that 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.

Learners discuss the way producers construct preferred meanings and viewpoints through the selection of technical, symbolic, written and audio codes, and consider how multiple meanings are interpreted by different audiences. Audiences actively construct meaning and are engaged by texts through the manner in which narratives are organised, and respond to the narratives in different ways.

Production and story elements structure an audience's experience of narratives and contribute to the ideas communicated by the text. The nature of the viewing experience also contributes to audience reading and appreciation of narrative texts. Learners understand and demonstrate how selection processes construct meaning, realism and viewpoints in a range of media.

Key knowledge and Skills:

- Media Language:
 - basic narrative elements e.g. character, setting, conflict, resolution
 - target audience
 - common codes/style rules of genre
 - classification
 - distribution
 - dramatic structures.
- Media related issues:
 - audience positioning
 - narrative intention
 - aesthetics, narrative and theme in media texts
 - copyright and fair use
 - new and emerging technologies.
- Analysis:
 - differing styles of storytelling techniques
 - power and persuasion
 - construction of and deconstruction of narratives
 - multiple meanings and audience interpretation.
- Skills and Processes (appropriate to specialisation):
 - pre-production, production and post-production processes involved in developing a narrative product
 - creative writing: persuasive writing techniques in script/copy
 - fundamentals of story telling
 - communication of ideas to achieve particular effects
 - editing (in specialised format) e.g. material selection, justification for omission, transitions
 - technical skills of production.
- Production (in specialised format):

- production of narrative type media products including, but not limited to:
 - short films
 - documentaries
 - camera based, stop motion animations
 - magazines
 - booklets
 - radio drama.

WORK REQUIREMENTS – UNIT 3

- One (1) Completed Media Product, Focus: Narrative work composed or adapted to create an original work
- Pre-production and support material to accompany completed work
- One (1) major written piece (1000 – 1200 words) examining genre related to the elected media form, specialised production techniques, forms of direction, editorial, composition and production.

UNIT 4: PRODUCTION

In this Unit learners employ media technologies and processes in their specialisation to produce major and minor works.

Through the completion of production exercises, learners:

- develop an understanding of the possibilities and limitations of specific production equipment, processes and applications
- acquire skills to enable the use of specific media technologies
- explore aesthetic and structural qualities and characteristics of media products in media forms
- develop an understanding of the issues associated with planning, carrying out and completing a range of media tasks (including assignment tasks, class-based project work and self-initiated projects). This will include:
 - developing an understanding of planning procedures and their significance for successful outcomes and meeting deadlines
 - developing skills in relation to personal time and resource management
 - developing skills in cooperation and the organisation of personnel.

Learners analyse and demonstrate in their area of specialisation:

- media preproduction processes which **will** include:
 - methods of research to support the selected media form, style and/or genre, codes and conventions
 - methods for concept development for an individual or a distinctive media product; for example, story boarding, mood boarding, treatment writing and scripting
 - strategies to identify the function and purpose of the proposed product
 - ways an audience may consume and be engaged by a media product and strategies to identify
 - audience characteristics.
- media production processes which **will** include (as appropriate for specialisation):
 - methods of recording audio in field and studio locations
 - direction
 - methods for lighting in studio and on location
 - methods of filming/photography appropriate to the product and context for desired effect
 - appropriate formatting and layout.
- media postproduction processes which **will** include (as appropriate for specialisation):
 - techniques and practices appropriate to editing the proposed production form
 - proof reading and associated quality management processes
 - appropriate methods for presenting media works
 - methods for mastering audio components of media works
 - appropriate export and publication methods.

Learners' production skills inform the development of their media production designs and the subsequent media products developed. Learners document their planning and evaluation processes, and use this information to support the development of their media products.

Learners discuss and articulate the connection between production elements and:

- target audience
- creative intention
- codes and conventions used
- genre and stylistic intentions.

This Unit of study culminates in the development of a major folio using specific media production skills and technical competencies related to the learner's area of specialisation.

Folio information:

Using media production design techniques and practices, learners will produce a range of completed products that constitute a folio. Additional folio guidelines and requirements for external assessment can be found on the TASC website www.tasc.tas.gov.au

WORK REQUIREMENTS – UNIT 4

- One (1) Completed body of work (1 Major and 2 minor pieces*)
- Support Material.

* specific folio guidelines and requirements for external assessment can be found on the TASC website www.tasc.tas.gov.au

Work Requirements

Summary of Minimum Work Requirements

Unit 1: Journalism	<ul style="list-style-type: none"> • Two (2) Completed Media Products, Focus: Journalistic pieces • Pre-production and support material to accompany completed works • One (1) major written piece (1000 – 1200) focussed on Journalism: e.g. Journalistic Ethics, Documentary/News styles (e.g. Public vs Commercial or Sensationalism or Naturalism etc. with codes and conventions.)
Unit 2: Advertising	<ul style="list-style-type: none"> • One (1) Completed Media Product, Focus: Advertisements for specified target audience • Pre-production and support material to accompany completed works • One (1) major written piece (1000 – 1200) examining representations, media influence and the codes and conventions of advertising.
Unit 3: Narrative	<ul style="list-style-type: none"> • One (1) Completed Media Product, Focus: Narrative work composed or adapted to create an original work • Pre-production and support material to accompany completed work • One (1) major written piece (1000 – 1200 words) examining genre related to the elected media form, specialised production techniques, forms of direction, editorial, composition and production.
Unit 4: Production	<ul style="list-style-type: none"> • One (1) Completed folio of work (1 Major and 2 minor pieces* – which should be comprised of finished products created in other Units) • Support Material. <p>* specific folio guidelines and requirements for external assessment can be found on the TASC website www.tasc.tas.gov.au</p>

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.

TASC will supervise the external assessment of designated criteria which will be indicated by an asterisk (*). The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award.

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 – TASC gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

External Assessment Requirements

The external assessment for this course will comprise:

- a two hour written exam assessing criteria: 1, 2 and 3
- the presentation of a folio of work in a specialised field of study assessing criteria: 1, 4, 5, 6 and 7.

For further information see the current external assessment specifications and guidelines for this course available in the Supporting Documents below.

Criteria

The assessment for Media Production Level 3 will be based on the degree to which the learner can:

1. communicate media ideas and information*
2. analyse journalism and its role in society*
3. analyse advertising and its role in society*
4. implement appropriate design and production processes*
5. use techniques, technologies and skills relevant to media production*
6. apply narrative structures in media products *
7. create finished media products*
8. use time management, planning and negotiation skills

* denotes criteria that are both internally and externally assessed

Standards

Criterion 1: communicate media ideas and information

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
evaluates perspectives and attitudes in media texts	explains perspectives and attitudes in media texts	describes perspectives and attitudes in media texts
makes discerning use of written and digital features, structural elements and conventions to suit purpose and form	makes effective use of written and digital features, structural elements and conventions to suit purpose and form	makes appropriate use of written and digital features structural elements and conventions to suit purpose and form
sequences and synthesises subject matter to suit purpose and form	organises and sequences subject matter effectively to suit purpose and form	organises and sequences subject matter to suit purpose and form
manipulates point of view and voice* to suit particular purpose, context and form	adopts and sustains a point of view and voice* that is consistent with purpose, context and form	adopts a point of view and voice* that is consistent with purpose, context and form
selects and uses a wide range of relevant terminology when writing and speaking about media	uses a range of correct and relevant terminology when writing and speaking about media	uses correct terminology when writing and speaking about media
accurately uses appropriate grammatical conventions, spelling and punctuation in written responses	uses appropriate grammatical conventions, spelling and punctuation in written responses	uses grammatical conventions, spelling and punctuation in written responses
clearly differentiates the information, images, ideas and words of others from the learner's own	clearly differentiates the information, images, ideas and words of others from the learner's own	differentiates the information, images, ideas and words of others from the learner's own
follows referencing conventions and methodologies with a high degree of accuracy	follows referencing conventions and methodologies correctly	generally follows referencing conventions and methodologies correctly
creates appropriate, well structured reference lists/bibliographies.	creates appropriate, structured reference lists/bibliographies.	creates appropriate, reference lists/bibliographies.

*voice – see Appendix 1: Glossary

Criterion 2: analyse journalism and its role in society

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
analyses and evaluates journalistic media products with reference to a wide range of issues relating to purpose, audience and cultural context	analyses journalistic media products with reference to a range of issues relating to purpose, audience and cultural context	reflects on journalistic media products with reference to a limited range of issues relating to purpose, audience and cultural context
critically analyses relationships between journalism and society	describes and explains relationships between journalism and society	describes relationships between journalism and society

identifies and evaluates a wide range of production techniques used in journalistic media products	identifies and explains a range of production techniques used in journalistic media products	identifies and describes a limited range of production techniques used in journalistic media products
evaluates ideas and issues represented in a wide range of journalistic media products	analyses ideas and issues represented in a wide range of journalistic media products	explains ideas and issues represented in a range of journalistic media products
evaluates effectiveness of different perspectives, values and voices represented in journalistic media products	analyses different perspectives, values and voices represented in journalistic media products	describes different perspectives, values and voices represented in journalistic media products
evaluates how context, purpose and audience shape meaning in journalistic media products	analyses how context, purpose and audience shape meaning in journalistic media products	explains how context, purpose and audience shape meaning in journalistic media products
evaluates the effectiveness of styles and techniques used in a wide range of journalistic media products	analyses the styles and techniques used in a wide range of journalistic media products	describes the styles and techniques used in a range of journalistic media products
evaluates how journalists use codes and conventions in different mediums for purpose and effect.	analyses how journalists use codes and conventions in different mediums for purpose and effect.	explains how journalists use codes and conventions in different mediums for purpose and effect.

Criterion 3: analyse advertising and its role in society

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
critically analyses relationships between advertising and society	describes and explains relationships between advertising and society	describes relationships between advertising and society
identifies and evaluates a wide range of production techniques used in advertising media products	identifies and explains a range of production techniques in advertising media products	identifies and describes a limited range of production techniques in advertising media products
critically analyses advertising media products with reference to a wide range of issues relating to purpose, audience and cultural context	analyses advertising media products with reference to a range of issues relating to purpose, audience and cultural context	reflects, verbally and in writing, on advertising media products with reference to a range of issues relating to purpose, audience and cultural context
evaluates ideas and issues represented in a wide range of advertising media products	analyses ideas and issues represented in a wide range of advertising media products	explains ideas and issues represented in a range of advertising media products
evaluates effectiveness of different perspectives, values and voices represented in advertising media products	analyses different perspectives, values and voices represented in advertising media products	describes different perspectives, values and voices represented in advertising media products
evaluates how context, purpose and audience shape meaning in advertising media products	analyse how context, purpose and audience shape meaning in advertising media products	explains how context, purpose and audience shape meaning in advertising media products
evaluates how advertisers use codes and conventions in different mediums for purpose and effect	analyses how advertisers use codes and conventions in different mediums for purpose and effect	explains how advertisers use codes and conventions in different mediums for purpose and effect

evaluates ideas and issues represented in a wide range of advertising media products.	analyses ideas and issues represented in a wide range of advertising media products.	explains ideas and issues represented in a range of advertising media products.
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Criterion 4: implement appropriate design and production processes

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
analyses and evaluates media production processes used in own media work	discusses and justifies use of media production processes in own media products	describes media production processes used in own media products
evaluates media production processes used by others for specific effect and describes relationship to own work	justifies the selection of media processes based on connections between own processes and those used by others	identifies links between use of own media processes and those used by others
employs a broad range of appropriate production techniques	employs a range of appropriate production techniques	employs a limited range of production techniques
effectively and purposefully employs a wide range of design processes and techniques	effectively employs a range of design processes and techniques	employs a limited range of design processes and techniques
researches and develops appropriate and comprehensive material to solve problems	researches and develops appropriate material to solve problems	researches and develops material to solve problems
selects, uses and evaluates appropriate conventions of style and genre	selects and uses appropriate conventions of style and genre	uses appropriate conventions of style and genre as directed
selects and manipulates aesthetic** and stylistic features* effectively for artistic effect	selects and uses aesthetic** and stylistic features* effectively for particular effects	uses a limited range of aesthetic** and stylistic features* for effect
manipulates voice and point of view for unity and originality, and to effectively engage audience	sustains voice and point of view for unity and to engage audience	uses voice and point of view for effect and to engage audience
selects and manipulates digital and multimodal features and conventions effectively for artistic effect.	selects and uses digital and features and conventions effectively for particular effects.	uses a limited range of digital features and conventions for effect.

* Stylistic features: the ways in which aspects of Media texts (such as words, sentences, and images) are arranged and how they affect meaning. Examples of stylistic features are narrative viewpoint, structure, juxtaposition, and symbolic codes.

** Aesthetic features: Aesthetic features refers to the complex relationship between perception and sensation i.e. those aspects of Media texts that promote emotional and critical reactions. Examples of aesthetic features include: imagery, written devices, visual devices, spoken devices, dramatic devices and film devices.

Criterion 5: use techniques, technologies and skills relevant to media production

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
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employs a broad range of appropriate production techniques	employs appropriate production techniques	employs a limited range of production techniques and provides some appropriate justification for choices made
integrates and demonstrates a wide range of appropriate technical skills in the creation of media products	integrates and demonstrates a range of appropriate technical skills in the creation of media products	demonstrates a range of technical skills in the creation of media products
uses a wide range of appropriate techniques to communicate a story	uses a range of appropriate techniques to communicate a story	uses a limited range of techniques to communicate a story
effectively uses techniques appropriate to intended aims, incorporating style rules of genre, to enhance quality and purpose	effectively uses techniques appropriate to intended aims which incorporate style rules of genre	uses techniques appropriate to intended aims which incorporate style rules of genre
justifies, selects and uses a wide range of appropriate equipment appropriate to media activity	selects and uses a range of media equipment appropriate to media activity	uses a limited range of media equipment appropriate to media activity as directed
in response to errors or omissions detected by self and/or others, modifies their use of a wide range of equipment and technologies so as to enhance results	in response to errors or omissions detected by self and/or others, modifies their use of a range of equipment and technologies so as to enhance results	in response to errors or omissions detected by self and/or others, modifies their use of a limited range of equipment and technologies so as to enhance results
identifies hazards and potential risks and acts upon workplace safety requirements according to established workplace procedures.	identifies hazards and acts upon workplace safety requirements according to established workplace procedures.	follows basic workplace safety requirements and procedures.

Criterion 6: apply narrative structures in media products

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
describes and utilises a range of targeted narrative structures and codes and conventions in media works	describes and uses a range of simple narrative structures and appropriate codes and conventions in media works	identifies and uses a limited range of narrative structures and appropriate codes and conventions in media works
uses conventions and characteristics of appropriate narrative structures in own media works to address target audience	uses conventions and characteristics of appropriate narrative structures in own media works	uses conventions and characteristics of narrative structures in own media works
selects, justifies and evaluates the use of appropriate narrative structures when creating media works	selects and justifies use of appropriate narrative structures in creating media works	selects appropriate narrative structures in creating media works
creates a narrative tone that is consistent and achieves aims of articulated codes and conventions	creates a narrative tone that has limited deviations and achieves aims of articulated codes and conventions	creates a narrative tone with evidence of articulated codes and conventions
evaluates and critically analyses artistic intent and developmental processes	identifies and evaluates artistic intent and developmental processes	identifies and articulates artistic intent and developmental processes
adopts and sustains or manipulates perspective to achieve desired effects	adopts and sustains a perspective consistent with purpose and genre	adopts a perspective that is generally consistent with purpose and genre
manipulates media codes and conventions to shape mood and tone	uses media codes and conventions effectively to shape mood and tone	uses appropriate media codes and conventions to shape mood and tone

makes discerning use of devices and structures to create shades of meaning	uses devices and structures effectively to shape meaning	uses devices and structures appropriately to shape meaning
purposefully experiments with the effects of narrative and compositional features, form and style for artistic effect.	experiments with the effects of narrative and compositional features, form and style to achieve purpose.	experiments with the effects of a narrow selection of narrative and compositional features, form and style.

Criterion 7: create finished media products

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
produces a wide range of support material and documentation that reflects the developmental processes that led to the creation of finished media works	produces a range of support material and documentation that reflects the developmental processes that led to the creation of finished media works	produces a limited range of support material and documentation that reflects aspects of the developmental processes that led to the creation of finished media works
selects and employs a wide range of codes and conventions to create appropriate effects	selects and uses a range of codes and conventions to convey appropriate effects	uses a limited range of codes and conventions appropriate to task
presents appropriate, considered and refined media product for clearly articulated target audience	presents appropriate and refined media product for selected target audience	presents appropriate media product for given target audience
maintains appropriate tone throughout media works in order to comprehensively achieve all articulated aims regarding target audience	maintains tone throughout media works in order to address the articulated aims regarding target audience	generally maintains tone throughout media works in order to achieve some articulated aims regarding target audience
creates media product consistent with production documents*	creates media products that are aligned with production documents*	creates finished media products comparable to production documents*
resolves a media product which reflects a high degree of cohesion/stated artistic intent	resolves a media product which reflects cohesion/ stated artistic intent	resolves a media product which reflects a limited degree of cohesion/ stated artistic intent
creates sustained, complex and nuanced media texts for different purposes, contexts and audiences	creates sustained media texts for different purposes, contexts and audiences	creates media texts for different purposes, contexts and audiences
composes media texts that skilfully develop complex ideas, themes or concepts.	composes media texts that effectively develop ideas, themes or concepts.	composes media texts that examine some relevant ideas, themes or concepts.

*Production documents include the brief, support materials and planning documents.

Criterion 8: use time management, planning and negotiation skills

The learner:

Rating A	Rating B	Rating C
generates, plans and refines comprehensive ideas for media products	generates, plans and refines ideas for media products	generates and articulates ideas for media products

reflects on, critically evaluates and refines timelines and plans to meet changing conditions and vision	considers, evaluates and amends timelines and plans to account for changing conditions	alters timelines and plans to accommodate changed conditions
identifies and implements efficiencies to meet specified/negotiated timelines and addresses all required aspects of tasks with a high degree of accuracy	meets specified/ negotiated timelines and addresses all required aspects of tasks with accuracy	meets specified/negotiated timelines and addresses aspects of required tasks
documents process of conceptual development with a high degree of clarity and synthesis to show refinement of ideas	documents process of conceptual development with clarity to show refinement of ideas	documents process of conceptual development using drafts to show refinement of ideas
identifies a wide range of time requirements, resources and equipment needed to undertake media activities	identifies a range of time requirements, resources and equipment needed to undertake media activities	identifies a limited range of time requirements, resources and equipment needed to undertake media activities
effectively uses a range of planning, drafting, editing and proofing strategies to critically evaluate and refine the effectiveness of own texts/products	effectively uses planning, drafting, editing and proofing strategies to develop the effectiveness of own texts/products	uses planning, drafting and proofing strategies as directed to develop the effectiveness of own texts/products
produces support material that displays all aspects of the developmental processes that led to the creation of the finished body of work	produces support material that displays most aspects of the developmental processes that led to the creation of the finished body of work	produces support material that displays some aspects of the developmental processes that led to the creation of the finished body of work
identifies time and resources needed to complete tasks, and develops and employs systematic, coherent plans	identifies time and resources needed to complete tasks, and develops and employs coherent plans	identifies time and resources needed to complete tasks, and develops and employs plans
responsibly manages a broad range of work tasks/activities within identified timelines	responsibly manages a range of work tasks/activities within identified timelines	manages a limited range of work tasks/activities within identified timelines
sets and meets specified and/or negotiated artistic goals by applying a broad range of task management strategies*.	sets and meets specified and/or negotiated artistic goals by applying a range of task management strategies*.	sets and meets specified and/or negotiated artistic goals by applying a limited range of task management strategies*.

*Such as use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling.

Qualifications Available

Media Production Level 3 (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 15 ratings (8 from the internal assessment, 7 from external assessment).

The minimum requirements for an award in Media Production Level 3 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

12 'A' ratings, 3 'B' ratings (5 'A' ratings, 2 'B' ratings from external assessment)

HIGH ACHIEVEMENT (HA)

6 'A' ratings, 5 'B' ratings, 4 'C' ratings (3 'A' ratings, 4 'B' ratings from external assessment)

COMMENDABLE ACHIEVEMENT (CA)

5 'B' ratings, 9 'C' ratings (3 'B' ratings, 3 'C' ratings from external assessment)

SATISFACTORY ACHIEVEMENT (SA)

13 'C' ratings (5 'C' ratings from external assessment)

PRELIMINARY ACHIEVEMENT (PA)

8 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or 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 Simone Cunliffe, Christopher Ikin, Fiona Shepherd, Stuart Packwood and Rebecca Miller 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 21 November 2016 for use from 1 January 2017. This course replaces Media Production (MED315112) 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 cutline. 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 (ELS/XLS)	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), talkback/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' War of the Worlds 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 2001: A Space Odyssey, 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-scene	Mise-en-scene is a French term that refers to 'putting into the scene'. Whereas visual composition usually refers to how specific elements are arranged, Mise-en-scene 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

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 'The People's Choice' 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 Level 3

Learning Outcomes	Criteria	Criteria and Elements	Content
<ul style="list-style-type: none"> appraise media production processes 	C1 C4 C2 C3	C1 E1 C4 all C2 E1, 4, 8 C3 E1, 3	Unit 1-4
<ul style="list-style-type: none"> use media techniques and technologies in order to create their own media products 	C5/C7	C5/7 All	Unit 1-4
<ul style="list-style-type: none"> implement aspects of design and design processes relevant to media works 	C4	All	Unit 1-4
<ul style="list-style-type: none"> manage media activities by applying appropriate time management, planning and negotiation skills 	C8	All	Unit 1-4
<ul style="list-style-type: none"> use and identify appropriate production elements and narrative structures in the creation of media products 	C5/C6	C5/6 All	Unit 1-4
<ul style="list-style-type: none"> analyse and respond to media issues and the role of media in society 	C1/C2/C3	C1/C2/C3 All	Unit 1-4
<ul style="list-style-type: none"> use media codes and conventions when making and responding to media works 	C2, C3, C7	C2 E9 C3 E8 C7 E2	Unit 1-4
<ul style="list-style-type: none"> identify target audiences for specific media products 	C7	C7 E3 E7	Unit 1-4
<ul style="list-style-type: none"> communicate media ideas. 	C1 (C2/C3)	C1 All (C2 All, C3 All)	Unit 1-4

Supporting documents including external assessment material

-  [MED315117 - Assessment Panel Report 2018.pdf](#) (2019-02-07 11:14am AEDT)
-  [MED315117 Media Production TASC Exam Paper 2019.pdf](#) (2019-11-14 09:51am AEDT)
-  [MED315117 Assessment Report 2019.pdf](#) (2020-03-11 01:48pm AEDT)
-  [MED315117 Media Production TASC Exam Paper 2020.pdf](#) (2020-11-19 08:10pm AEDT)
-  [MED315117 Assessment Report 2020.pdf](#) (2021-01-13 10:37am AEDT)
-  [MED315117 Media Productions TASC Exam Paper 2021.pdf](#) (2021-11-09 12:27pm AEDT)
-  [MED315117 Assessment Report 2021.pdf](#) (2022-01-24 03:10pm AEDT)
-  [TASC Student Folio Declaration form Information Sheet.pdf](#) (2022-02-08 11:31am AEDT)
-  [2022 MED315117 TASC Student Folio Declaration Form.pdf](#) (2022-02-08 11:31am AEDT)
-  [MED315117 Media Production MINOR PRODUCTION Proforma.docx](#) (2022-05-02 08:53am AEST)
-  [MED315117 Media Production MAJOR PRODUCTION Proforma.docx](#) (2022-05-02 11:54am AEST)
-  [MED315117 External Assessment Specifications and Folio Guidelines.pdf](#) (2024-06-25 11:50am AEST)
-  [MED315117 Media Production TASC Exam Paper 2022.pdf](#) (2022-11-12 10:19am AEDT)