VCE School-assessed Task Professional Learning Sessions

February 2018

VCE MEDIA

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
VICTORIA State Government

Where to find documents

Media Study Design Page

Media

- Accreditation period - Units 1-4: 2018-2022
- Curriculum
- Assessment
- Support material
- VCE Season of Excellence

Study Design

Accreditation period - Units 1-4: 2018-2022

The accreditation period for VCE Media will expire on 31 December 2022.

Curriculum

- Study Design (pdf - 194.09kb)
  Details on areas of study, outcomes and assessment for VCE Media Units 1-4: 2018-2022.
  - VCE Media 2018-2022 study design amendments
- Advice for Teachers (Digital publication)
  Contains learning and teaching activities and assessment advice including performance descriptors.

Admin advice SAT. Updated each year

Assessment

- General advice on the School-based Assessment Audit - 2018 (docx - 76.66kb)
  Contains information on the school-based assessment audit
- 2018 administrative information for school-based assessment - Media (pdf - 405kb) (January 2018)
  Contains SAT assessment and authentication information, including forms and assessment sheet.
- Examination Reports
  Find past exams and sample exams for Media.
- School-assessed Task and School-assessed Coursework Reports
  Find past School-assessed Task and School-assessed Coursework reports for Media.

Assessment criteria & Admin for SAT. Updated each year

Exam advice
Past exams, specifications and sample exams

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Support material

Professional Development and resources

- Implementation briefing presentation (pptx - 1.56mb)
  Presentation notes from the Media implementation briefings conducted in 2017.
- Frequently Asked Questions (doc - 49.57kb)
  Frequently asked questions raised during implementation briefings conducted in 2017.

Introductory PowerPoint and Frequently Asked Questions

VCE Season of Excellence

- VCE Season of Excellence
  An annual festival of works created by top VCE students. Includes previous Top Screens and information about exhibitions.

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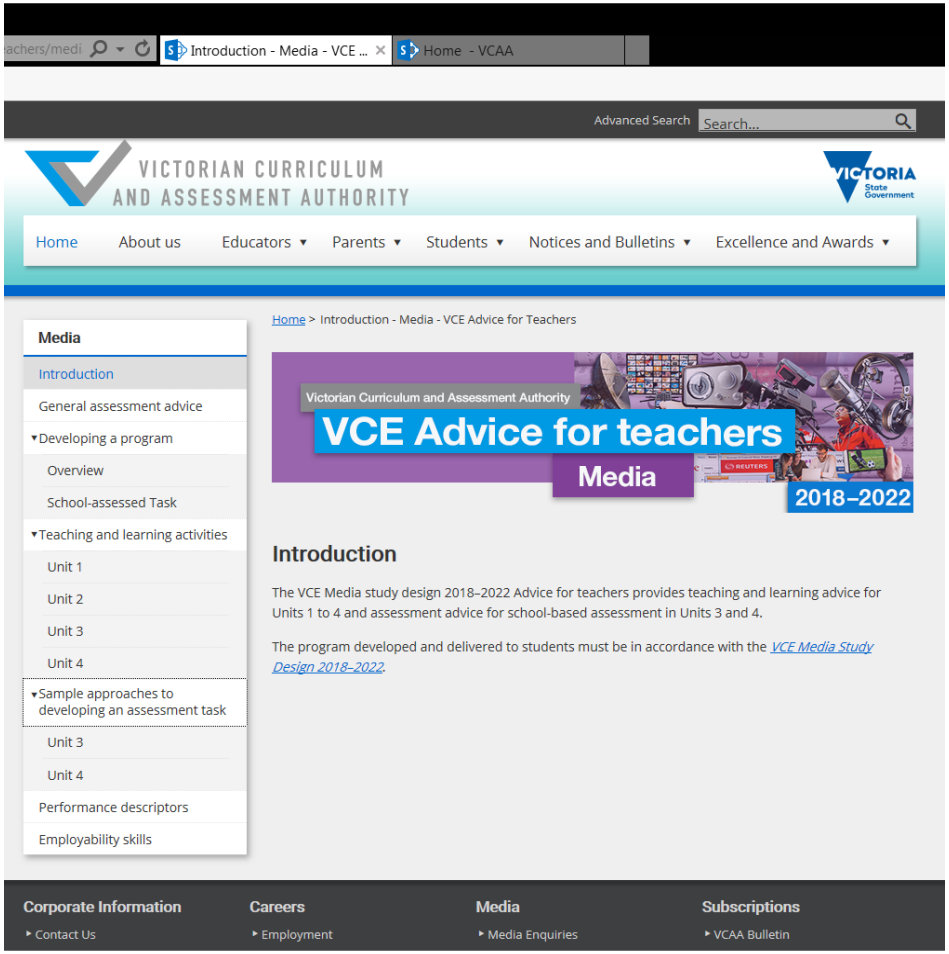
http://www.vcaa.vic.edu.au/Pages/vce/studies/media/mediaindex.aspx

Media Advice for Teachers



http://www.vcaa.vic.edu.au/Pages/vce/adviceforteachers/media/introduction.aspx#

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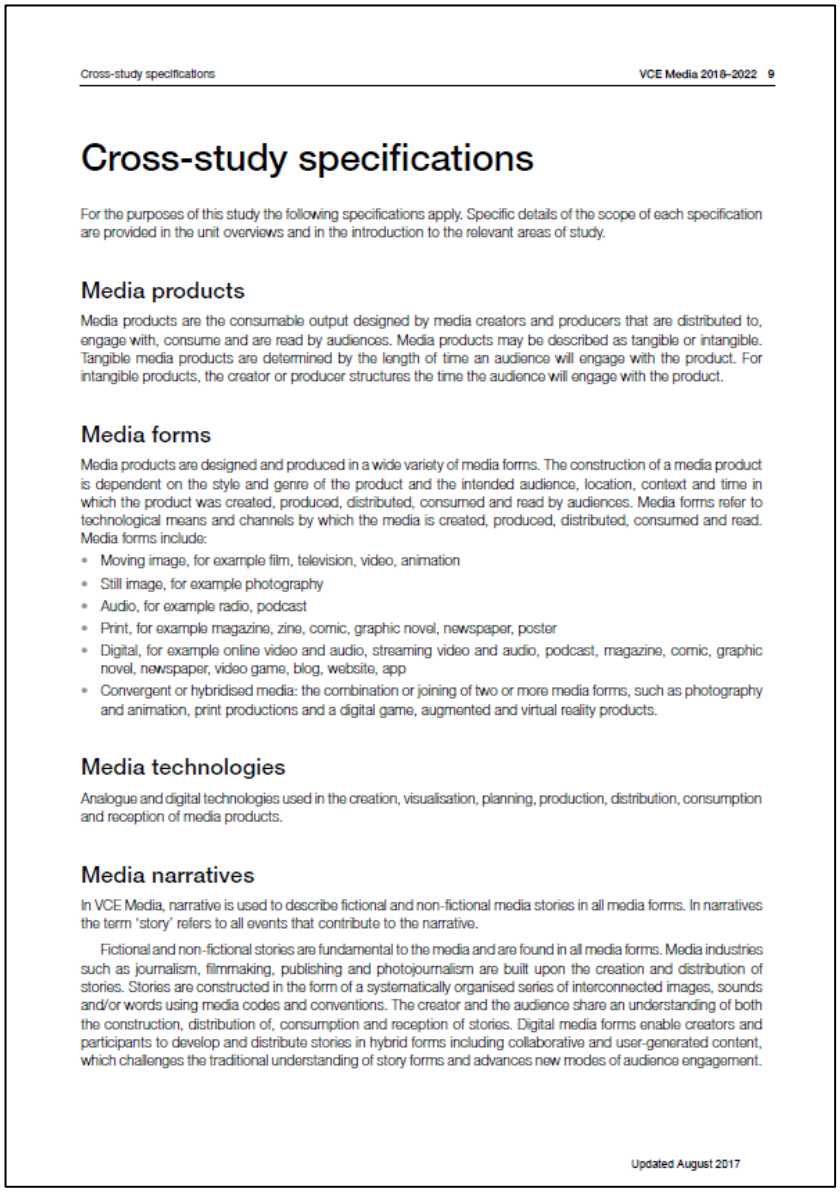

Cross-study specifications

For the purposes of this study the following specifications apply. Specific details of the scope of each specification are provided in the unit overviews and in the introduction to the relevant areas of study.

Media products

Media products are the consumable output designed by media creators and producers that are distributed to, engage with, consume and are read by audiences. Media products may be described as tangible or intangible. Tangible media products are determined by the length of time an audience will engage with the product. For intangible products, the creator or producer structures the time the audience will engage with the product.

Media forms

Media products are designed and produced in a wide variety of media forms. The construction of a media product is dependent on the style and genre of the product and the intended audience, location, context and time in which the product was created, produced, distributed, consumed and read by audiences. Media forms refer to technological means and channels by which the media is created, produced, distributed, consumed and read. Media forms include:

- Moving image, for example film, television, video, animation
- Still image, for example photography
- Audio, for example radio, podcast
- Print, for example magazine, zine, comic, graphic novel, newspaper, poster
- Digital, for example online video and audio, streaming video and audio, podcast, magazine, comic, graphic novel, newspaper, video game, blog, website, app
- Convergent or hybridised media: the combination or joining of two or more media forms, such as photography and animation, print productions and a digital game, augmented and virtual reality products.

Media technologies

Analogue and digital technologies used in the creation, visualisation, planning, production, distribution, consumption and reception of media products.

Media narratives

In VCE Media, narrative is used to describe fictional and non-fictional media stories in all media forms. In narratives the term 'story' refers to all events that contribute to the narrative.

Fictional and non-fictional stories are fundamental to the media and are found in all media forms. Media industries such as journalism, filmmaking, publishing and photojournalism are built upon the creation and distribution of stories. Stories are constructed in the form of a systematically organised series of interconnected images, sounds and/or words using media codes and conventions. The creator and the audience share an understanding of both the construction, distribution of, consumption and reception of stories. Digital media forms enable creators and participants to develop and distribute stories in hybrid forms including collaborative and user-generated content, which challenges the traditional understanding of story forms and advances new modes of audience engagement.

Cross-study specifications

Pge 9 – 11 Media Study Design

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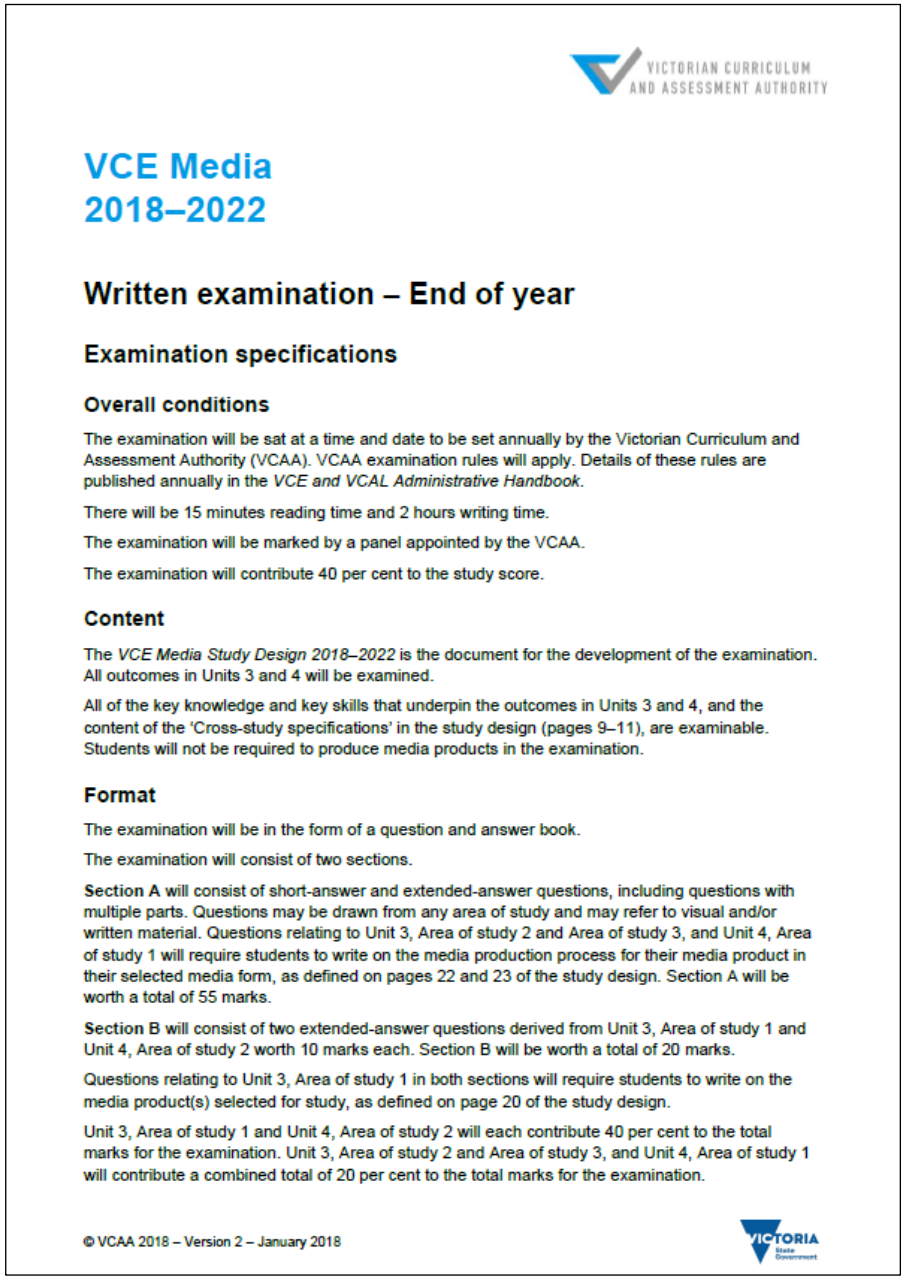

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

VCE Media
2018–2022

Written examination – End of year

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA). VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

There will be 15 minutes reading time and 2 hours writing time.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 40 per cent to the study score.

Content

The *VCE Media Study Design 2018–2022* is the document for the development of the examination. All outcomes in Units 3 and 4 will be examined.

All of the key knowledge and key skills that underpin the outcomes in Units 3 and 4, and the content of the 'Cross-study specifications' in the study design (pages 9–11), are examinable. Students will not be required to produce media products in the examination.

Format

The examination will be in the form of a question and answer book.

The examination will consist of two sections.

Section A will consist of short-answer and extended-answer questions, including questions with multiple parts. Questions may be drawn from any area of study and may refer to visual and/or written material. Questions relating to Unit 3, Area of study 2 and Area of study 3, and Unit 4, Area of study 1 will require students to write on the media production process for their media product in their selected media form, as defined on pages 22 and 23 of the study design. Section A will be worth a total of 55 marks.

Section B will consist of two extended-answer questions derived from Unit 3, Area of study 1 and Unit 4, Area of study 2 worth 10 marks each. Section B will be worth a total of 20 marks.

Questions relating to Unit 3, Area of study 1 in both sections will require students to write on the media product(s) selected for study, as defined on page 20 of the study design.

Unit 3, Area of study 1 and Unit 4, Area of study 2 will each contribute 40 per cent to the total marks for the examination. Unit 3, Area of study 2 and Area of study 3, and Unit 4, Area of study 1 will contribute a combined total of 20 per cent to the total marks for the examination.

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Examination Specifications

http://www.vcaa.vic.edu.au/Documents/exams/media/media-specs-w.pdf

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Bulletin & Notices to Schools

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

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VCAA Bulletin: 2018 index

February | Archives

VCAA Bulletin No. 35 February 2018

VCAA Bulletin February PDF | VCAA Bulletin February online

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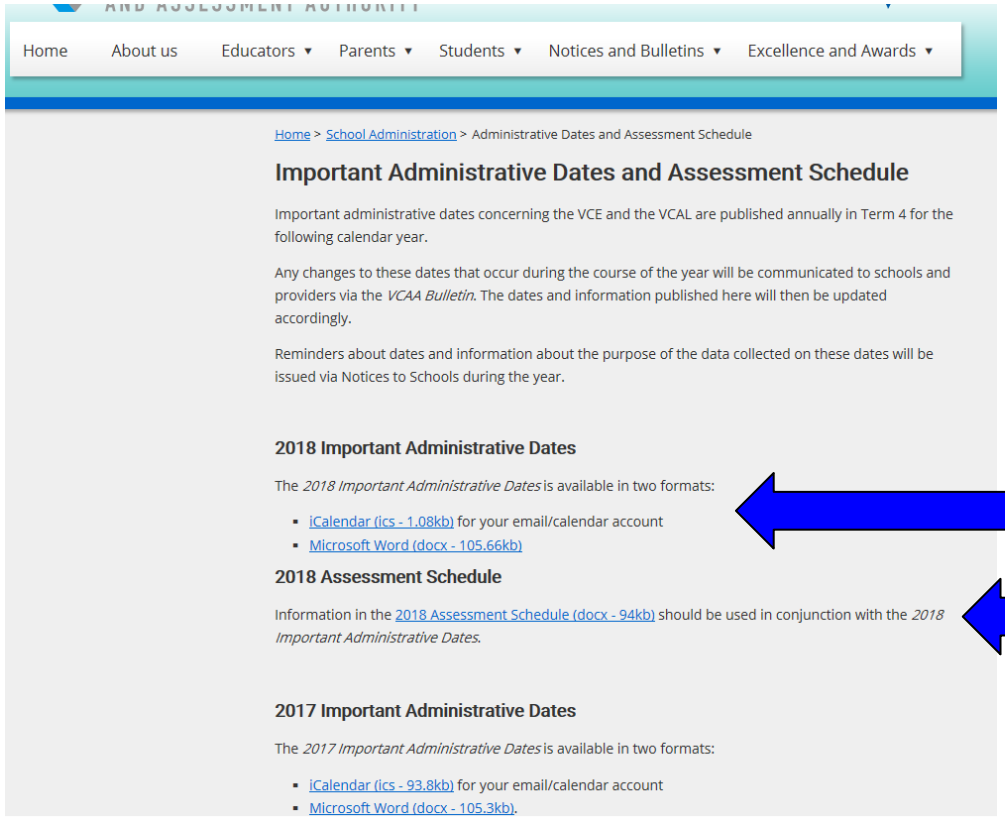
- 2005 Bulletins
- 2004 Bulletins
- 2003 Bulletins
- 2002 Bulletins

Publication dates for 2018

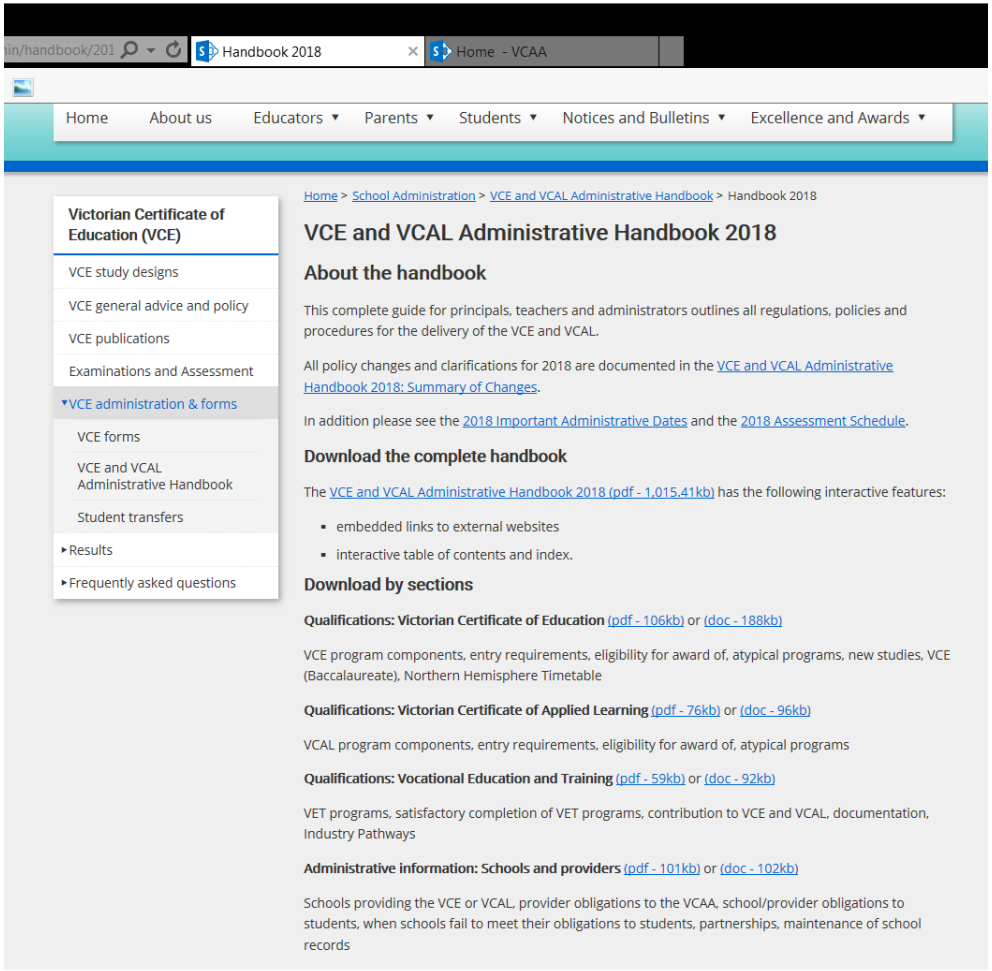
Publication date	Submission deadline
Term 1	
Thursday 1 February	Thursday 18 January
Thursday 1 March	Monday 19 February
Term 2	
Thursday 19 April	Thursday 29 March
Thursday 10 May	Monday 30 April
Thursday 7 June	Friday 25 May
Term 3	
Thursday 19 July	Friday 29 June
Thursday 16 August	Friday 3 August
Thursday 13 September	Friday 31 August
Term 4	
Thursday 18 October	Friday 5 October
Thursday 15 November	Thursday 1 November

Administration Dates & Assessment Schedule



http://www.vcaa.vic.edu.au/pages/schooladmin/admindates/index.aspx

Administration Handbook



http://www.vcaa.vic.edu.au/Pages/schooladmin/handbook/2018/index.aspx

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Media Assessment Weightings

- Unit 3 & 4 School Assessed Coursework

  (Unit 3 Outcome 1 and Unit 4 Outcome 2) 20%

- School Assessed Task

  (Unit 3 Outcome 2 & 3 and Unit 4 Outcome 1) 40%

- End of year examination

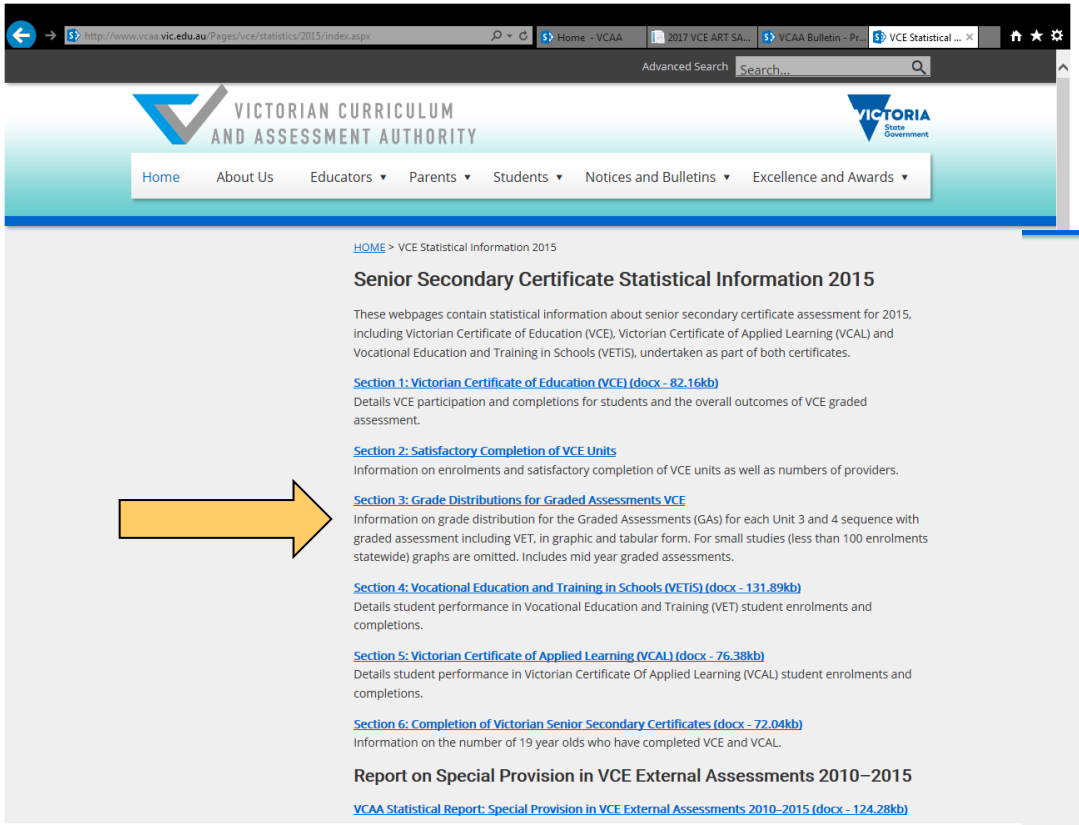
  All outcomes Units 3 & 4 and Cross-Study Specifications

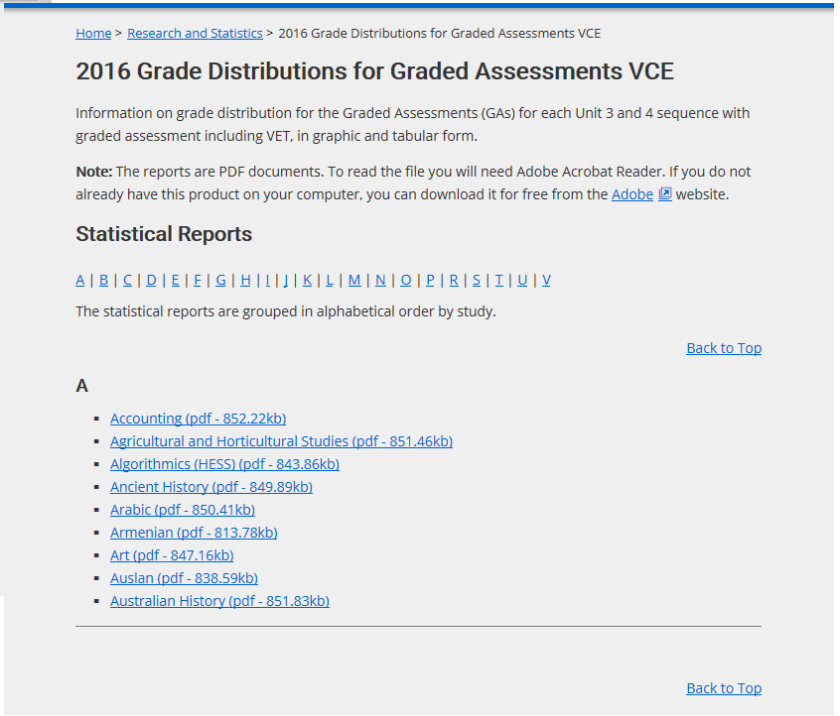
  40%

Assessment Entry into VASS

Assessment	Date
• School Assessed Coursework scores Unit 3 • S and N scores Unit 3	**Monday 10 September**
School Assessed Task Scores	**Friday 15 June** (Criteria 1 – 4) **Wednesday 7 November** (Criteria 5 – 10)
• School Assessed Coursework scores Unit 4 • S and N scores Unit 4	**Wednesday 7 November**

Results & Graded Distributions





http://www.vcaa.vic.edu.au/Pages/vce/statistics/2016/index.aspx

http://www.vcaa.vic.edu.au/Pages/vce/statistics/2016/statssect3.aspx

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Media Graded assessment example

Graded Assessment 2
SCHOOL-ASSESSED TASK
2016

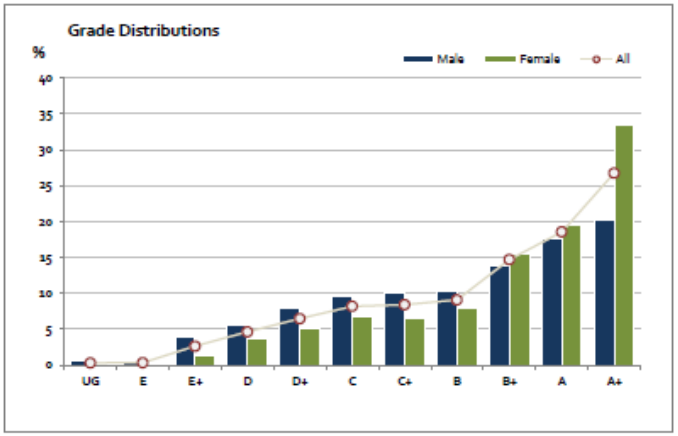
Table of Grade Distributions: male, female and all students assessed

Grade		UG	E	E+	D	D+	C	C+	B	B+	A	A+	Total
Male	n	11	12	78	115	160	194	207	209	284	361	412	2,043
	%	0.5	0.6	3.8	5.6	7.8	9.5	10.1	10.2	13.9	17.7	20.2	100.0
Female	n	1	1	28	71	100	135	131	156	307	385	663	1,978
	%	0.1	0.1	1.4	3.6	5.1	6.8	6.6	7.9	15.5	19.5	33.5	100.0
All	n	12	13	106	186	260	329	338	365	591	746	1,075	4,021
	%	0.3	0.3	2.6	4.6	6.5	8.2	8.4	9.1	14.7	18.6	26.7	100.0
Cumul	n	12	25	131	317	577	906	1,244	1,609	2,200	2,946	4,021	
	%	0.3	0.6	3.3	7.9	14.3	22.5	30.9	40.0	54.7	73.3	100.0	
Score Ranges		0-3	4-6	7-19	20-26	27-32	33-37	38-41	42-45	46-51	52-59	60-70	Max 70

Summary Statistics:	
Mean	48.5
Std Dev	14.4
Median	B+

Not Assessed:		
Male	n	398
	%	16
Female	n	232
	%	10
All	n	630
	%	14

Total Enrolments incl. Not Assessed:		
Male	n	2,441
Female	n	2,210
All	n	4,651



Media Graded Assessment

Graded Assessment 3
WRITTEN EXAMINATION
2016

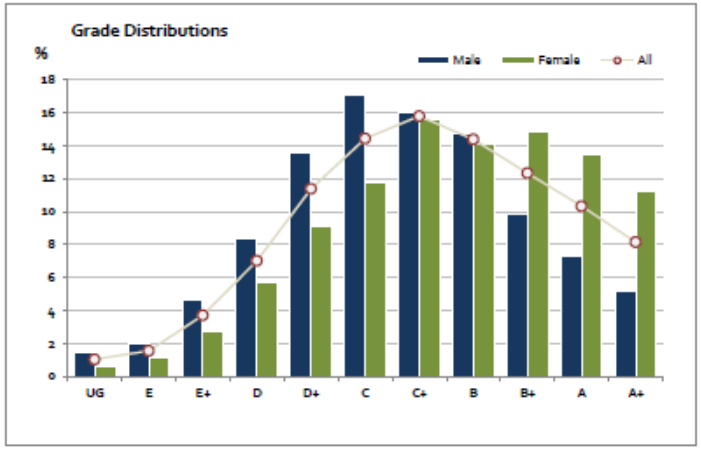
Table of Grade Distributions: male, female and all students assessed

Grade		UG	E	E+	D	D+	C	C+	B	B+	A	A+	Total
Male	n	29	39	91	164	267	335	315	289	193	143	101	1,966
	%	1.5	2.0	4.6	8.3	13.6	17.0	16.0	14.7	9.8	7.3	5.1	100.0
Female	n	11	21	53	109	176	227	300	271	287	259	216	1,930
	%	0.6	1.1	2.7	5.6	9.1	11.8	15.5	14.0	14.9	13.4	11.2	100.0
All	n	40	60	144	273	443	562	615	560	480	402	317	3,896
	%	1.0	1.5	3.7	7.0	11.4	14.4	15.8	14.4	12.3	10.3	8.1	100.0
Cumul	n	40	100	244	517	960	1,522	2,137	2,697	3,177	3,579	3,896	
	%	1.0	2.6	6.3	13.3	24.6	39.1	54.9	69.2	81.5	91.9	100.0	
Score Ranges		0-6	7-12	13-23	24-35	36-47	48-58	59-70	71-81	82-91	92-103	104-130	Max 130

Summary Statistics:	
Mean	66.3
Std Dev	26.5
Median	C+

Not Assessed:		
Male	n	475
	%	19
Female	n	280
	%	13
All	n	755
	%	16

Total Enrolments incl. Not Assessed:		
Male	n	2,441
Female	n	2,210
All	n	4,651



HOME > Statistical Moderation of VCE School-based Assessment

Statistical Moderation of VCE Coursework

- Assessment in the VCE
- What is moderation?
- Why is moderation needed?
- How does statistical moderation work?
- The outcomes of statistical moderation
- Key points to remember
- Frequently Asked Questions from teachers
- Understanding Statistical Moderation in the VCE (Brochure)

Assessment in the VCE

VCE studies have three graded assessments in Units 3 and 4. VCE VET studies have two graded assessments. In each study the graded assessments include a mix of school-based assessment and external examination, and the Victorian Curriculum and Assessment Authority (VCAA) combines each student's scores for these assessments into a single Study Score.

The external examinations may be written, performance or oral examinations. There are two forms of school assessment – coursework assessment and School-assessed Tasks. Most studies, including VCE VET studies, have coursework as the form of school assessment. The studies that have School-assessed Tasks are Art, Design and Technology, Food and Technology, Media, Studio Arts, Systems Engineering and Visual Communication and Design.

Details of the graded assessments in each study are provided in VCE Study Designs, Assessment Guides and other VCAA publications.

http://www.vcaa.vic.edu.au/Pages/vce/exams/statisticalmoderation/statmod.aspx

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School-based Assessment Audit

- All VCE providers are audited for at least one VCE study each year.
- All VCE studies are subject to the audit – includes both SACs and SATs.
- Checks that school-based assessment is conducted in line with VCAA principles of assessment and the requirements of the relevant study design, using appropriately designed tasks.

Outcomes of the audit

- **School-based Assessment Audit is in four stages:**
  - Stages 1 and 2 – Unit 3
  - Stages 3 and 4 – Unit 4
- **Outcomes of the audit:**
  - Meets requirements.
  - Further evidence is required.
  - Immediate follow up with Curriculum Manager required.

Audit dates 2018

Audit Stage	Date
Providers notified of Unit 3 Online Questionnaire	26 February
Unit 3 Questionnaire closes	19 March
Providers notified of Outcome of Unit 3 Questionnaire	07 May
Further Evidence Unit 3 Audit Due	21 May
Providers notified of Further Evidence Unit 3 result. Unit 4 Online Questionnaire opens	16 July
Unit 4 Online Questionnaire closes	06 August
Providers notified of outcome of Unit 4 Questionnaire	10 September
Further Evidence Unit 4 Audit due	24 September
Providers notified of Further Evidence outcome Unit 4	29 October

Authentication

Authentication Record Form VCE Media School-assessed Task 2018

This form must be completed by the class teacher. It provides a record of the monitoring of the student's work in progress for authentication purposes. This form is to be retained by the school and filed. It may be collected by the VCAA as part of the School-based Assessment Audit.

Student name ..... Student No.

School: .....

Teacher: .....

Component of School-assessed Task	Date observed/ submitted	Teacher comments	Teacher's initials	Student's initials
Observation #1 of individual work in class; research and experimentation				
Observation #2: Media Production Design				
Media Production Design completed.				
Copyright All material has been sourced and acknowledged. Written copyright approval has been provided for the use of any 3rd party material.				
Observation #3: Media product development.				
Media product and accompanying documentation notes completed.				
Media product feedback, documentation and evidence of further resolution and refinement				
Final submission of School-assessed Task				

I declare that all resource materials and assistance used have been acknowledged and that all unacknowledged work is my own.

Student signature ..... Date .....

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VCE Media: Teacher Additional Comment Sheet 2018

This sheet is to assist teachers with providing feedback to students and documenting observations of the progress of the School-assessed Task in each Criterion. Teachers should supply written information based on discussions and observation of student work.

Please complete the sheet and retain at the school. The VCAA may request submission of this sheet as part of the School-based Assessment Audit and for application for the Season of Excellence: Top Screen and Top Designs.

Student Number:

Comments

UNIT 3
Criterion 1
Criterion 2
Criterion 3
Criterion 4

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1	2	3	4	5	6	7	8	9

Comments

UNIT 3

Criterion 1 Production Exercises

The production exercises explore media production specifications for film and present ideas about 'teenage angst and time'. There are competent skills in camera angles and lighting presented in the two production exercises. There is an understanding of how the aesthetic qualities and structural qualities of these exercises contribute to the effect and engagement of the audience in keeping with the planned production. There is a statement of intention and evaluation for each exercise using relevant media language and terminology.

Criterion 2 Production Plan

The plan has a sense of purpose for a specified audience with written documentation and visual representations. There is an understanding of production codes and conventions appropriate to film production. There is research that supports the production plan. The proposal considers the production and includes a storyboard, script and other production notes.

UNIT 4

Criterion 3 Production: Styles, codes and conventions

An understanding of the codes and conventions and style of black humour is evident in the production. There is an understanding of editing and lighting in the production. For example

Criterion 4 Production: Audience

The production is appropriate to the teenage audience as the story line engages the audience through the sequencing of scenes and the style of the film. For example:.....

Ideas about the future and the demand of time on individuals is clearly shown in the scenes eg.....

MEDIA
Student Feedback sheet sample

The School Assessed Task

VCE Media SAT

Scope of Task

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Scope of Task

Outcomes	Assessment tasks
Unit 3 **Outcome 2** Research aspects of a media form and experiment with media technologies and media production processes to inform and document the design of a media production.	• A research portfolio and accompanying documentation examining aspects of the selected media form. • Production exercises with accompanying documentation that demonstrate a range of skills in the use of media technologies and production processes relevant to the student selected media form.
Outcome 3 Develop and document a media production design in a selected media form for a specified audience.	• A media production design plan based on the selected media form identified in Unit 3, Outcome 2.
Unit 4 **Outcome 1** Produce, refine and resolve a media product designed in Unit 3.	• A media product developed from the media production design produced in Unit 3.

Scope of Task

The media production design plan is developed in one of the following media forms:

- A video or film production of 3–10 minutes in length, including title and credit sequences.
- An animated production of no more than 10 minutes in length, including title and credit sequences.
- A radio or an audio production of a minimum of 8 minutes in length, including title and credit sequences.

Scope of Task

- A digital or an analogue photographic presentation, sequence or series of a minimum of 10 original sourced images shot, processed and edited by the student.
- A digital or traditional print production of a minimum of 8 pages produced and edited by the student.
- A digital and/or an online production that demonstrates comparable complexity consistent with the other media forms.

Scope of Task

- A convergent or hybridised media production that incorporates aspects of a range of media forms and is consistent with product durations and the descriptors listed.

Media Choice

- Choose media forms that are right for your school, your equipment and your students.

Scope of Task

The production ranges for the different media forms indicate the production length considered appropriate to undertake while meeting the criteria for the award of grades.

Scope of Task

- The task must be undertaken **individually**.
- Group production work and group media production design plans are not appropriate.
- Productions must have a narrative.

Scope of Task

- There is a huge range of skills and interests across the state.
- There are many ways to approach the SAT.

Managing the School Assessed Task

Timelines, authentication, copyright, safety and wellbeing

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Timelines

- The following elements of the SAT will be completed in Unit 3:
  - Research portfolio
  - Production experiments
  - Production design
- Teachers will submit grades for Criteria 1-4 on the SAT by June 15.

Timelines

- **Production Design Plan**
  - Term 1, Week 1: Ideas.
  - Term 1, Week 3: Pitch.
  - Term 1, Week 8: Research portfolio.
  - Term 2, Week 1: Written planning.
  - Term 2, Week 3: Narrative and Ideology SAC.
  - Term 2, Week 4: Production experiments
  - Term 2, Week 5: Production experiments
  - Term 2, Week 6: Storyboards.
  - Term 2, Week 8: Production design

Safety and Wellbeing

- “It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. This duty of care extends to activities and productions undertaken outside the classroom. Teachers should ensure that students are aware of health and safety in regards to themselves, their environment and others.” p.7.

Safety and Wellbeing

- “Students should seek permission from the relevant authority before filming or recording in public locations. The selection of content and media products for study across Units 1 to 4 is a school decision and should be appropriate and acceptable for the specific school culture and environment.”

Safety and Wellbeing

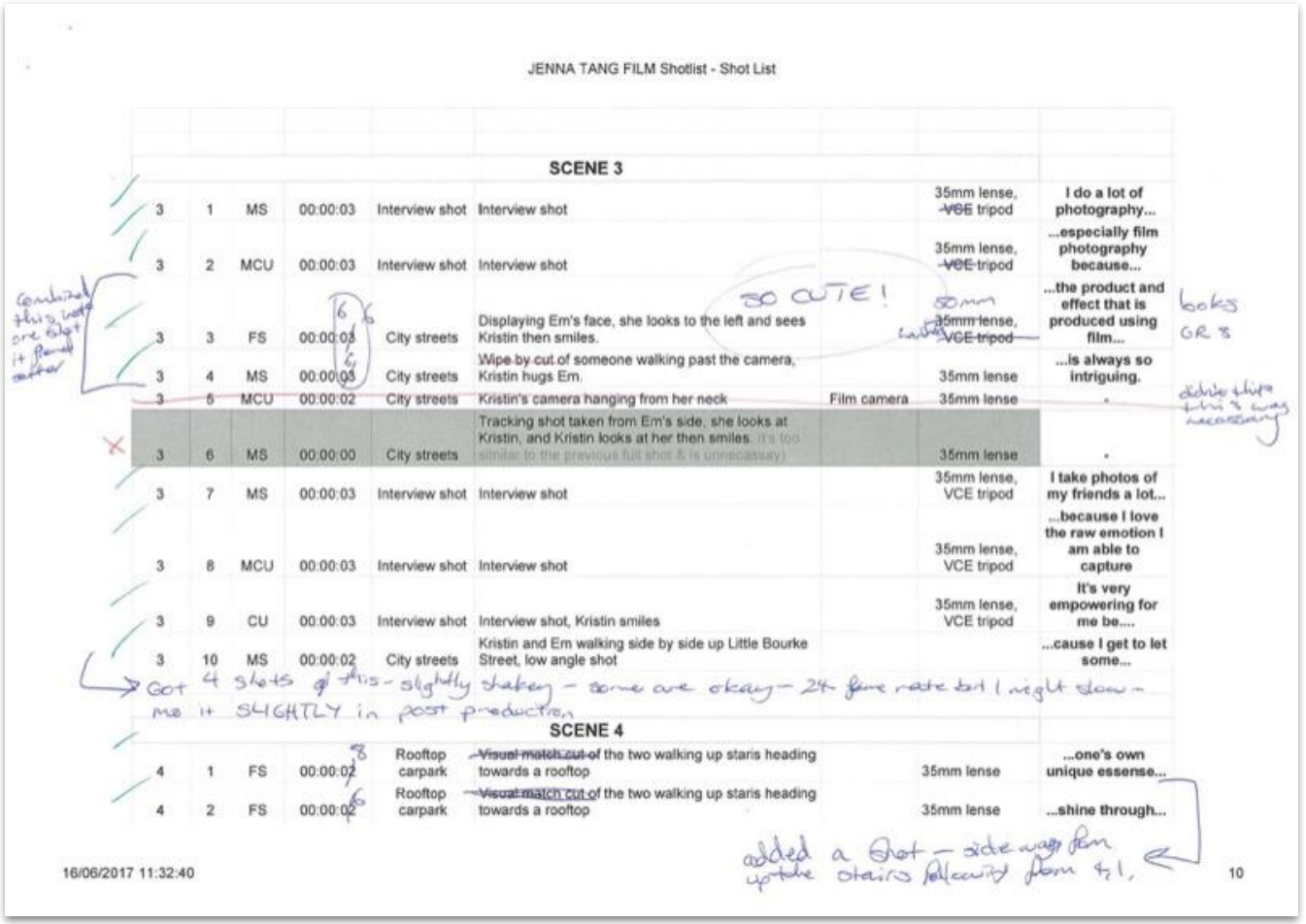
- My statement (not the VCAA):
- The School Assessed Task will not include guns, drug use, excessive or gratuitous violence, nudity, sex scenes, driving, suicide the consumption of alcohol, use of cigarettes, any illegal or potentially dangerous acts or any acts that may be deemed inconsistent with the values of our community.

Authentication

- “The production of the media product should be **undertaken individually** and communicate the student’s ideas and concepts. However, the implementation of the production design may require the collaboration of others to realise the student’s intentions as developed in the media production design plan. Any assistance including advice and/or support in the production stage from professionals; such as camera and lighting operators and/or actors and external production processes for print or photography should be **documented in the production design documentation**.”- Administration information for School-based Assessment, p. 4.

Authentication

- **“Production notes** should support effective completion of the product, record changes made during the process that demonstrate the development of the student’s appropriate skills and knowledge to support management and creative direction.”- Administration information for School-based Assessment, p. 4.



JENNA TANG FILM Shotlist - Shot List

SCENE 3

3	1	MS	00:00:03	Interview shot	Interview shot		35mm lense, ~~VCE~~ tripod	I do a lot of photography...
3	2	MCU	00:00:03	Interview shot	Interview shot		35mm lense, ~~VCE~~ tripod	...especially film photography because...
3	3	FS	00:00:03	City streets	Displaying Em's face, she looks to the left and sees Kristin then smiles.		35mm lense, ~~VCE~~ tripod	...the product and effect that is produced using film...
3	4	MS	00:00:03	City streets	~~Wipe by cut~~ of someone walking past the camera, Kristin hugs Em.		35mm lense	...is always so intriguing.
3	5	MCU	00:00:02	City streets	Kristin's camera hanging from her neck	Film camera	35mm lense	.
3	6	MS	00:00:00	City streets	Tracking shot taken from Em's side, she looks at Kristin, and Kristin looks at her then smiles. (it's too similar to the previous full shot & is unnecessary)		35mm lense	.
3	7	MS	00:00:03	Interview shot	Interview shot		35mm lense, VCE tripod	I take photos of my friends a lot...
3	8	MCU	00:00:03	Interview shot	Interview shot		35mm lense, VCE tripod	...because I love the raw emotion I am able to capture
3	9	CU	00:00:03	Interview shot	Interview shot, Kristin smiles		35mm lense, VCE tripod	It's very empowering for me be....
3	10	MS	00:00:02	City streets	Kristin and Em walking side by side up Little Bourke Street, low angle shot			...cause I get to let some...

SCENE 4

4	1	FS	00:00:02	Rooftop carpark	~~Visual match cut of~~ the two walking up staris heading towards a rooftop		35mm lense	...one's own unique essense...
4	2	FS	00:00:02	Rooftop carpark	~~Visual match cut of~~ the two walking up staris heading towards a rooftop		35mm lense	...shine through...

16/06/2017 11:32:40

10

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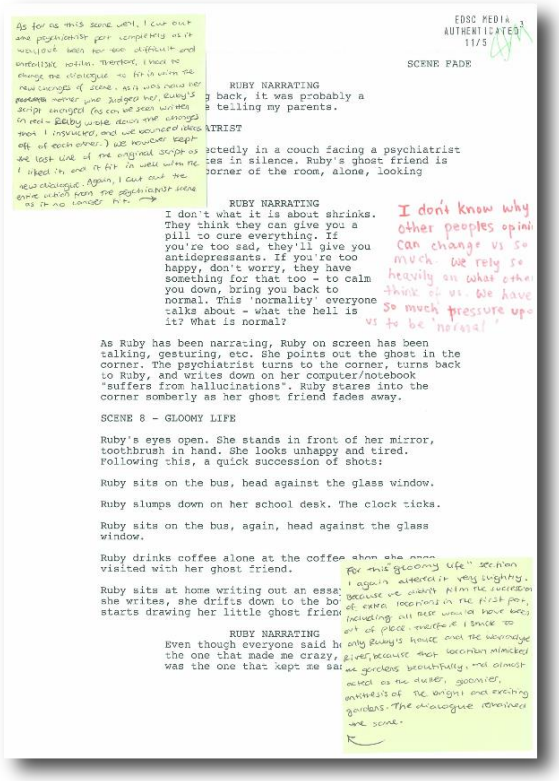
Authentication

- “Variations to the plan made during its implementation should be **documented and attached** to the media production design as submitted for Outcome 3 in Unit 3.” - Administration information for School-based Assessment, p. 5.

Authentication

- “Documentation of photographic, digital and print materials must include **brief notes** in the production design. The realisation of the production design should be evident in the annotations.The annotations should state the reason for the variation. Variations should be clearly differentiated from the original production design.”



EDSC MEDIA
AUTHENTICATED
11/5

SCENE FADE

RUBY NARRATING
g back, it was probably a
telling my parents.

ATRIST
ectedly in a couch facing a psychiatrist
es in silence. Ruby's ghost friend is
corner of the room, alone, looking

RUBY NARRATING
I don't what it is about shrinks. They think they can give you a pill to cure everything. If you're too sad, they'll give you antidepressants. If you're too happy, don't worry, they have something for that too - to calm you down, bring you back to normal. This 'normality' everyone talks about - what the hell is it? What is normal?

As Ruby has been narrating, Ruby on screen has been talking, gesturing, etc. She points out the ghost in the corner. The psychiatrist turns to the corner, turns back to Ruby, and writes down on her computer/notebook "suffers from hallucinations". Ruby stares into the corner somberly as her ghost friend fades away.

SCENE 8 - GLOOMY LIFE

Ruby's eyes open. She stands in front of her mirror, toothbrush in hand. She looks unhappy and tired. Following this, a quick succession of shots:

Ruby sits on the bus, head against the glass window.

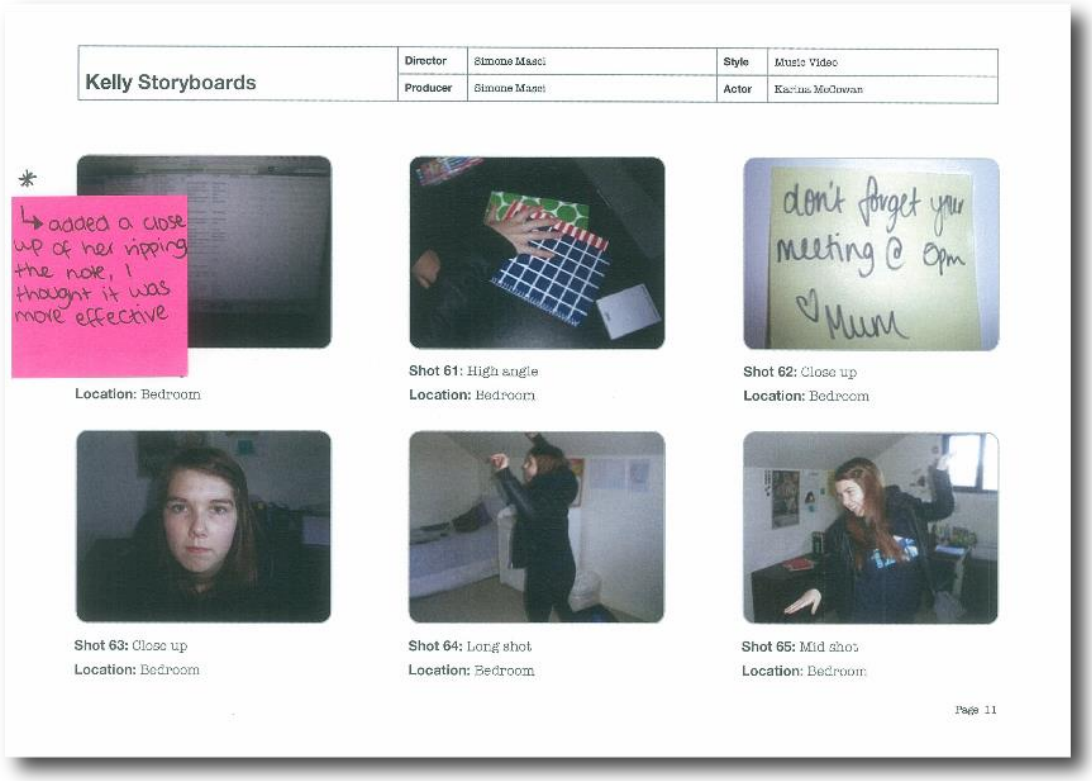
Ruby slumps down on her school desk. The clock ticks.

Ruby sits on the bus, again, head against the glass window.

Ruby drinks coffee alone at the coffee shop she once visited with her ghost friend.

Ruby sits at home writing out an essa
she writes, she drifts down to the bo
starts drawing her little ghost frien

RUBY NARRATING
Even though everyone said h
the one that made me crazy,
was the one that kept me sa



Kelly Storyboards	Director	Simone Masci	Style	Music Video
	Producer	Simone Masci	Actor	Karina McIlwan

Location: Bedroom

Shot 61: High angle
Location: Bedroom

Shot 62: Close up
Location: Bedroom

Shot 63: Close up
Location: Bedroom

Shot 64: Long shot
Location: Bedroom

Shot 65: Mid shot
Location: Bedroom

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Authentication Record Form VCE Media School-assessed Task 2018

This form must be completed by the class teacher. It provides a record of the monitoring of the student's work in progress for authentication purposes. This form is to be retained by the school and filed. It may be collected by the VCAA as part of the School-based Assessment Audit.

Student name ..... Student No. | | | | | | | | | |

School: .....

Teacher: .....

Component of School-assessed Task	Date observed/ submitted	Teacher comments	Teacher's initials	Student's initials
Observation #1 of individual work in class; research and experimentation				
Observation #2: Media Production Design				
Media Production Design completed.				
Copyright All material has been sourced and acknowledged. Written copyright approval has been provided for the use of any 3rd party material.				
Observation #3: Media product development.				
Media product and accompanying documentation notes completed.				
Media product feedback, documentation and evidence of further resolution and refinement				
Final submission of School-assessed Task				

I declare that all resource materials and assistance used have been acknowledged and that all unacknowledged work is my own.

Student signature .....Date .....

VCE Media: Teacher Additional Comment Sheet 2018

This sheet is to assist teachers with providing feedback to students and documenting observations of the progress of the School-assessed Task in each Criterion. Teachers should supply written information based on discussions and observation of student work.

Please complete the sheet and retain at the school. The VCAA may request submission of this sheet as part of the School-based Assessment Audit and for application for the Season of Excellence: Top Screen and Top Designs.

Student Number: | | | | | | | | | |

Comments

UNIT 3
Criterion 1
Criterion 2
Criterion 3
Criterion 4

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Authentication

- Authenticating work requires regular sightings.
- The Authentication Sheet is the school's record of this. It must be "retained by the school, sighted by the principal and filed'.
- It may be required by the VCAA for the Coursework Audit and on Season of Excellence Submission.

Authentication

- The ‘Administration information for School-based Assessment in 2018’ features advice for authentication on Page 17.
- Let’s take a look at some of these points now.

Authentication

1. Fill in the Authentication Record Form.
2. Assistance must be documented in the production design, acknowledge in the production and the SAT must be under the **sole direction** of the student.
3. Be vigilant about undue assistance, do not do students' work for them.
4. Teachers monitor and record progress.

Authentication

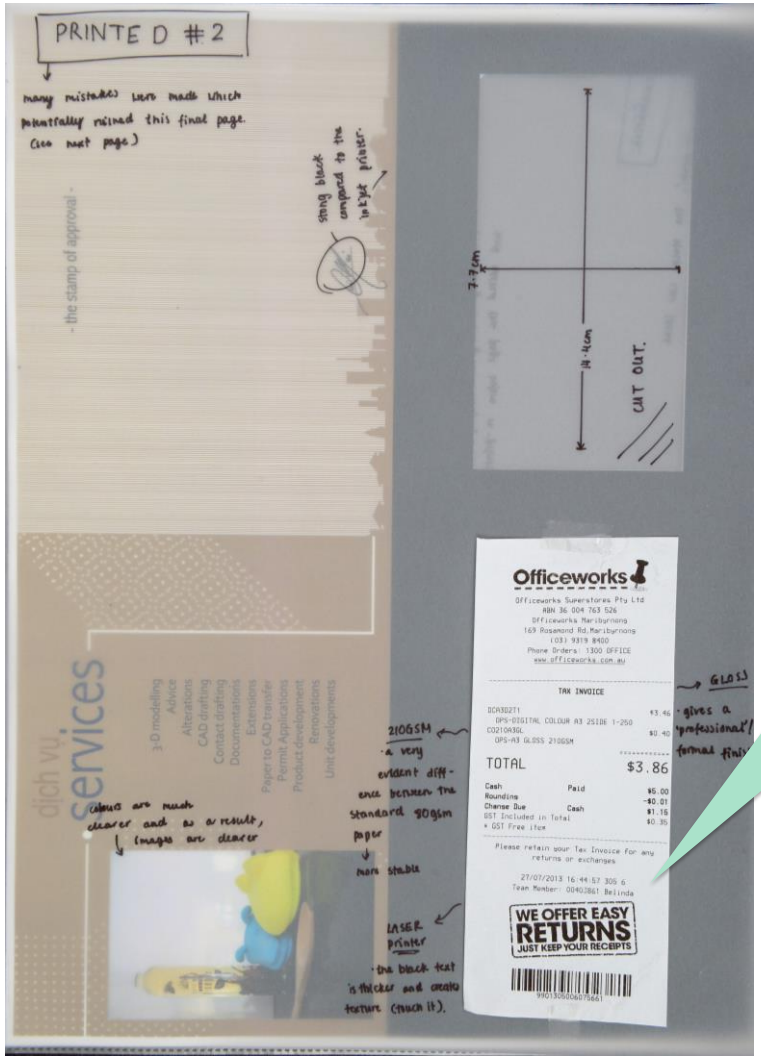
5. External support and/or equipment is documented in the production design and ‘appropriately limited’.
6. Annotated production design is a key reference for assessment of the product.
7. Visual and written planning documents are required for authentication - make this clear to students.

Authentication

10. Students are required to acknowledge all sources of inspiration throughout the production design process. This can be done by noting specific titles and publication dates of texts and/or magazines and/or URL addresses for websites where images have been sourced.

Printing

- There is no longer a requirement that students print their own photographs or print productions. - Page 23 of the VCE Media Study Design.
- However, they will need to provide documentation for authentication purposes of their management of the print process. (Point 5) under Authentication.



From Visual Communication Design
The ideal student.
They discuss paper choices (gloss), paper weight 210GSM versus 80 GSM) AND Laser printer versus inkjet.
This student is in control!

Copyright

- Students may use copyrighted material - such as music, images and footage - in their production.
- The source of this material must be documented in the production design plan.

Copyright

- However, the use of pre-existing material may affect the student's ability to produce an individual and distinctive product.
- Students cannot be marked for material that is not theirs.
- This extends to InDesign templates, pre-existing video assets and 3D models.

Copyright

- "While students **may incorporate pre-existing material** in media productions, the use of such material may detract from the student's capacity to develop an **individual and/or distinctive product** and may not allow a student the opportunity to fully demonstrate management and organisational skills. Any use of pre- existing material should be documented in the production design plan citing the source of the material with reference to recordings or websites."

Copyright

- If students wish to exhibit or publish their work outside the classroom, including festivals like Top Screen, they will need written permission from the copyright holders for all material.
- **Check out:** “Copyright guidelines for VCE Season of Excellence” on the Season of Excellence webpage.

Copyright

- Some alternatives:
  - Creative commons.
  - Public domain.
  - Royalty free
  - Original music.

Unpacking the School Assessed Task

Reearch portfolio, exercises, production design and production

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The SAT

Outcomes	Assessment tasks
Unit 3 **Outcome 2** Research aspects of a media form and experiment with media technologies and media production processes to inform and document the design of a media production.	• A research portfolio and accompanying documentation examining aspects of the selected media form. • Production exercises with accompanying documentation that demonstrate a range of skills in the use of media technologies and production processes relevant to the student selected media form.
Outcome 3 Develop and document a media production design in a selected media form for a specified audience.	• A media production design plan based on the selected media form identified in Unit 3, Outcome 2.
Unit 4 **Outcome 1** Produce, refine and resolve a media product designed in Unit 3.	• A media product developed from the media production design produced in Unit 3.

Area of Study 2

Media production development

Media productions develop out of that which has come before. Media creators and producers frequently reference ideas and techniques that have been developed by others. Collecting, acknowledging and building upon ideas, structures, aesthetics and techniques informs the direction of media productions and an understanding of how audiences are engaged. Students investigate and research a selected media form to inform the development of their proposed production. This research contributes to the direction of their production design.

Students conduct an investigation of aspects of the media form in which they will work, developing knowledge of narrative, genre, style, media codes and conventions and aspects of the works of media practitioners relevant to their proposed production. Students develop production skills that inform the production, design and development of a media product. They record their learning in documented research, annotated production activities, experiments, exercises and reflections.

Outcome 2

On completion of this unit the student should be able to research aspects of a media form and experiment with media technologies and media production processes to inform and document the design of a media production.

Key knowledge

- media codes and conventions, narrative, genres and styles appropriate to the selected media form
- structural and aesthetic qualities of media products that engage with and are read by audiences
- research that informs the exploration and development of ideas and skills in a selected media form
- methods for recording, documenting and evaluating research
- media equipment, technologies and processes appropriate to a selected media form and proposed product
- media language.

Key skills

- explore media codes and conventions, narratives, genres and styles appropriate to the selected media form
- analyse how audiences are engaged by structural and aesthetic qualities of media products
- analyse how audiences use structural and aesthetic qualities to read media products
- undertake research to inform the exploration and development of ideas and skills in a selected media form
- record, document and evaluate the exploration and development of ideas and skills in a selected media form
- develop skills in the use of equipment, media technologies and processes appropriate to a selected media form and proposed product
- evaluate the use of equipment, media technologies and processes of the proposed product through documentation
- use media language.

Research Portfolio

- The research portfolio will include:
  - Investigation into narrative, genre, style, media codes and conventions, and the characteristics of the works of practitioners to inform the students' production in a selected media form.
  - Exploration of audience characteristics including the consumption of, engagement with and readings of works in the selected media form and analysis of how these references will assist the student in developing their own individual style.

Production experiments

- The production experiments will include:
  - Exploration and use of technologies, equipment, materials and processes in forms relevant to the student's proposed media product that develops skills and investigates techniques, aesthetic and structural qualities.
  - Evaluation of the use of equipment, media technologies, equipment, materials and processes that informs the students' proposed production.

Production experiment

- Each production activity or experiment should include documentation that contributes to the assessment of this outcome. The documentation should use appropriate media language and terminology.

Production experiments

- The exercises, experiments and activities are just that.
- It is not expected that they will be complete productions.

Ideas for Production Experiments

Documentary example

- Students will complete exercises **‘relevant to the production’**.
  - **Interview.** Find someone to interview for your documentary. Write a series of open-ended interview questions and practice asking questions that elicit a detailed response. Consider using rule of thirds to compose these shots. When lighting the subject, think about how you can use available lighting, including desk laps and natural light to illuminate the subject of your interview.
  - **B-roll.** In a documentary, nothing is more tedious than lingering on a talking head for too long. During your interview, you will need to engage the audience by cutting to b-roll footage. Once you have interviewed a subject, practice filming appropriate b-roll footage that suits this purpose. Think about how you can use composition, colour, focus, depth of field and camera movement to make these shots more interesting.

Planning the experiment

- **Style and aesthetic qualities.** What are the aesthetic qualities I will be exploring in this experiment? These aesthetic qualities might relate to an aspect of your production experiment such as framing or lighting. If you are filming an interview, for example, you might explain how you are going to conventionally frame up each of the shots using rule of thirds. If you are filming a conversation, you might explain how you are going to use conventions like look room and headroom. Exploring the lighting typically used in film noir? You would comment on how you are going to achieve this style of lighting.

Planning the experiments

- **Technical equipment.** What technical equipment are you going to use? Include a relevant description of the technical equipment you intend to use. It is not necessary to include long descriptions of the camera's features unless they are relevant to your production. If you are using a digital SLR, for example, you might comment on how you are going to use lenses and aperture to achieve a particular look. If you are using a microphone to capture dialogue or sound effects, you might comment on how you will configure it correctly when recording these sounds.

Planning the experiments

- **Media processes.** Explain how you intended to use and develop your understanding of media processes, such as editing or colour correction, in the completion of this exercise.
- **Planning documentation.** Your production exercise must include any planning documentation, such as scripts, shotlists and storyboards.

Documenting the experiments

- **References.**

If you are exploring new techniques and processes in the completion of your experiments, it might be necessary to find out further information from manuals, books or online tutorials. In your intention, provide a commentary on how you intend to use these resources when completing your production exercise. Include an alphabetised list of resources at the end of your intention.

It is also important that you don't just 'cut and paste' the reference into your production design. Discuss how it has helped you complete your exercises.

Documenting the experiments

- Keep a record of what you are doing while you complete your production experiments. This might include diagrams, photographs, screenshots, notes or technical details such as camera aperture, focal range and shutter speeds.

Evaluating the experiments

- The evaluation of your production exercise is a summary of what you have learned by undertaking the exercise. It is not sufficient to simply say you achieved your intention. A good evaluation will provide a detailed commentary on the aesthetic qualities, technical equipment and media processes that you explored.

Writing your evaluation

- **Style and aesthetic qualities.** How well did you achieve the style or aesthetic qualities that you hoped to achieve? How will you use or modify this approach in your production?
- **Technical equipment.** What did you learn about the operation of technical equipment? Technically, what do you need to be more aware of for the production? Are there issues you need to address before undertaking the production?

Writing your evaluation

- **Media processes.** Do you need to modify or change your approach to media production processes? Is there a better way to go about your production? What do you need to learn more about?
- **Further research.** If you faced difficulties in the completion of your production exercise, explain how you will address this when you complete your production.
- **Further experimentation.** Can you use this as the basis for another exercise.

Media production design

Learning outcomes and contents

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Media production design

Media production designs are a set of written and visual documents that detail the stages of production of a proposed product. The production design communicates both creative vision and thorough planning. The media industry has specific methodologies, conventions and workflow for documenting media production in different media forms. These methods vary from form to form and within forms according to the style and/or genre of the proposed product.

Audience engagement consumption and reception is at the heart of media production. A feature common to production design across media forms is a clear understanding of the proposed audience/s. Audiences may be delineated by demographic or social factors, identified by their interests and experience in media works, forms, genres or styles, or created by media institutions or individual producers for a particular purpose. Detailed articulation of audience/s and how they will be engaged underpins all aspects of a media production design.

Informed by their learning in Area of Study 2, students use industry specific design and planning, both in written and visual documentation, to complete a media production design. The design incorporates a clear fictional and/or non-fictional narrative for a specified audience in a selected media form as outlined below. Students take into account the relevant media codes and conventions of the selected media form. The production design is developed for one of the following media forms:

Outcome 3

On completion of this unit the student should be able to develop and document a media production design in a selected media form for a specified audience.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- methods for documenting the specified audiences, narrative and intention of the proposed production
- media codes and conventions, technologies and processes relevant to the selected media form, proposed audience, narrative and production
- methods for creating written and visual representations of a proposed production
- methods for documenting details of production and post-production roles, tasks and timelines
- media language relevant to the design and production of a media product in a selected media form.

Key skills

- document the specified audience, narrative and intention relevant to a selected media form and product
- apply media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product
- create written and visual representations of a proposed production
- document production and post-production roles, tasks and timelines
- use media language appropriate to the design and production of a media product in a selected media form.

Film

- **Intention.**
- **Audience.**
- **Narrative.**
- **Style.**
- **Written:** log line, story question, treatment, screenplay, shot list.
- **Visual:** storyboards.
- **Codes and Conventions:** camera techniques, acting, mise en scene, editing, lighting, sound, genre conventions.
- **Roles, tasks, timelines.**

Roles, tasks, timelines

- Location scouting sheets
- Call sheet
- Schedule
- Risk assessment
- Talent release
- Location fact sheet
- Location release
- Personal release
- Copyright clearance

Documentary

- **Intention.**
- **Audience.**
- **Narrative.**
- **Style.**
- **Written:** script, interview questions, possible answers, pre-interviews, shotlist.
- **Visual:** storyboards.
- **Codes and Conventions:** camera techniques, acting, mise en scene, editing, lighting, sound.
- **Roles, tasks, timelines.**

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Music video

- **Intention.**
- **Audience.**
- **Narrative.**
- **Style.**
- **Written:** Shotlist.
- **Visual:** storyboards, animatic, lighting diagrams.
- **Codes and Conventions:** camera techniques, acting, mise en scene, editing, lighting, sound.
- **Roles, tasks, timelines.**

Print

- **Intention.**
- **Audience.**
- **Narrative.**
- **Style.**
- **Written:** Typography, layout, paper stock, printing specification, mode of presentation, articles.
- **Visual:** mock ups.
- **Codes and Conventions:** layout, typography, images.
- **Roles, tasks, timelines.**

Photography

- **Intention.**
- **Audience.**
- **Narrative.**
- **Style.**
- **Written/Visual:** Annotated mock ups.
- **Codes and Conventions:** framing, composition, mise en scene…
- **Roles, tasks, timelines.**

Storyboards

STORYBOARD

SCENE 8

#1 - CU

Static over the shoulder shot of Protagonist's lines from Counsellor's side

SCENE 9

#1 - MS

PROTAGONIST walks through hallway school hallway.

#2 - POV

Whip pans of a person with a 1.

#3 - POV

Whip pans of a teacher with a 3

#4 - POV

Whip pans of people bullies with 4's

#5 - POV

PROTAGONIST POV zooms in on a big football player (the guy that was yelling in the first scene) with an 2 on his head.

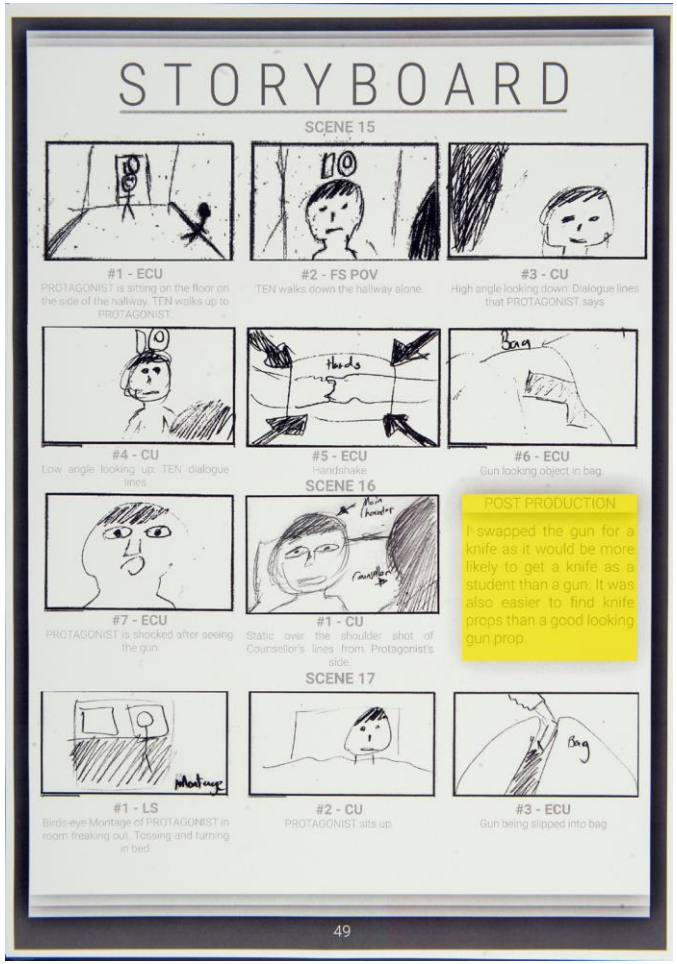
SCENE 10

#1 - CU

Static over the shoulder shot of Protagonist's lines from Counsellor's side

#2 - CU

Static over the shoulder shot of Counsellor's lines from Protagonist's side



STORYBOARD

SCENE 15

#1 - ECU

PROTAGONIST is sitting on the floor on the side of the hallway. TEN walks up to PROTAGONIST.

#2 - FS POV

TEN walks down the hallway alone.

#3 - CU

High angle looking down: Dialogue lines that PROTAGONIST says

#4 - CU

Low angle looking up: TEN: dialogue lines

#5 - ECU

Handshake

#6 - ECU

Gun looking object in bag.

SCENE 16

#7 - ECU

PROTAGONIST is shocked after seeing the gun.

#1 - CU

Static over the shoulder shot of Counsellor's lines from Protagonist's side.

POST PRODUCTION

I swapped the gun for a knife as it would be more likely to get a knife as a student than a gun. It was also easier to find knife props than a good looking gun prop.

SCENE 17

#1 - LS

Birds-eye Montage of PROTAGONIST in room freaking out. Tossing and turning in bed.

#2 - CU

PROTAGONIST sits up.

#3 - ECU

Gun being slipped into bag

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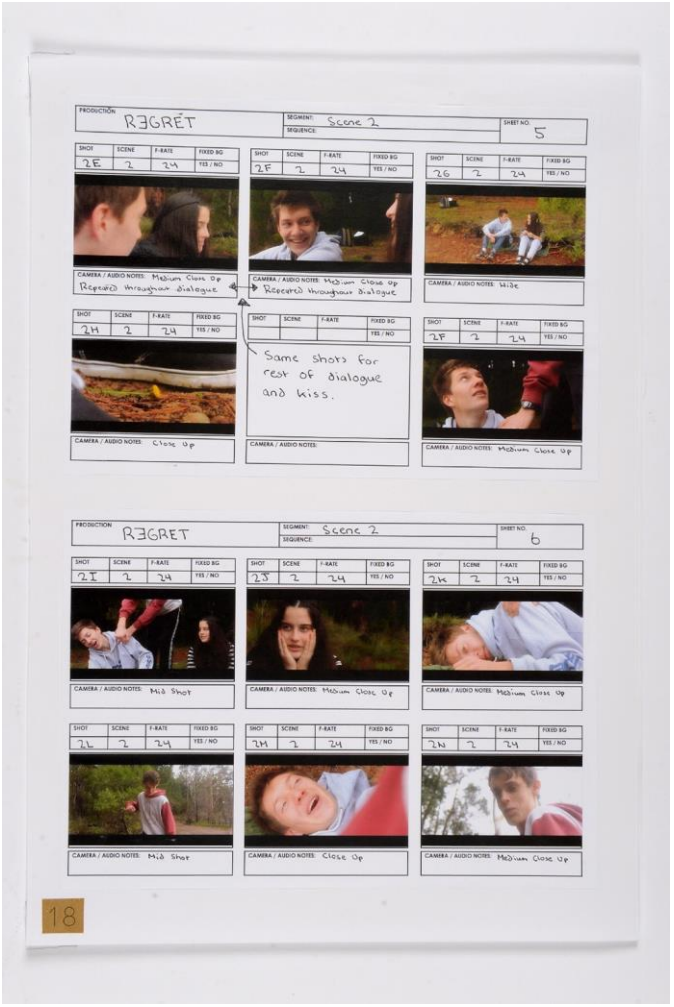

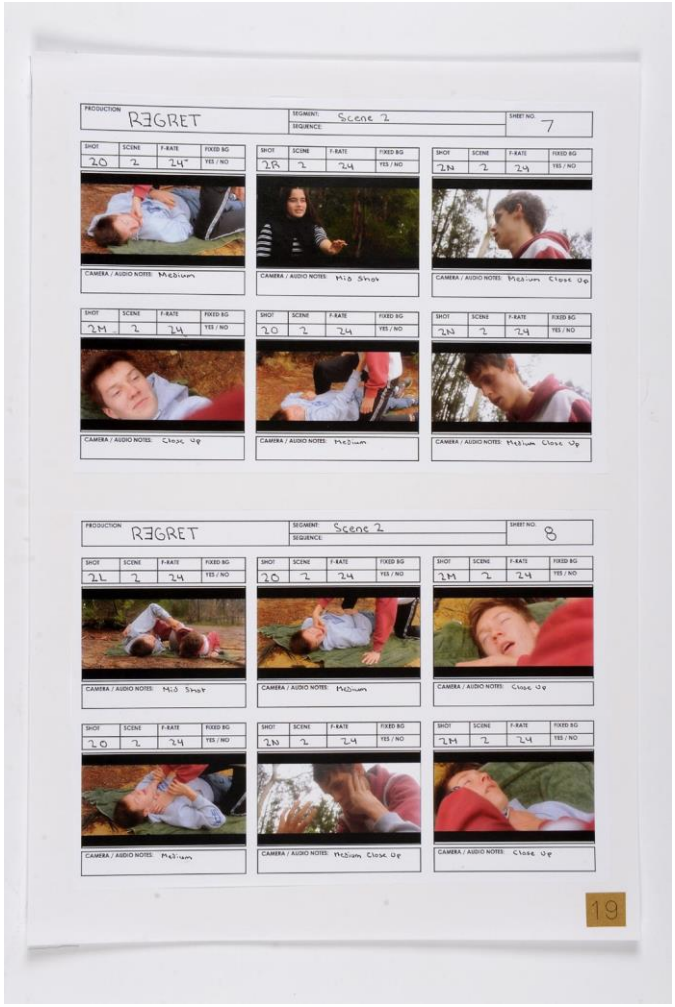

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Media process

Learning outcomes, production timelines

Media production

The production, post-production and distribution stages of a media product are a natural progression from the pre-production stage of the media production process. Students move from production into post-production where the manipulation, arrangement or layering of the ideas and material generated in pre-production and production leads to the realisation of their production design.

Media creators and producers reflect on and work with others to gain insight into whether their products communicate their planned intent, refining their products in the production and post-production stages. Students undertake personal reflection and seek feedback on their work, developing, refining and resolving their product as a result. They document iterations of their production after considering the factors that have influenced the development, refinement of materials, technologies and processes, the resolution of ideas and the effect they have had on the final product.

The creation and production of the media product is an individual undertaking. In some cases the implementation of the production design may require the student to work with others. Throughout both the production and post-production stages, the student should be the key principal in the production process. All work undertaken by any cast or crew or external assistance must be under the direction of the student and documented in the media production design plan.

Outcome 1

On completion of this unit the student should be able to produce, refine and resolve a media product designed in Unit 3.

Key knowledge

- production and post-production processes used to realise a media production design
- the operation of equipment, materials and technologies used in the creation of media products
- media codes and conventions relevant to the selected form, product and audience
- reflection and feedback processes to refine and resolve media products
- methods for documenting development, refinement and realisation of media products
- media language appropriate to the construction and evaluation of media representations.

Key skills

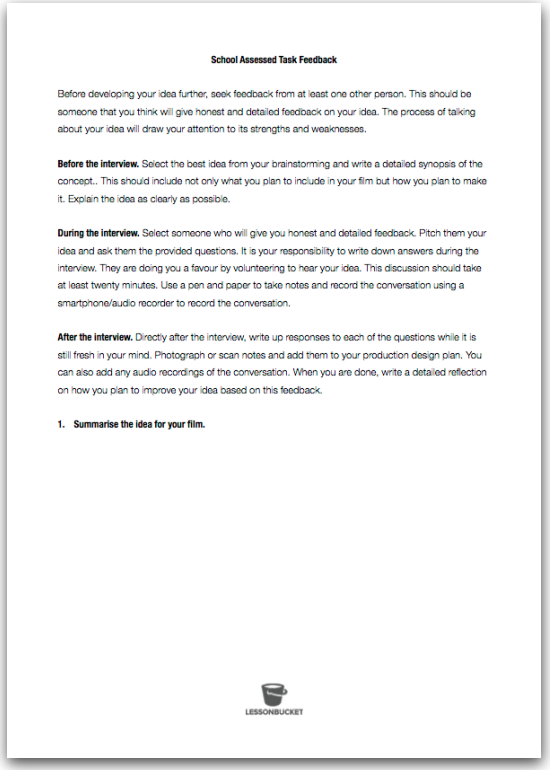
- realise a media production design through production and post-production processes
- operate equipment, materials and technologies in the production of a media product
- apply media codes and conventions relevant to the selected media form, product and audience
- use reflection and feedback to refine and resolve a media product
- document the development, refinement and resolution of a media product
- use media language relevant to the construction and evaluation of media representations.

Sample Production Timeline

- **NOTE:** Students will commence their production in Unit 4.
- **Holidays:** Filming.
- **Week 2:** Complete cut due.
- **Week 4:** SAT Due.

Feedback

Feedback



School Assessed Task Feedback

Before developing your idea further, seek feedback from at least one other person. This should be someone that you think will give honest and detailed feedback on your idea. The process of talking about your idea will draw your attention to its strengths and weaknesses.

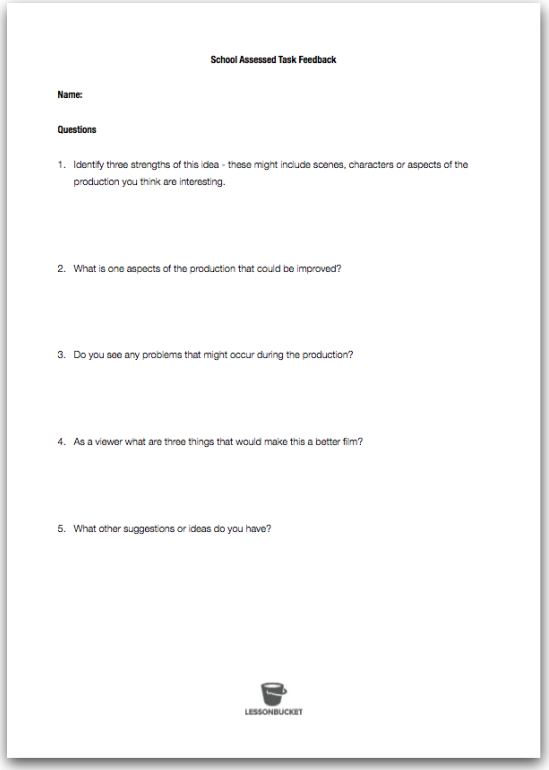
Before the interview. Select the best idea from your brainstorming and write a detailed synopsis of the concept.. This should include not only what you plan to include in your film but how you plan to make it. Explain the idea as clearly as possible.

During the interview. Select someone who will give you honest and detailed feedback. Pitch them your idea and ask them the provided questions. It is your responsibility to write down answers during the interview. They are doing you a favour by volunteering to hear your idea. This discussion should take at least twenty minutes. Use a pen and paper to take notes and record the conversation using a smartphone/audio recorder to record the conversation.

After the interview. Directly after the interview, write up responses to each of the questions while it is still fresh in your mind. Photograph or scan notes and add them to your production design plan. You can also add any audio recordings of the conversation. When you are done, write a detailed reflection on how you plan to improve your idea based on this feedback.

1. **Summarise the idea for your film.**

LESSONBUCKET



School Assessed Task Feedback

Name:

Questions

1. Identify three strengths of this idea - these might include scenes, characters or aspects of the production you think are interesting.

2. What is one aspects of the production that could be improved?

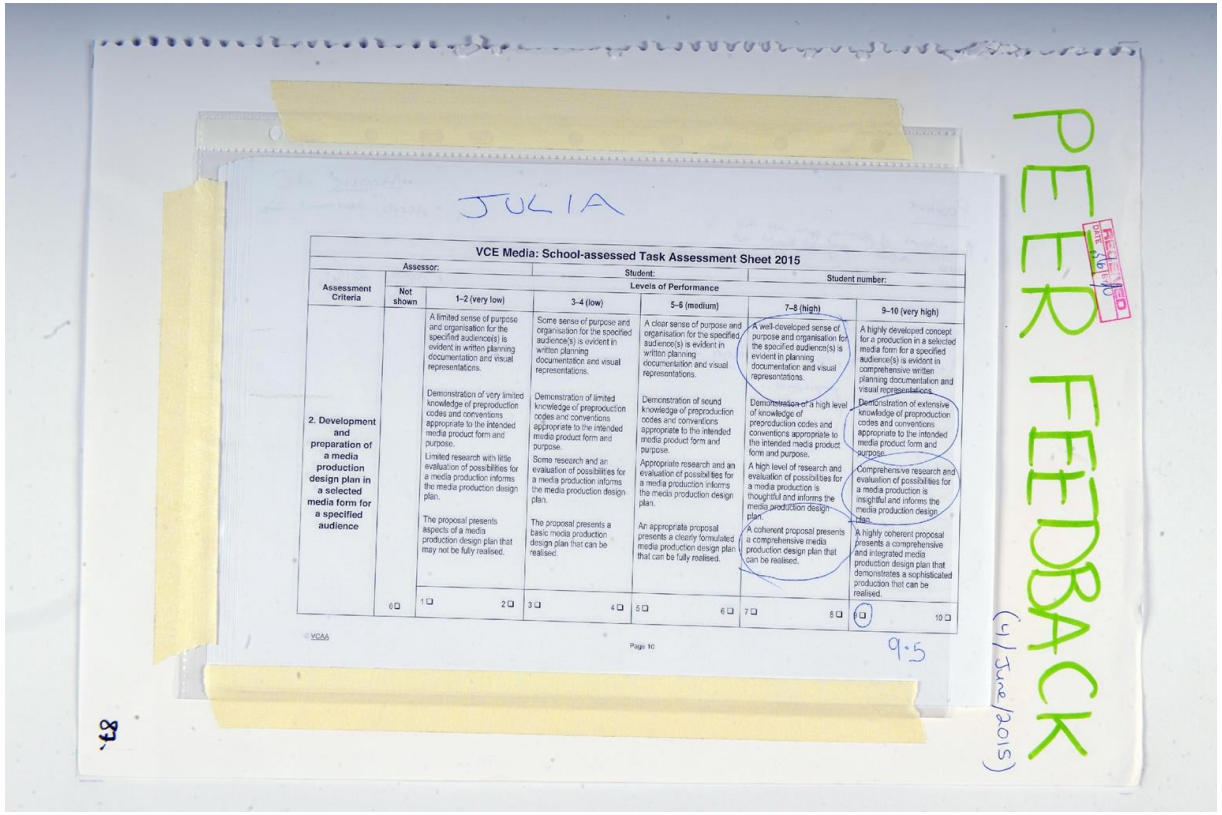
3. Do you see any problems that might occur during the production?

4. As a viewer what are three things that would make this a better film?

5. What other suggestions or ideas do you have?

LESSONBUCKET

Feedback



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Assessing the School Assessed Task

Extended assessment criteria, sample assessment

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10-point marking scale

- The key to understanding assessment criteria is in the degree of performance.

VCE Media: School-Assessed Task Assessment Sheet 2018

Assessment criteria	Levels of Performance					
	Not shown	1–2 Very low	3–4 Low	5–6 Medium	7–8 High	9–10 Very high
Unit 3 Outcome 2 **1. Exploration and research of relevant aspects of a media form to inform and document the design of a media production**		Very limited evidence of an exploration of a media form that informs the development of ideas and skills in a media form.	Limited evidence of an exploration of media form(s), that informs the development of ideas and skills in a media form.	Evidence of a sound exploration of media form(s) that informs the development of ideas and skills in a selected media form.	Evidence of a detailed exploration of media form(s) that informs the development of ideas and skills in a selected media form.	Evidence of comprehensive exploration of a media form(s) that informs the development of ideas and skills in a selected media form.
		Very limited exploration of aspects of codes, conventions, narrative, genre and style in media products.	Limited exploration, with some relevance, of codes, conventions, narrative, genre and style in media products.	Sound and relevant exploration of codes, conventions, narrative, genre and style in media products.	Detailed and relevant exploration of codes, conventions, narrative genre and style in media products.	Comprehensive and consistent exploration of codes, conventions, narrative, genre and style in media products.
		Very limited evaluation of the development of ideas and skills used in media products in the selected media form.	Some evaluation of the development of ideas and skills used in media products in the selected media form.	Satisfactory evaluation of the development of ideas and skills used in media products in the selected media form.	Detailed evaluation of the development of ideas and skills used in media products in the selected media form.	Thorough evaluation of the development of ideas and skills used in media products in the selected media form.
		Very limited analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products and to inform the development of ideas and skills in the selected media form.	Limited analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products and to inform the development of ideas and skills in the selected media form.	Sound analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products and to inform the development of ideas and skills in the selected media form.	Detailed analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products and to inform the development of ideas and skills in the selected media form.	Comprehensive analysis of how audiences are engaged by and use structural and aesthetic qualities to read media products and to inform the development of ideas and skills in the selected media form.
		Limited evidence of the use of media equipment, technologies, and processes.	Some evidence of the organised use of media equipment, technologies, and processes.	Evidence of appropriate and thoughtful use of media equipment, technologies, and processes.	Evidence of thorough and purposeful use of media equipment, technologies, and processes.	Evidence of comprehensive and focused use of media equipment, technologies, and processes.
		Very limited use of methods for recording, documenting and evaluating research and experimentation with limited use of media language to develop ideas and skills in the selected media form.	Limited use of methods for recording, documenting and evaluating research and experimentation with limited use of media language to develop ideas and skills in the selected media form.	Sound use of methods for recording, documenting and evaluating research and experimentation including the use of relevant media language to develop ideas and skills in the selected media form.	Effective use of methods for recording, documenting and evaluating research and experimentation including thorough use of media language to develop ideas and skills in the selected media form.	Highly effective use of methods for recording, documenting and evaluating research and experimentation including comprehensive use of media language to develop ideas and skills in the selected media form.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑

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VCE Media: School-Assessed Task Assessment Sheet 2018						
Assessment criteria	**Levels of Performance**					
	Not shown	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 3 Outcome 2 **2. Experimentation and documentation of the use of relevant media equipment, technologies and processes to inform the design of a media production**		Very limited production skills demonstrated in the operation of some media equipment, materials, applications and/or technologies in a media form.	Limited production skills demonstrated in the operation of some media equipment, materials, applications and/or technologies in a media form.	Sound production skills demonstrated in the operation of media equipment, materials, applications and/or technologies in a selected media form.	Detailed production skills demonstrated in the operation of media equipment, materials, applications and/or technologies in a selected media form.	Complex production skills demonstrated in the operation of media equipment, materials, applications and/or technologies in a selected media form.
		Very limited exploration of some media codes and conventions, narrative structure(s), genre, and styles in a media form.	Limited exploration of some media codes and conventions, narrative structure(s), genre, and styles in a media form.	Sound exploration of relevant media codes and conventions, narrative structure(s), genre, and styles appropriate to the selected media form.	Thorough exploration of relevant media codes and conventions, narrative structure(s), genre, and styles appropriate to the selected media form.	Comprehensive exploration of relevant media codes and conventions, narrative structure(s), genre, and styles appropriate to the selected media form.
		Very limited analysis of how audiences are engaged by and read aesthetic and structural qualities in the production exercises in a selected media form.	Limited analysis of how audiences are engaged by and read aesthetic and structural qualities in the production exercises in a selected media form.	An appropriate analysis of how audiences are engaged by and read aesthetic and structural qualities in the production exercises in a selected media form.	Thorough analysis of how audiences are engaged by and read aesthetic and structural qualities are read and engaged by audiences in the production exercises in a selected media form.	Comprehensive analysis of how audiences are engaged by and read aesthetic and structural qualities in the production exercises in a selected media form.
		Very limited evidence and evaluation, using very limited media language of experimentation and/or the development of skills.	Limited evidence and evaluation, using limited media language of the experimentation in and/or development of skills.	Sound evidence and evaluation, using media language of the experimentation in and development of skills.	Detailed evidence and insightful evaluation, using media language of the experimentation in and development of skills.	Comprehensive evidence and insightful evaluation, using media language of experimentation in and development of skills.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
	Levels of Performance					
Assessment criteria	**Not shown**	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 3 Outcome 3 **3. Development and documentation of a media production design in a selected media form for a specified audience.**		Limited documentation of the specified audience, narrative, intention and style of a proposed product in a media form is evident in some written and/or visual planning, using media language. Very few links are demonstrated between the research and experimentation in the documentation of a specified audience, intention, narrative and style in a media form and/or product. A very limited understanding of media codes and conventions is evident in limited planning and/or documentation of a media production in a selected media form.	Some documentation of the specified audience, narrative, intention and style of a proposed product in a media form is evident in the written and/or visual planning, using media language. Some links are demonstrated between the research and experimentation in the documentation of a specified audience, narrative, intention and style media form and/or product. A limited understanding of media codes and conventions is evident in some planning and documentation of a media production in a selected media form.	Clear documentation of the specified audience, narrative, intention and style relevant to a proposed product in a selected media form is evident in the written and visual documentation using media language. Clear links are demonstrated between the research and experimentation in the documentation of a specified audience, narrative, intention and style relevant to a selected media form and product. An appropriate understanding of media codes and conventions is evident in the planning and documentation of a media production in a selected media form.	Detailed documentation of the specified audience, narrative, intention and style relevant to a proposed product in a selected media form is evident in the written and visual documentation using media language. Very clear links are demonstrated between the research and experimentation in the documentation of a specified audience, narrative, intention and style relevant to a selected media form and product. A thorough understanding of media codes and conventions is evident in the planning and documentation, of a media production in a selected media form.	Comprehensive documentation of the specified audience, narrative, intention and style relevant to a proposed product in a selected media form is evident in the written and visual documentation using media language. Very clear links demonstrating a strong relationship between the research and experimentation in the documentation of a specified audience, narrative, intention and style relevant to a selected media form and product. A comprehensive understanding of media codes and conventions is evident in the planning and documentation of a media production in a selected media form.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
	Levels of Performance					
Assessment criteria	**Not shown**	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 3 Outcome 3 **4. Pre-production documentation for a specified audience in a selected media form**	0 ❑	Limited application of media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product in the production design. Very limited written and visual representations communicating the ideas and/or content and/or construction of a production using media language. Very limited documentation of production and post-production roles, tasks and timelines for a proposed media product. 1 ❑ 2 ❑	Some application of media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product in the production design. Limited written and visual representations generally communicating the ideas and/or content and/or construction of a proposed production using media language. Limited documentation of production and post-production roles, tasks and timelines for a proposed media product. 3 ❑ 4 ❑	Competent application of media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product in the production design. Appropriate written and visual representations communicating the ideas and construction of a proposed production using media language. Adequate documentation of production and post-production roles, tasks and timelines for a proposed media product. 5 ❑ 6 ❑	Thorough consistent application of media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product in the production design. Detailed written and visual representations communicating the ideas, content and construction of a proposed production using media language. Detailed documentation of production and post-production roles, tasks and timelines for a proposed media product. 7 ❑ 8 ❑	Comprehensive highly integrated application of media codes and conventions, technologies and production processes appropriate to the selected media form, proposed audience, narrative and product in the production design. Comprehensive written and visual representations communicating the ideas, content and construction of a proposed production using media language. Highly detailed and organised documentation of production and post-production roles, tasks and timelines for a proposed media product. 9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
Assessment criteria	**Levels of Performance**					
	Not shown	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 Outcome 1 **5. Application of codes and conventions relevant to the completed media product.**	0 ❑	Use of media codes and conventions demonstrates a limited understanding of the media narrative(s), styles(s) and/or genre(s) appropriate to the media product. Application of media codes and conventions demonstrates very limited relevance to the engagement or reception of the selected audience for the media product. 1 ❑ 2 ❑	Use of media codes and conventions demonstrates some understanding of the media narrative(s), styles(s) and/or genre(s) appropriate to the media product. Application of media codes and conventions demonstrates little relevance to the engagement or reception of the selected audience for the media product. 3 ❑ 4 ❑	Relevant application of media codes and conventions demonstrates a sound understanding of the media narrative(s), styles(s) and/or genre(s) appropriate to the media product. Relevant application of media codes and conventions demonstrates some relevance to the engagement and reception of the selected audience for the media product. 5 ❑ 6 ❑	Consistent application of media codes and conventions demonstrates a thorough understanding of the media narrative(s), styles(s) and/or genre(s) appropriate to the media product. Consistent application of media codes and conventions demonstrates a strong relevance to the engagement and reception of the selected audience for the media product. 7 ❑ 8 ❑	Highly accomplished and insightful application of media codes and conventions demonstrates a sophisticated and creative understanding of the media narrative(s), styles(s) and/or genre(s) appropriate to the media product. Highly accomplished and insightful application of media codes and conventions demonstrates very strong relevance to the engagement and reception of the selected audience for the media product. 9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
Assessment criteria	**Levels of Performance**					
	Not shown	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 Outcome 1 **6. Realisation of a media product appropriate to the intention and audience.**	0 ❑	A product that demonstrates very limited consistency appropriate to the selected media form, style, narrative, product and audience. Ideas and concepts show little resolution in the media product. It may not meet the intention for the selected audience(s). 1 ❑ 2 ❑	A product that is generally consistent in its execution appropriate to the selected media form, style, narrative, product and audience. The communication of ideas and concepts is evident in a media product that addresses some of the intention for the selected audience(s). 3 ❑ 4 ❑	A clearly developed product that demonstrates consistency in its execution appropriate to the selected media form, style, narrative, product and audience. The communication of ideas and concepts is achieved in a media product that realises the intention for the selected audience(s). 5 ❑ 6 ❑	A well-developed product that demonstrates coherence in its execution appropriate to the selected media form, style, narrative, product and audience. Thoughtful and effective communication of ideas and concepts is achieved in a media product that effectively realises the intention for the selected audience(s). 7 ❑ 8 ❑	A sophisticated product that demonstrates a sense of coherence in its execution and is highly appropriate to the selected media form, style, narrative, product and audience. Highly effective and skilful communication of ideas and concepts is consistently achieved in a media product that effectively realises the intention for the selected audience(s). 9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
Assessment criteria	**Levels of Performance**					
	Not shown	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 Outcome 1		The product demonstrates very limited application of production and post-production processes.	The product demonstrates some application of production and post-production processes.	The product demonstrates a sound application of production and post-production processes.	The product demonstrates a confident use of production and post-production processes.	The product demonstrates a consistent and thorough application of production and post-production processes.
7. Production and post-production in a media product.		Very limited documentation of the development, refinement and realisation of a media product.	Some documentation of the development, refinement and realisation of a media product.	Adequate documentation of the development, refinement and realisation of a media product.	Comprehensive documentation of the development, refinement and realisation of a media product	Highly comprehensive and insightful documentation of the development, refinement and realisation of a media product.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
	Levels of Performance					
Assessment criteria	**Not shown**	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 *Outcome 1* **8. Skill in the operation of equipment and the use of materials and processes appropriate to production and post-production in a selected media form**	0 ❑	Very limited skill in the use and/or operation of a range of production equipment, technologies, materials and/or facilities is evident in production and post-production. The use of production and post-production equipment, technologies, materials and/or processes demonstrates a limited understanding of the production process and the media form. 1 ❑ 2 ❑	Limited skill in the use and/or operation of a range of production equipment, technologies, materials and/or facilities is evident in production and post-production. The use of production and post-production equipment, technologies, materials and/or processes demonstrates some understanding of the production process and the media form. 3 ❑ 4 ❑	Developed skill in the use and/or operation of a range of production equipment, technologies, materials and/or facilities is evident in production and post-production. The use of production and post-production equipment, technologies, materials and/or processes demonstrates a sound understanding of the production process and the media form. 5 ❑ 6 ❑	Highly developed skill in the use and/or operation of a range of production equipment, technologies, materials and/or facilities is evident in the production and post-production. The use of production and post-production equipment, technologies, materials and/or processes demonstrates a thorough understanding of the production process and the media form. 7 ❑ 8 ❑	Accomplished skill in the use and operation of a range of production equipment, technologies, materials and facilities is evident in the production and post-production. The use of production and post-production equipment, technologies, materials and/or processes demonstrates a comprehensive understanding of the production process and the media form. 9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
	Levels of Performance					
Assessment criteria	**Not shown**	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 Outcome 1 **9. Use of reflection, and feedback throughout production and post-production.**		Very limited documentation of the development and/or refinement and/or realisation of a media product.	Limited documentation demonstrates some development and/or refinement and/or realisation of a media product.	Adequate documentation demonstrates the development, refinement and realisation of a media product.	Detailed documentation effectively demonstrates the development, refinement and realisation of a media product.	Insightful and detailed documentation undertaken explicitly and effectively demonstrates the development, refinement and realisation of a media product.
		Limited evidence of feedback and reflection on iterations of the media product.	Some evidence of feedback and reflection on some iterations of the media product with some use of media language to support refinement and realisation.	Evidence of feedback and reflection on the iterations of the media product that are documented using media language to support refinement and realisation.	Evidence of feedback and reflection on the iterations of the media product that are thoroughly documented using media language and that effectively supports refinement and realisation.	Evidence of detailed feedback, and reflection on the iterations of the media product that are comprehensive document using media language and that effectively support refinement and realisation.
		Very limited evidence of the use of feedback and reflection to demonstrate a limited understanding of the media product.	Some evidence of the use of feedback and reflection to demonstrate a limited understanding of the media product.	Evidence of the use of feedback and reflection to demonstrate a sound understanding of the style, genre and the specified audience of the media product.	Detailed evidence of the considered use of feedback and reflection to demonstrate a thorough understanding of the style, genre and the specified audience of the media product.	Highly detailed evidence of the comprehensive and considered use of feedback and reflection to demonstrate a sophisticated understanding of the intention of the specified audience of the media product.
		Very limited evidence of the use of feedback and reflection demonstrates a very limited understanding of the use of media codes and conventions to structure the media product.	Some evidence of the use of feedback and reflection demonstrates limited understanding of the use of media codes and conventions to structure the media product.	Evidence of the use of feedback and reflection demonstrates a sound understanding of the use of media codes and conventions to structure the media product.	Detailed evidence of the considered use of feedback and reflection demonstrates a thorough understanding of the use of media codes and conventions to structure the media product.	Highly detailed evidence of the comprehensive and considered use of feedback and reflection demonstrates a sophisticated understanding of the use of media codes and conventions to structure the media product.
	0 ❑	1 ❑ 2 ❑	3 ❑ 4 ❑	5 ❑ 6 ❑	7 ❑ 8 ❑	9 ❑ 10 ❑

VCE Media: School-Assessed Task Assessment Sheet 2018						
	Levels of Performance					
Assessment criteria	**Not shown**	**1–2 Very low**	**3–4 Low**	**5–6 Medium**	**7–8 High**	**9–10 Very high**
Unit 4 Outcome 1 **10. Realisation of the production design in the media product.**	0 ❑	Little evidence of the realization of the production design and/or pre-production documentation, demonstrating little correlation between the planning and product. Little evidence of the realisation in the media product, of the intention, audience and narrative documented in the production design. Very limited evidence of changes to the production design made during production and/or post-production demonstrate very limited development of knowledge, skills and creative direction of the media product. 1 ❑ 2 ❑	Some evidence of the realization of the production design and/or pre-production documentation, demonstrating some correlation between the planning and product. Some evidence of the realisation in the media product, of the intention, audience and narrative documented in the production design. Limited evidence of changes made to the production design during production and post-production to demonstrate some development of skills and knowledge to support the creative direction of the media product. 3 ❑ 4 ❑	Sound evidence of the realization of the production design and pre-production documentation, demonstrating a clear correlation between the planning and product. Sound evidence of the realisation in the media product, of the intention, audience and narrative documented in the production design. Evidence of changes made to the production design made during production and post-production demonstrates the development of relevant skills and knowledge to support the creative direction of the media product. 5 ❑ 6 ❑	An effective realization of the production design and pre-production documentation, demonstrating a strong correlation between the planning and product. An effective realisation in the media product, of the intention, audience and narrative documented in the production design. Evidence of changes made to the production design made during production and post-production demonstrates the development of proficient skills and knowledge to support the creative direction of the media product. 7 ❑ 8 ❑	A highly effective realization of the production design and pre-production documentation, demonstrating substantial correlation between the planning and product. A highly effective realisation in the media product, of the intention, audience and narrative document in the production design. Evidence of changes made to the production design made during production and post-production demonstrates the development of highly proficient skills and knowledge to support the highly creative direction of the media product. 9 ❑ 10 ❑

Lessons from the Season of Excellence

Stuff worth knowing

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General Advice

- **Scrapbooking.** Don’t decorate your design plans. Likewise, this isn’t an exercise in cut’n’paste.
- **Retrospective design plans.** A good strategy to avoid this is signing and dating every page or commenting on it.
- **Storage.** Store design plans, production exercises and products together to avoid lost work.
- **Incomplete design plans.** It was disappointing that some design plans for selected works were incomplete.

Season of excellence

- As students, you can learn a lot from the work you will see as part of the Season of Excellence, including Top Screen and Top Design.
- The selection panel is privileged to see over 400 pieces of work from around the state.
- We'd like to share advice for making a successful narrative film, documentary, music video, series of photographs or print production.

Narrative films

- Tell a story. The most successful films told clear and engaging stories. Stories must begin with a complication and have a satisfying resolution. Don’t begin a film with the character’s morning routine.
- Keep it short. The best ten minute film is a six minute film.

Documentaries

- **Subject matter. Students should look towards their local communities for compelling subject matter and stories.**
- **Tell a story. Tell a clear and compelling story instead of just cutting between talking heads.**
- **Hook the audience. Begin with an engaging revelation to hook the audience.**
- **Be sensitive. Always be mature and sensitive when dealing with issues such as mental illness or homelessness.**
- **Interview shot. The most important shot in your documentary, make sure it looks good!**
- **B-roll. Well-composed, interesting b-roll which contributes to the story will make your documentary shine.**

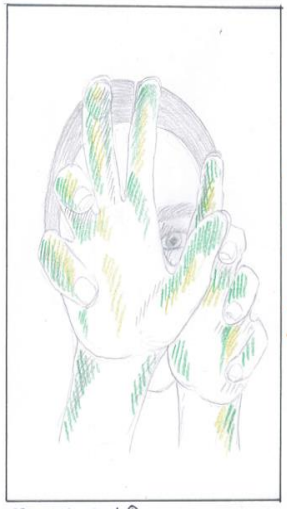
Music videos

- **Be visual. Effective music videos adopted a consistent aesthetic suited to the style of music.**
- **Copyright. It was commendable that so many students created music videos for local bands or songs they had written. Think carefully about the copyright of the track you select.**

Photography

- Ideas. Don’t limit yourself to fine art photography.
- Research. Find inspiration by researching notable photographers and styles.
- Tell a story. Remember that your photographs must tell a story whether overt or implied.
- Be consistent. Ensure that a series is thematically or visually consistent.
- Know your camera. Successful students show a high degree of technical ability, controlling focus, aperture, ISO, white balance, lighting and flashes.
- Plan. Good mockups not only gave a sense of composition but also technical considerations such as ISO, shutter speed and aperture.

'Jealousy'



- hands in front of her face reaching up
  - ↳ paint dripping down from hands
- only hands in focus (face blurred)
  - ↳ small DoF, aperture F/4-
- shutter speed: medium/fast (1/200) (no tripod)
- lighting from above so the hands make shadows on the face
- portrait
- only hands and face are out of the milk

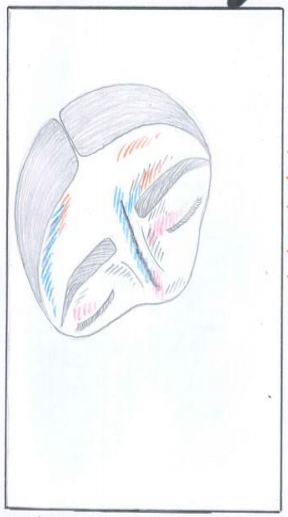
~~ORG~~ COMPOSITION ①

- only hands in shot reaching towards food colouring
- close cropping
- portrait (more of the hands less colour)
- landscape (more colour less hands) OR
- lighting directly over the hands (minimal shadow)
- shutter speed: medium/fast (1/200) (no tripod)
- aperture: F/8+
- milk very opaque so that the food colouring doesn't sink

↑ what the food colouring looks like

COMPOSITION ②

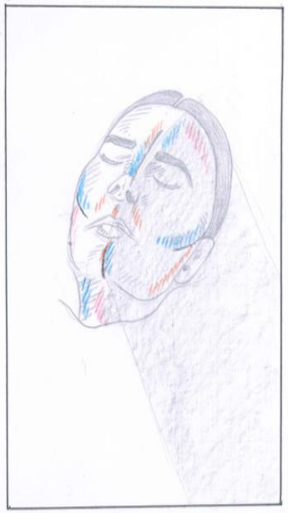
'defeat'



- most of her face will be under the water
  - ↳ looks like she is sinking into the milk
- either shot from above or on a slight side angle
- model in the top half of the image
- only colour is on the model
- portrait orientation
- shutter speed: medium/fast (1/200) (no tripod)
- aperture: F/8+
- lighting directly on model (minimal shadow)
- mostly negative space

COMPOSITION ①

- strong shadows across one side of the face
- shot from higher up allowing for more negative space
- only head out of water, head tilted slightly back
- shot very slightly from the side/underneath
- only colour is on the model
- shutter speed: medium/fast (1/200) (no tripod)
- aperture: F/8+
- portrait orientation
- mostly negative space



COMPOSITION ②

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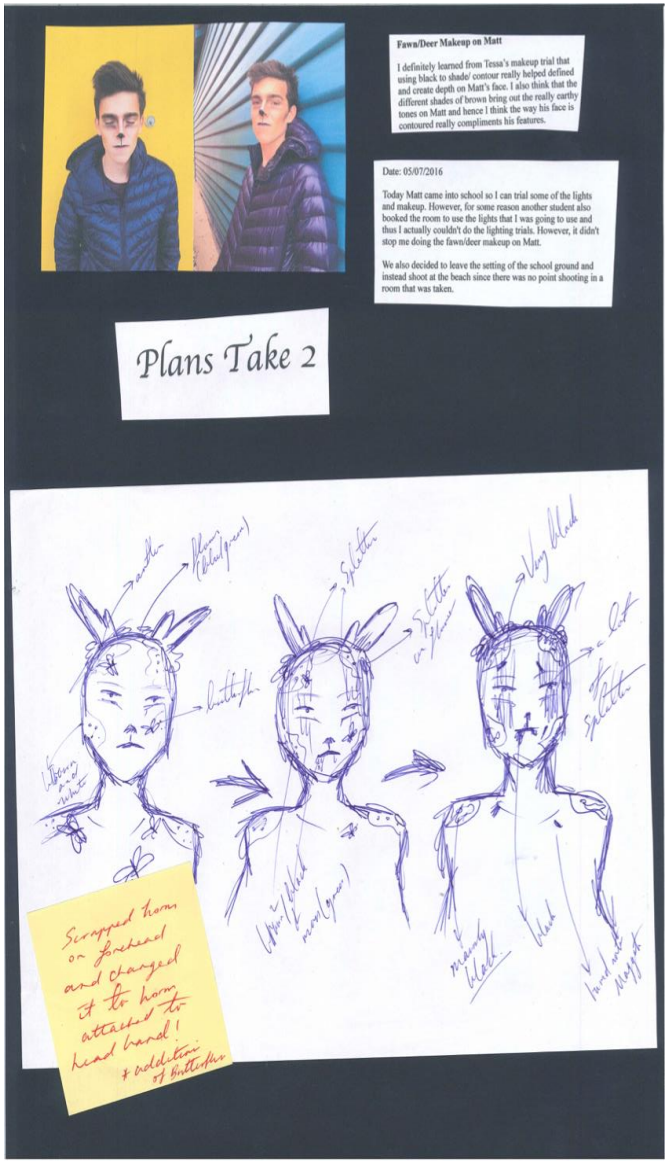

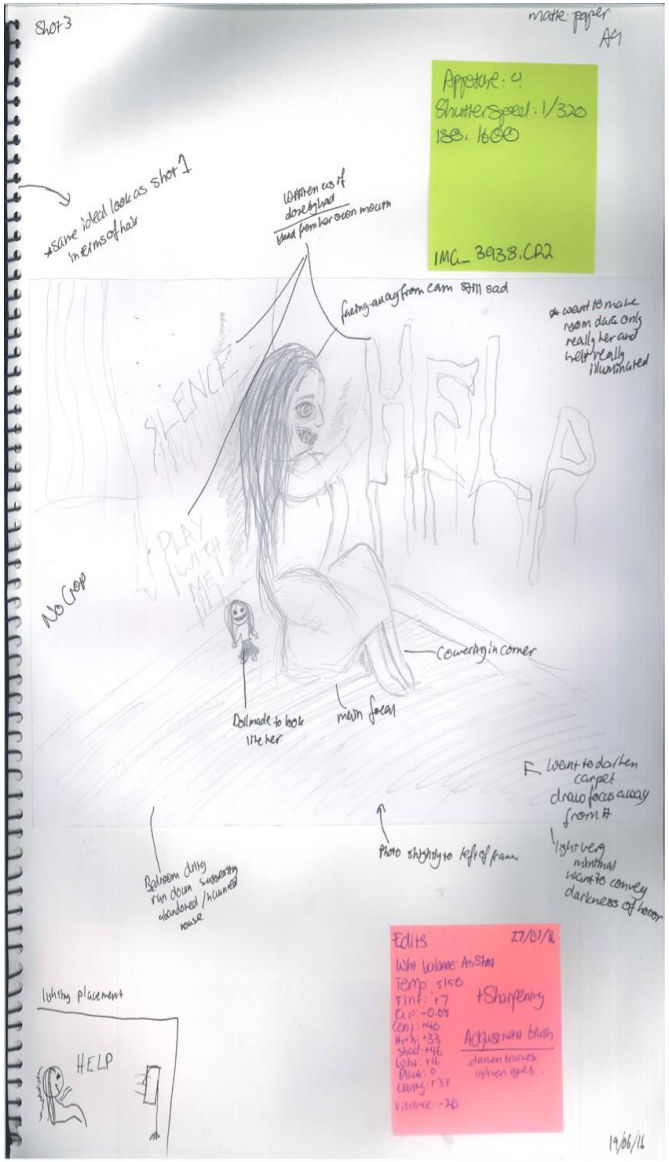

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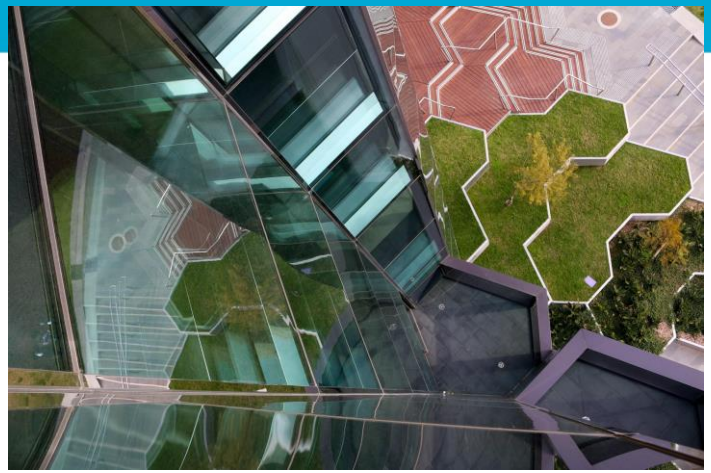
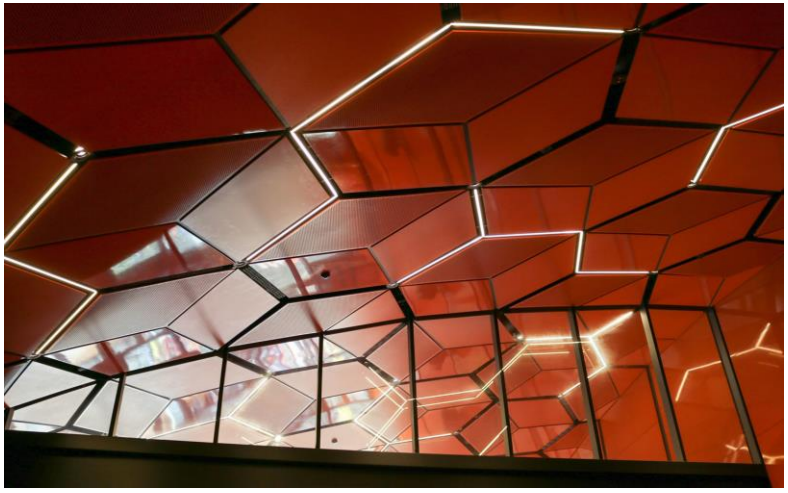
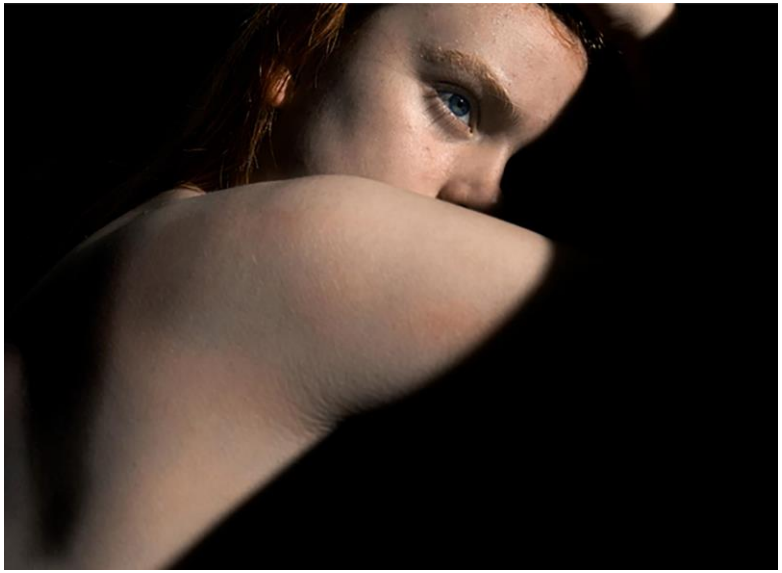
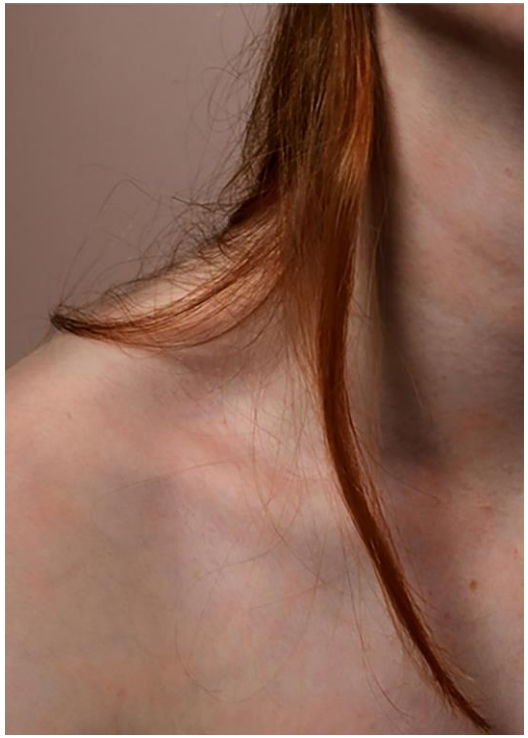


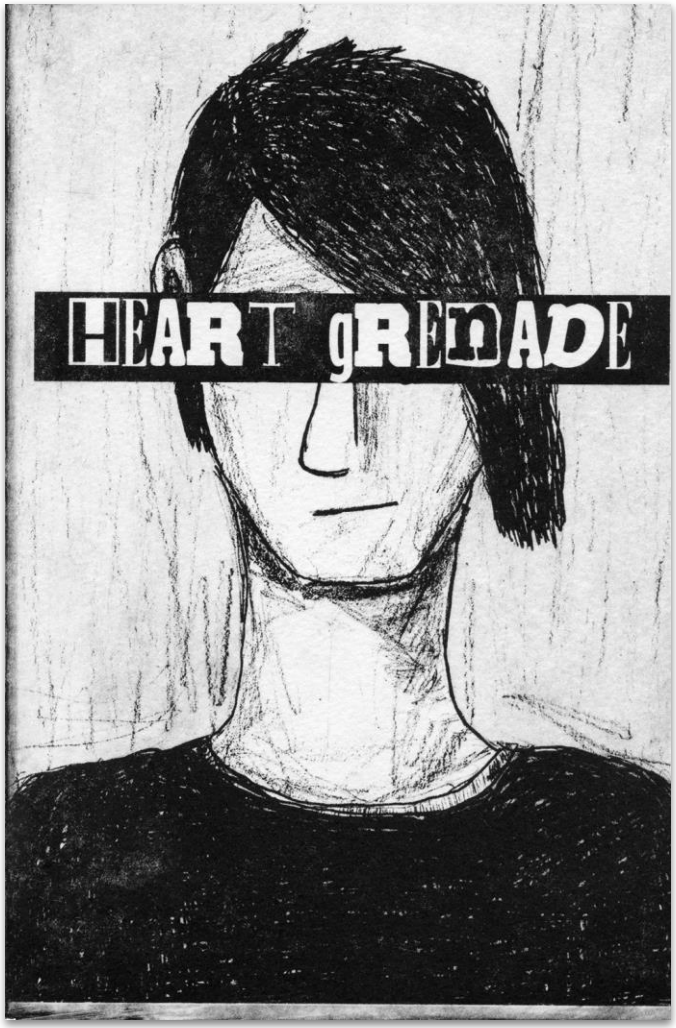






Print

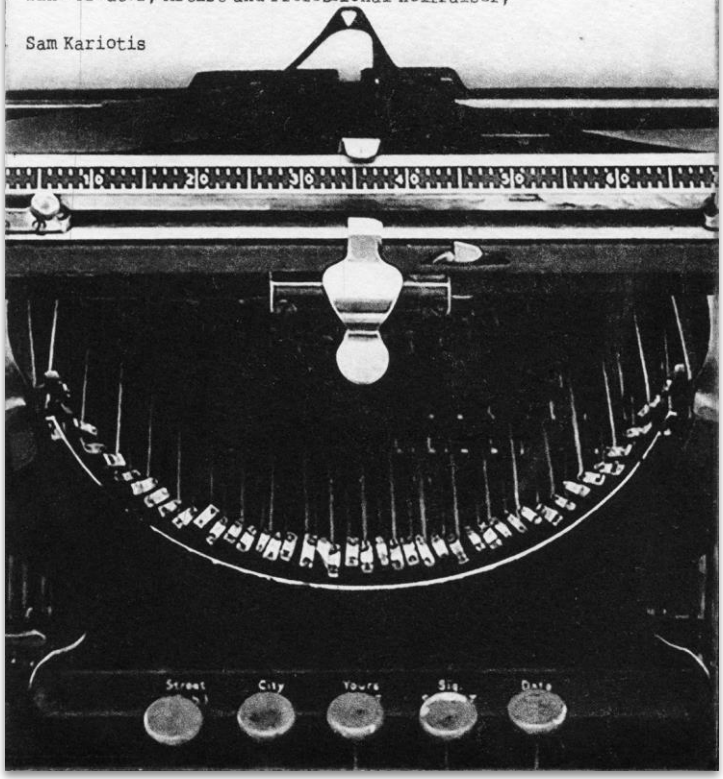
- Codes. The most effective print productions showed a keen awareness of how image, colour, typography and layout can be used to communicate meaning.
- Conventions. Use the conventions of print - such as white space, margins, gutters, drop caps - in a manner consistent with your intention.
- Master pages and styles. Use styles, master pages and guides to ensure that your magazine has consistent and appropriate layout.
- Typography. Use typography in a manner consistent with the conventions of your selected genre.
- Photographs. You are strongly encouraged to take your own photographs.

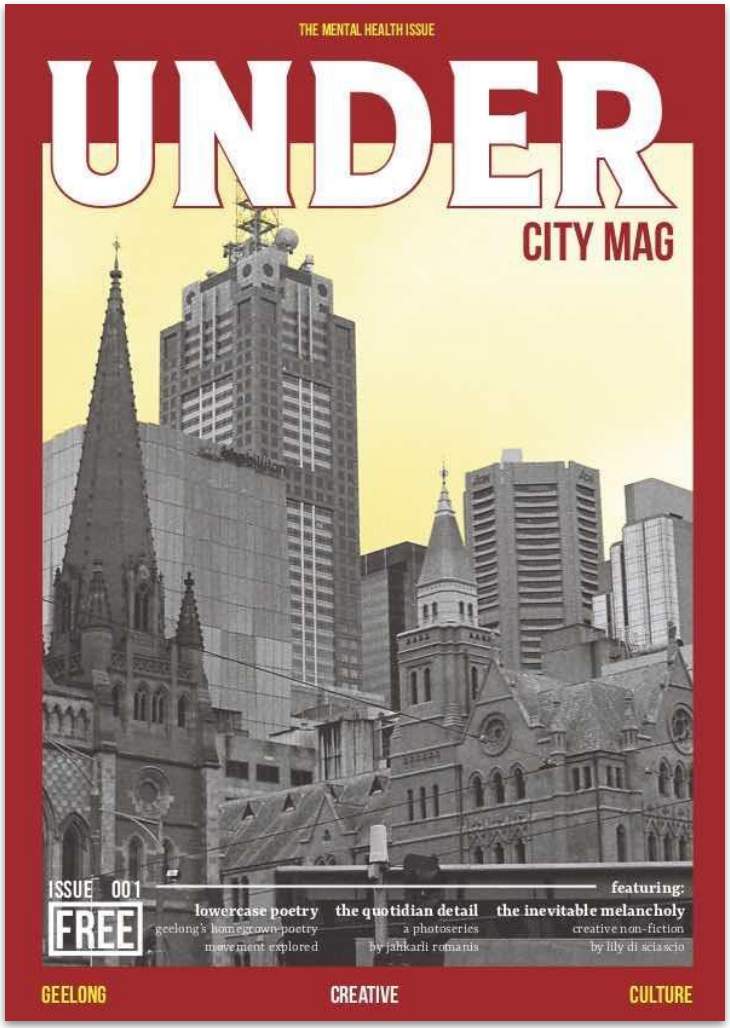


their work in the early hours of the morning. This is Heart Grenade, a self proclaimed "Art Activist" group. All LGBT with some members being of colour, they've taken it upon themselves to start a conversation. They see art as a weapon, a loud angry middle finger to the government.Up until now, they have all been anonymous artists, wit barely anyone connecting their works to form a group. In this zine, we talk to the the members of this gang and reveal the intentions behind their work and aliases, as well as a quick few words from the artists themselves.

Zine creator, Artist and Professional Hellraiser,

Sam Kariotis





JOSHUA YASMIN ANNIE

FOUNDERS.
CREATORS.
INITIATORS.

a conversation with the trio

Images and words by Lily Di Sciascio

Walking down the entry way of Geelong's heritage listed hole-in-the wall film lab and coffee shop Analogue Academy, I feel a familiar sense of ease. In the midday light, the eclectic space welcomes me like a hug; coffee smells permeating from the walls; velvet cushioned couches awaiting. Meeting me in this home-space is Analogue co-owner and artist Joshua Maxwell de Hoog, Matty Fleas high school teacher and marriage celebrant Annie Mullen-Walsh, and Deakin DEAP Yasmin Mobayad – a.k.a the founders/creators/instigators of Geelong's homegrown poetry movement, *lowercase poetry*. The trio are just as eclectic and welcoming as the space, sharing smiles and jokes in an easy exchange.

Having formed the movement in early 2016 to what was basically just a crowd of ten friends, *lowercase* has since amassed a collective average turnout of around one hundred people at each bi-monthly poetry meet. This is a reception that none of them expected. Mullen-Walsh describes that *lowercase* is "definitely more important to people than what [they] expected it would be, which is nice." De Hoog attributes this reception to *lowercase* being a kind of "church of the artist": a welcoming, inclusive space through which individuals can communally express emotion, connect with one another, and revel in the poetic medium. With Geelong undergoing some forced social shifts in the past ten years, coinciding with the redundancies of several major industrial workforces, the region is now transitioning into a cultural renaissance which *lowercase* is fostering through. People are seeking to repurpose space within the community, to engage and explore the untapped extents of creativity which exist within it. "Timing has been a big part of the success," agrees Mobayad. There's a growing sense of pride about the Geelong region that never existed before. "There is a space for this new identity, the way Geelong is defining itself has shifted," explains Yasmin, who is currently completing her PhD on how cultural changes in Geelong are allowing people to repurpose industrial spaces for creative use.

"THE WAY GEELONG IS DEFINING ITSELF HAS SHIFTED, THERE IS A SPACE FOR THIS NEW IDENTITY, IT'S EXCITING"

Mobayad, de Hoog, and Mullen-Walsh are "filling a void", having created *lowercase* out of their own personal wants for a relaxed poetry group in the Geelong region. "No one was really doing it," explains Mullen-Walsh, "and Josh just randomly messaged me one day when I was out with Yas, and it became a thing." De Hoog was at first "discouraged" from the idea of creating a poetry night after releasing his first poetry book in 2012 which became "the basis of a year of bullying". But with some encouragement from Mullen-Walsh and Mobayad, the poetry night became a reality, a space for people of all ages and backgrounds to share their words and ears.

The trio especially mention the importance of *lowercase* in connecting

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angels tears

the night was silent

he held her there

his breath tickled her ear

his words touched her soul

cry me a universe darling

i'll make your tears like stars

that night one angel cried enough tears

to create a starry heavens all of her own

-e.b

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