

**Written under the Arts Course Framework 2014 Edition**

**Accredited from 2017 – 2021**

**Supporting Qualifications from CUA Creative Arts and Culture Training Package (refer to** [***training.gov.au***](http://training.gov.au/)**):**

CUA20215 **Certificate II in Creative Industries**

Statement of Attainment towards a partial completion of Certificate II in Creative Industries

Media

A/T/M/V

Front Cover Art provided by Canberra College student Aidan Giddings

# General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These ‘capabilities’ comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

* Literacy
* Numeracy
* Information and communication technology (ICT) capability
* Critical and creative thinking
* Personal and social capability
* Ethical behaviour
* Intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

* Aboriginal and Torres Strait Islander histories and cultures
* Asia and Australia’s engagement with Asia
* Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au)

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | Course Adoption Form for Accredited A Course | | | | | | |
| The college is entered on the National Register (training.gov.au) to award Certificates or Statements of Attainment (SOA) delivered by this course (V Adoption only)  🞏 Yes 🞏 No | | | | | | | | |
| College: | | | | | | | | |
| Course Title: Media | | | | Classification: **A** | | 🞏 V Adoption | | |
| Framework: Arts | | | | | | | | |
| **Dates of Course Accreditation:** | | | | From | 2017 | to | 2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| **Adopt** | Unit Title | | | | | Value (1.0/0.5) | | Length |
| 🞏 | **Animation** | | | | | **1.0** | | **S** |
| 🞏 | Animation A | | | | | 0.5 | | Q |
| 🞏 | Animation B | | | | | 0.5 | | Q |
| 🞏 | **Audio Production and Sound Design** | | | | | **1.0** | | **S** |
| 🞏 | Audio Production and Sound Design A | | | | | 0.5 | | Q |
| 🞏 | Audio Production and Sound Design B | | | | | 0.5 | | Q |
| 🞏 | **Documentary** | | | | | **1.0** | | **S** |
| 🞏 | Documentary A | | | | | 0.5 | | Q |
| 🞏 | Documentary B | | | | | 0.5 | | Q |
| 🞏 | **Film Genre Studies** | | | | | **1.0** | | **S** |
| 🞏 | Film Genre Studies A | | | | | 0.5 | | Q |
| 🞏 | Film Genre Studies B | | | | | 0.5 | | Q |
| 🞏 | **Film Making** | | | | | **1.0** | | **S** |
| 🞏 | Film Making A | | | | | 0.5 | | Q |
| 🞏 | Film Making B | | | | | 0.5 | | Q |
| 🞏 | **History and Development of Film** | | | | | **1.0** | | **S** |
| 🞏 | History and Development of Film A | | | | | 0.5 | | Q |
| 🞏 | History and Development of Film B | | | | | 0.5 | | Q |
| 🞏 | **Interactive Media** | | | | | **1.0** | | **S** |
| 🞏 | Interactive Media A | | | | | 0.5 | | Q |
| 🞏 | Interactive Media B | | | | | 0.5 | | Q |
| 🞏 | **Journalism** | | | | | **1.0** | | **S** |
| 🞏 | Journalism A | | | | | 0.5 | | Q |
| 🞏 | Journalism B | | | | | 0.5 | | Q |
| 🞏 | **Media Foundation** | | | | | **1.0** | | **S** |
| 🞏 | Media Foundation A | | | | | 0.5 | | Q |
| 🞏 | Media Foundation B | | | | | 0.5 | | Q |
| 🞏 | **Motion Graphics and Special Effects** | | | | | **1.0** | | **S** |
| 🞏 | Motion Graphics and Special Effects A | | | | | 0.5 | | Q |
| 🞏 | Motion Graphics and Special Effects B | | | | | 0.5 | | Q |
| 🞏 | **Popular Culture** | | | | | **1.0** | | **S** |
| 🞏 | Popular Culture A | | | | | 0.5 | | Q |
| 🞏 | Popular Culture B | | | | | 0.5 | | Q |
| 🞏 | **Process to Production** | | | | | **1.0** | | **S** |
| 🞏 | **Public Communication** | | | | | **1.0** | | **S** |
| 🞏 | Public Communication A | | | | | 0.5 | | Q |
| 🞏 | Public Communication B | | | | | 0.5 | | Q |
| 🞏 | **Radio** | | | | | **1.0** | | **S** |
| 🞏 | Radio A | | | | | 0.5 | | Q |
| 🞏 | Radio B | | | | | 0.5 | | Q |
| 🞏 | **Scriptwriting** | | | | | **1.0** | | **S** |
| 🞏 | Scriptwriting A | | | | | 0.5 | | Q |
| 🞏 | Scriptwriting B | | | | | 0.5 | | Q |
| 🞏 | **Television Fiction** | | | | | **1.0** | | **S** |
| 🞏 | Television Fiction A | | | | | 0.5 | | Q |
| 🞏 | Television Fiction B | | | | | 0.5 | | Q |
| 🞏 | **Television Non-Fiction** | | | | | **1.0** | | **S** |
| 🞏 | Television Non-Fiction A | | | | | 0.5 | | Q |
| 🞏 | Television Non-Fiction B | | | | | 0.5 | | Q |
| 🞏 | **Video Production** | | | | | **1.0** | | **S** |
| 🞏 | Video Production A | | | | | 0.5 | | Q |
| 🞏 | Video Production B | | | | | 0.5 | | Q |
| 🞏 | Media SWL 1 | | | | | 0.5 | | Q |
| 🞏 | Media SWL 2 | | | | | 0.5 | | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | | | | |
| BSSS Office Use  Entered into database: / /20 | | | | | | | | |
|  | | Course Adoption Form for Accredited T Course | | | | | | |
| The college is entered on the National Register (training.gov.au) to award Certificates or Statements of Attainment (SOA) delivered by this course (V Adoption only)  🞏 Yes 🞏 No | | | | | | | | |
| College: | | | | | | | | |
| Course Title: Media | | | | Classification: **T** | | 🞏 V Adoption | | |
| Framework: Arts | | | | | | | | |
| **Dates of Course Accreditation:** | | | | From | 2017 | to | 2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| **Adopt** | Unit Title | | | | | Value (1.0/0.5) | | Length |
| 🞏 | **Animation** | | | | | **1.0** | | **S** |
| 🞏 | Animation A | | | | | 0.5 | | Q |
| 🞏 | Animation B | | | | | 0.5 | | Q |
| 🞏 | **Audio Production and Sound Design** | | | | | **1.0** | | **S** |
| 🞏 | Audio Production and Sound Design A | | | | | 0.5 | | Q |
| 🞏 | Audio Production and Sound Design B | | | | | 0.5 | | Q |
| 🞏 | **Documentary** | | | | | **1.0** | | **S** |
| 🞏 | Documentary A | | | | | 0.5 | | Q |
| 🞏 | Documentary B | | | | | 0.5 | | Q |
| 🞏 | **Film Genre Studies** | | | | | **1.0** | | **S** |
| 🞏 | Film Genre Studies A | | | | | 0.5 | | Q |
| 🞏 | Film Genre Studies B | | | | | 0.5 | | Q |
| 🞏 | **Film Making** | | | | | **1.0** | | **S** |
| 🞏 | Film Making A | | | | | 0.5 | | Q |
| 🞏 | Film Making B | | | | | 0.5 | | Q |
| 🞏 | **History and Development of Film** | | | | | **1.0** | | **S** |
| 🞏 | History and Development of Film A | | | | | 0.5 | | Q |
| 🞏 | History and Development of Film B | | | | | 0.5 | | Q |
| 🞏 | **Interactive Media** | | | | | **1.0** | | **S** |
| 🞏 | Interactive Media A | | | | | 0.5 | | Q |
| 🞏 | Interactive Media B | | | | | 0.5 | | Q |
| 🞏 | **Journalism** | | | | | **1.0** | | **S** |
| 🞏 | Journalism A | | | | | 0.5 | | Q |
| 🞏 | Journalism B | | | | | 0.5 | | Q |
| 🞏 | **Media Foundation** | | | | | **1.0** | | **S** |
| 🞏 | Media Foundation A | | | | | 0.5 | | Q |
| 🞏 | Media Foundation B | | | | | 0.5 | | Q |
| 🞏 | **Motion Graphics and Special Effects** | | | | | **1.0** | | **S** |
| 🞏 | Motion Graphics and Special Effects A | | | | | 0.5 | | Q |
| 🞏 | Motion Graphics and Special Effects B | | | | | 0.5 | | Q |
| 🞏 | **Popular Culture** | | | | | **1.0** | | **S** |
| 🞏 | Popular Culture A | | | | | 0.5 | | Q |
| 🞏 | Popular Culture B | | | | | 0.5 | | Q |
| 🞏 | **Process to Production** | | | | | **1.0** | | **S** |
| 🞏 | **Public Communication** | | | | | **1.0** | | **S** |
| 🞏 | Public Communication A | | | | | 0.5 | | Q |
| 🞏 | Public Communication B | | | | | 0.5 | | Q |
| 🞏 | **Radio** | | | | | **1.0** | | **S** |
| 🞏 | Radio A | | | | | 0.5 | | Q |
| 🞏 | Radio B | | | | | 0.5 | | Q |
| 🞏 | **Scriptwriting** | | | | | **1.0** | | **S** |
| 🞏 | Scriptwriting A | | | | | 0.5 | | Q |
| 🞏 | Scriptwriting B | | | | | 0.5 | | Q |
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| 🞏 | Television Non-Fiction A | | | | | 0.5 | | Q |
| 🞏 | Television Non-Fiction B | | | | | 0.5 | | Q |
| 🞏 | **Video Production** | | | | | **1.0** | | **S** |
| 🞏 | Video Production A | | | | | 0.5 | | Q |
| 🞏 | Video Production B | | | | | 0.5 | | Q |
| 🞏 | Media SWL 1 | | | | | 0.5 | | Q |
| 🞏 | Media SWL 2 | | | | | 0.5 | | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | | | | |
| **Principal:** / /20 | | | **College Board Chair:** / /20 | | | | | |
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| College: | | | | | | | | |
| Course Title: Media | | | | Classification: **M** | | 🞏 V Adoption | | |
| Framework: Arts | | | | | | | | |
| **Dates of Course Accreditation:** | | | | From | 2017 | to | 2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| **Adopt** | Unit Title | | | | | Value (1.0/0.5) | | Length |
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| 🞏 | Animation A | | | | | 0.5 | | Q |
| 🞏 | Animation B | | | | | 0.5 | | Q |
| 🞏 | **Audio Production and Sound Design** | | | | | **1.0** | | **S** |
| 🞏 | Audio Production and Sound Design A | | | | | 0.5 | | Q |
| 🞏 | Audio Production and Sound Design B | | | | | 0.5 | | Q |
| 🞏 | **Documentary** | | | | | **1.0** | | **S** |
| 🞏 | Documentary A | | | | | 0.5 | | Q |
| 🞏 | Documentary B | | | | | 0.5 | | Q |
| 🞏 | **Film Genre Studies** | | | | | **1.0** | | **S** |
| 🞏 | Film Genre Studies A | | | | | 0.5 | | Q |
| 🞏 | Film Genre Studies B | | | | | 0.5 | | Q |
| 🞏 | **Film Making** | | | | | **1.0** | | **S** |
| 🞏 | Film Making A | | | | | 0.5 | | Q |
| 🞏 | Film Making B | | | | | 0.5 | | Q |
| 🞏 | **History and Development of Film** | | | | | **1.0** | | **S** |
| 🞏 | History and Development of Film A | | | | | 0.5 | | Q |
| 🞏 | History and Development of Film B | | | | | 0.5 | | Q |
| 🞏 | **Interactive Media** | | | | | **1.0** | | **S** |
| 🞏 | Interactive Media A | | | | | 0.5 | | Q |
| 🞏 | Interactive Media B | | | | | 0.5 | | Q |
| 🞏 | **Journalism** | | | | | **1.0** | | **S** |
| 🞏 | Journalism A | | | | | 0.5 | | Q |
| 🞏 | Journalism B | | | | | 0.5 | | Q |
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| 🞏 | Media Foundation A | | | | | 0.5 | | Q |
| 🞏 | Media Foundation B | | | | | 0.5 | | Q |
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| 🞏 | Popular Culture A | | | | | 0.5 | | Q |
| 🞏 | Popular Culture B | | | | | 0.5 | | Q |
| 🞏 | **Process to Production** | | | | | **1.0** | | **S** |
| 🞏 | **Public Communication** | | | | | **1.0** | | **S** |
| 🞏 | Public Communication A | | | | | 0.5 | | Q |
| 🞏 | Public Communication B | | | | | 0.5 | | Q |
| 🞏 | **Radio** | | | | | **1.0** | | **S** |
| 🞏 | Radio A | | | | | 0.5 | | Q |
| 🞏 | Radio B | | | | | 0.5 | | Q |
| 🞏 | **Scriptwriting** | | | | | **1.0** | | **S** |
| 🞏 | Scriptwriting A | | | | | 0.5 | | Q |
| 🞏 | Scriptwriting B | | | | | 0.5 | | Q |
| 🞏 | **Television Fiction** | | | | | **1.0** | | **S** |
| 🞏 | Television Fiction A | | | | | 0.5 | | Q |
| 🞏 | Television Fiction B | | | | | 0.5 | | Q |
| 🞏 | **Television Non-Fiction** | | | | | **1.0** | | **S** |
| 🞏 | Television Non-Fiction A | | | | | 0.5 | | Q |
| 🞏 | Television Non-Fiction B | | | | | 0.5 | | Q |
| 🞏 | **Video Production** | | | | | **1.0** | | **S** |
| 🞏 | Video Production A | | | | | 0.5 | | Q |
| 🞏 | Video Production B | | | | | 0.5 | | Q |
| 🞏 | Media SWL 1 | | | | | 0.5 | | Q |
| 🞏 | Media SWL 2 | | | | | 0.5 | | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | | | | |
| **Principal:** / /20 | | | **College Board Chair:** / /20 | | | | | |
| BSSS Office Use  Entered into database: / /20 | | | | | | | | |

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# VET Qualifications

To receive the CUA20215 Certificate II in Creative Industries ten units of competency must be achieved:

* 3 core units
* 7 elective units of which:
* 4 units must be selected from Group A
* 3 units may be from Group A or Group B or from any currently endorsed training package qualification or accredited course at Certificate II or III level
* Structured Workplace Learning is highly recommended

### Competencies for CUA20215 Certificate II in Creative Industries

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| BSBWOR203 | Work effectively with others | Core |
| CUAIND201 | Develop and apply creative arts industry knowledge | Core |
| CUAWHS302 | Apply work health and safety practices | Core |
| BSBCUS201 | Deliver a service to customers | Elective Group A |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| BSBDES201 | Follow a design process | Elective Group A |
| BSBDES202 | Evaluate the nature of design in a specific industry context | Elective Group A |
| BSBWOR202 | Organise and complete daily work activities | Elective Group A |
| CUALGT201 | Develop basic lighting skills and knowledge | Elective Group A |
| CUASOU201 | Develop basic audio skills and knowledge | Elective Group A |
| CUASOU204 | Mix sound in a broadcasting environment | Elective Group A |
| CUAVSS201 | Develop basic vision system skills | Elective Group A |
| CUASOU202 | Perform basic sound editing | Elective Group A |
| CUASOU203 | Assist with sound recordings | Elective Group A |
| SITXCOM201 | Show social and cultural sensitivity | Elective Group A |
| BSBCMM201 | Communicate in the workplace | Elective Group B |
| CUAAIR201 | Develop techniques for presenting information on air | Elective Group B |
| CUAPOS201 | Perform basic vision and sound editing | Elective Group B |
| CUACAM201 | Assist in a basic camera shoot | Elective Group B |
| CUADIG201 | Maintain interactive content | Elective Group B |
| CUARES201 | Collect and organise content for broadcast or publication | Elective Group B |
| CUADIG202 | Develop digital imaging skills | Elective Group B |
| ICTICT203 | Operate application software packages | Elective Group B |
| ICTICT204 | Operate a digital media technology package | Elective Group B |
| ICTWEB201 | Use social media tools for collaboration and engagement | Elective Group B |

If the full requirements of a Certificate are not met, students will be awarded a Statement of Attainment listing Units of Competence achieved according to Standard 3 of the Standards for Registered Training Organisations (RTOs) 2015.

## VET Competencies Mapped to Course Units

Grouping of competencies within units may not be changed by individual colleges. Grouping of half units is restricted to patterns shown below.

Competencies designated at the Certificate III level can only be delivered by schools that have scope to do so. Colleges must apply to have additional competencies at a higher level listed on their scope of registration.

NOTE: When selecting units, colleges must ensure that they follow packaging rules and meet the requirements for the Certificate level. In the event that full Certificate requirements are not met a Statement of Attainment will be issued.

### VET Implementation Summary

|  |  |
| --- | --- |
| BSSS Unit Title | Competencies |
| **Animation (1.0)** | BSBDES201 Follow a design process  BSBWOR202 Organise and complete daily work activities  ICTICT204 Operate a digital media technology package |
| **Audio Production and Sound Design (1.0)** | CUASOU201 Develop basic audio skills and knowledge  CUASOU204 Mix sound in a broadcasting environment  CUASOU202 Perform basic sound editing  CUASOU203 Assist with sound recordings |
| **Documentary (1.0)** | CUAIND201 Develop and apply creative arts industry knowledge  CUAWHS302 Apply work health and safety practices  BSBCRT101 Apply critical thinking techniques  CUAPOS201 Perform basic vision and sound editing |
| **Film Genre Studies (1.0)** | BSBCRT101 Apply critical thinking techniques  BSBCMM201 Communicate in the workplace  CUACAM201 Assist in a basic camera shoot  BSBDES201 Follow a design process |
| **Film Making (1.0)** | No VET Competencies |
| **History and Development of Film (1.0)** | No VET Competencies |
| **Interactive Media (1.0)** | CUADIG201 Maintain interactive content  CUARES201 Collect and organise content for broadcast or publication  ICTWEB201 Use social media tools for collaboration and engagement |
| **Journalism (1.0)** | CUAIND201 Develop and apply creative arts industry knowledge  BSBCRT101 Apply critical thinking techniques  CUARES201 Collect and organise content for broadcast or publication |

|  |  |
| --- | --- |
| **Media Foundation (1.0)** | BSBWOR203 Work effectively with others  CUAWHS302 Apply work health and safety practices  BSBCRT101 Apply critical thinking techniques  BSBWOR202 Organise and complete daily work activities |
| **Motion Graphics and Special Effects (1.0)** | BSBDES201 Follow a design process  CUADIG202 Develop digital imaging skills  ICTICT203 Operate application software packages  ICTICT204 Operate a digital media technology package |
| **Popular Culture (1.0)** | CUAIND201 Develop and apply creative arts industry knowledge  BSBCRT101 Apply critical thinking techniques  SITXCOM201 Show social and cultural sensitivity |
| **Process to Production (1.0)** | BSBWOR203 Work effectively with others  BSBCUS201 Deliver a service to customers  BSBDES201 Follow a design process  BSBDES202 Evaluate the nature of design in a specific industry context |
| **Public Communication (1.0)** | BSBCUS201 Deliver a service to customers  BSBWOR202 Organise and complete daily work activities |
| **Radio (1.0)** | CUASOU201 Develop basic audio skills and knowledge  CUASOU204 Mix sound in a broadcasting environment  CUAAIR201 Develop techniques for presenting information on air |
| **Scriptwriting (1.0)** | No VET Competencies |
| **Television Fiction (1.0)** | BSBWOR203 Work effectively with others  CUAWHS302 Apply work health and safety practices  CUAPOS201 Perform basic vision and sound editing  CUARES201 Collect and organise content for broadcast or publication |
| **Television Non-Fiction (1.0)** | BSBWOR203 Work effectively with others  CUALGT201 Develop basic lighting skills and knowledge  CUACAM201 Assist in a basic camera shoot |
| **Video Production (1.0)** | BSBWOR203 Work effectively with others  CUAWHS302 Apply work health and safety practices  CUALGT201 Develop basic lighting skills and knowledge  CUAVSS201 Develop basic vision system skills |
| **Media SWL 1 (0.5)** | BSBWOR203 Work effectively with others  BSBWOR202 Organise and complete daily work activities |
| **Media SWL 2 (0.5)** | CUAIND201 Develop and apply creative arts industry knowledge  BSBCMM201 Communicate in the workplace |

# Course Name

Media

# Course Classification

A/T/V/M

# Training Package Code and Title

CUA20215 Certificate II in Creative Industries

# Course Framework

Arts

# Course Developers

|  |  |  |
| --- | --- | --- |
| Name | Qualifications | College |
| Peter Anderson | B. Arts Communications (Theatre / Media), Grad Dip. Ed | Gungahlin College |
| Fiona James | B. Ed | Hawker College |
| Graham Levi | B.A, Dip Ed., Cert. IV Training & Assessment | Melba Copland |
| Celia Stott | B.A, Dip Ed., Cert. IV Training & Assessment | Narrabundah College |

This group gratefully acknowledges the work of previous developers

# Evaluation of Previous Course

Developers recognise the work done by previous course writers.An evaluation of the previous course identified the need to rationalise the number of units on offer. In analysing the Media curriculum of other jurisdictions, and following the requirements Arts Frameworks of the National Curriculum, a need was identified to restructure the Media course. The rewriting of the new course focused on:

* units which reflected changes in technology
* rationalisation of units to comply with the Arts Curriculum
* Implementation of the new Arts Course Framework 2015
* Implementation of the VET delivered to secondary school students framework

# Course Length

The expected completion time for CUA20215 Certificate II in Creative Industries is 4 standard units.

## Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To receive a course, students must complete at least the minimum units over the whole minor, major, major/minor or double major course.

|  |  |
| --- | --- |
| **Course** | **Number of standard units to meet course requirements** |
| Minor | Minimum of 2 units |
| Major | Minimum of 3.5 units |
| Major Minor | Minimum of 5.5 units |
| Double Major | Minimum of 7 units |

# Implementation Guidelines

Compulsory units

There are no compulsory BSSS accredited units in this course. However, there are Units of Competence that are **core** to specific qualifications and need to be achieved in order to gain a vocational certificate.

### Prerequisites for the course or units within the course:

|  |  |
| --- | --- |
| Process to Production (1.0) | Students are required to have completed at least two standard media units before undertaking this unit. Entry in exceptional circumstances could occur through teacher negotiation and on the presentation of a student portfolio. |

## Arrangements for students continuing study in this course

Students continuing in this course from the previous course must study units not previously undertaken. Please refer to Duplication of Content rules below and mapping tables on pages 12-13 for further information on duplication in units within the course.

New and/or updated Training Package

Training Packages are regularly updated through the mandatory continuous improvement cycle. This may result in updating of qualifications and a change in the composition of competencies within a qualification. Where qualifications from the new Training Package have been deemed to be equivalent, students may continue their study without interruption. Students will be granted direct credit for those competencies already achieved.

Where there are new competencies or updated competencies with significant change and these are deemed not equivalent, students may apply for Recognition of Prior Learning (RPL) for all or part of competencies.

Granting of RPL for competencies does not equate to points towards the Senior Secondary Certificate. Refer to RPL on page 17.

### Duplication of Content

### Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. While it is acceptable for a student to be given the opportunity to demonstrate competence over more than one semester, substantial overlap of content is not permitted. Students will only be given credit for covering the content once.

### **Relationship to other courses**

This course shares common competencies with other BSSS accredited courses:

* Live Production and Services C

## Suggested Implementation Patterns

Implementation may vary according to individual college choice of units. It is recommended that the first unit of study should be the introductory unit Media Foundation (1.0). Subsequent units will be largely dependent on available resources, teacher expertise and student interest. Process to Production (1.0) should be seen as a culminating unit.

# Subject Rationale

Media is a unique art form that influences our perception and understanding of the world. The study of media enables learners to engage with innovative thinkers and practitioners and to experience media as producers and audience members.

In broad terms, learning in Media involves making and responding. Students learn as producers, by making media products that communicate to audiences. They learn as audiences, by responding critically to media products. These actions are taught together as each depends on the other.

In the making of media products, students learn about media codes and conventions, representation, workflow end-to-end production, technology and the production process, to engage an audience.

In responding to media, students learn about origins, influences and theories of communication. In addition, students engage in media production and investigate the role of audience. Students will develop an informed critical appreciation of media products, considering media practices, elements, genres, styles, production, techniques and conventions in the construction of meaning. They will interpret, analyse and evaluate the social, cultural and historical significance of media. The study of media equips students with communication skills while also providing continuity with many tertiary and industry courses.

# Goals

Course Framework goals focus on the essential things that students should know and be able to do as a result of studying any course in this subject area. They are **intended student outcomes**.

All courses based on this Course Framework should enable students to:

* analyse and evaluate media products and understand how meaning is constructed
* evaluate the value and purpose of media products
* understand the influence of historical, social, political and cultural contexts on media
* articulate their own ideas and interpret the ideas of others to make media products
* explore the place and function of media traditions as well as work from diverse cultural and community groups
* reflect on the process of creating and presenting media products
* apply production processes to develop and present ideas
* apply work, health & safety practice (WHS) in the creation of media products

## **Student Group**

This course is designed for students interested in the media industry. It focuses on the fundamental skills and underpinning knowledge to pursue further training and work in a range of areas including; communication and media studies, advertising and marketing, journalism, television, media arts and production and public relations.

# Recognition of Prior Learning (RPL)

RPL is an assessment process that assesses an individual’s formal, non-formal and informal learning to determine the extent to which that individual has achieved the required learning outcomes, competence outcomes, or standards for entry to, and/or partial or total completion of, a VET qualification.

Recognition of competence through the RPL process should be granted to students through gathering supplementary evidence against elements, skills and knowledge from the Training Package as well as through established assessment criteria. RPL may be granted for individual Units of Competence where the evidence is sufficient to do so.

A student having been granted RPL for one or more Units of Competence will still be required to fulfill the time based component of units that contributes to points and A to E grading for the Senior Secondary Certificate.

To cater for this requirement, curriculum designers should design the course to be flexible enough to accommodate students who have gained some competencies through RPL.

Students may demonstrate the achievement of learning outcomes through challenge testing, interview or other means that the teacher deems reasonable. Full records of the RPL process and results must be stored by the college for perusal by the National VET Regulator upon request and should confirmation be required for VET certification. The college must be informed of the application of RPL before the start of the unit that includes the competency. For RPL to be awarded, the Units of Competency must be demonstrated in the Media context.

# Content

### Concepts and Knowledge

* career pathways
* critical and theoretical movements
* ethical and legal issues
* historical, political , social and cultural contexts
* marketing and public relations
* media codes, conventions and styles
* media metalanguage
* pre-production, production, post production processes
* representation
* technology
* workflow end-to-end production
* WHS

### Industry Practices and Workplace Knowledge

* develop effective workplace relationships
* deal effectively with workplace issues
* update and maintain creative arts industry knowledge
* implement safe work practices

### Skills

* communication
* making skills (creative thinking, critically reflection, problem solving)
* responding (researching, selecting, analysing, evaluating, synthesising)
* organisational and project management
* time management strategies
* use of technology
* work independently and collaboratively

### **Teaching and Learning Strategies**

This course will attract students with a wide range of abilities and interests. Some will aim to achieve a national qualification; others may not be able to achieve all the learning outcomes as outlined in the Units of Competence. Teaching and learning strategies must accommodate these differences.

It is recommended that teachers use a variety of modes of presentation to address different learning styles. Structured Workplace Learning is highly recommended for extension of students’ understanding of the real world of work. Simulated work environments are also valuable. Variety in delivery mode can also contribute to more meaningful and motivating learning experiences.

Teaching strategies that are particularly relevant and effective include:

## discussions

## demonstrations/lectures

## reporting

## research

## inquiry learning

## cloud based resources and e learning

## excursions/external workshops

## industry visits/placements

## discerning use of visual and factual resources including Internet, books and magazines, video, CD/DVD

## on-line forums, wikis, blogs, podcasts

## creating/producing

## cooperative group work

## viewing/listening

## analysing

## reflecting

## interpreting

## recording

## monitoring

## problem solving

## mapping the vocabulary and/or experience of the media examinations

## **Reasonable Adjustment**

The A/M units are suitable for students requiring reasonable adjustment for delivery and assessment. However, standards of competency (outcomes) as dictated by National Training Packages **cannot be modified**. Students must demonstrate competence to the level required by industry in order to gain a Statement of Attainment or Vocational Certificate.

# **Assessment**

The identification of assessment task types, together with examples of tasks, provides a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables reliable, valid, fair and flexible reporting of student achievement on the Senior Secondary Certificate.

* **Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).
* **Assessment Tasks** in T courses require students to utilise the higher order thinking skills that are the basis of the ACT Scaling Test**.**
* **Assessment Task Types** (with weightings) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.
* **Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers use all of these criteria to assess students’ performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.
* **Assessment Rubrics** are used to develop criteria for a task type and a continuum that indicates levels of student achievement against each criterion.

General Assessment Criteria

Students will be assessed on the degree to which they demonstrate:

* Making
* Responding

**Guide to Assessment Tasks**

Assessment is to be differentiated for A and T courses. Assessment tasks in all courses need to be appropriate to the classification and cater for the needs of students. Creative, open-ended and rich learning tasks are recommended.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Media | | | | |
| Making | | Responding | | |
| Task Types | Suggested tasks may include but not limited to the following:   * short film, radio, sound, print media, digital media, blogs, animation, storyboards, scripts, design (set/costume/studio), apps, podcast, review, critiques. | Suggested tasks may include but not limited to the following:   * seminars, video diary, public relations campaigns, advertising campaigns, outside broadcast, live broadcast, web design, mobile media, pitch, design briefs, workplace scenarios, proposals, homage, trailer, documentary, graphic novel, interactive media, user controlled content and press releases. | | | Suggested tasks may include but not limited to the following:   * essays, exams, short answer, critiques, seminars, panels, orals, presentations, research assignment, evaluations, production folio, reports, blogs, journals, portfolio, reviews and podcasts. |
| Weightings in 1.0 and 0.5 units | | | |  | |
| A & T | 40-60% | | | 40-60% | |
| M | 10-90% | | | 10-90% | |

**Assessment Requirements**:

* It is recommended that support material (e.g. sound and video clips) takes up no more than **20% of the of the presentation**.
* Due to the nature and diversity of units offered in the media course, production lengths cannot be specified. Lengths of assessment items are informed by the task, unit and weightings.
* Recommended word limit for written tasks: **A**: 500-800 words, **T**: 800-1200 words and **M**: 100 words (minimum).
* Recommended oral presentation length for **A** and **T**: 8-12 minutes.
* For a standard unit (1.0), students must complete a minimum of three assessment tasks. It is highly recommended that students complete 2 assessment items for responding.

**Board Recommendations**

The Board recommends 3 - 5 assessment tasks per standard unit (1.0) and 2 - 3 per half standard unit (0.5).

**Approaches to Assessment**

* Refer to recognised models of quality pedagogy when developing tasks.
* Use a variety of practical and theoretical tasks that recognise different learning styles and utilise a range of technologies.

**Competency Based Assessment**

The assessment of competence must focus on the competency standards and the associated elements as identified in the Training Package. Assessors must develop assessment strategies that enable them to obtain sufficient evidence to deem students competent. This evidence must be gathered over a number of assessment items. Competence to industry standard requires a student to be able to demonstrate the relevant skills and knowledge in a variety of industry contexts on repeated occasions. Assessment must be designed to collect evidence against the four dimensions of competency.

* **Task skills –** undertaking specific work place task(s)
* **Task management skills –** managing a number of different tasks to complete a whole work activity
* **Contingency management skills –** responding to problems and irregularities when undertaking a work activity, such as: breakdowns, changes in routine, unexpected or atypical results, difficult or dissatisfied clients
* **Job/role environment skills –** dealing with the responsibilities and expectations of the work environment when undertaking a work activity, such as: working with others, interacting with clients and suppliers, complying with standard operating procedures or observing enterprise policy and procedures.

The most appropriate method of assessing workplace competence is on-the-job in an industry setting under normal working conditions. This includes using industry standard tools, equipment and job aids and working with trade colleagues. Where this is not available, a simulated workplace environment that mirrors the industry setting will be used. The following general principles and strategies apply:

* assessment is competency based
* assessment is criterion-referenced

Quality outcomes can only be assured through the assessment process. The strategy for assessment is based on an integration of the workplace competencies for the learning modules into a holistic activity. The awarding of vocational qualifications is dependent on successful demonstration of the learning outcomes within the modules through the integrated competency assessment that meets the Training Package rules and requirements.

The integrated assessment activity will require the learner to:

* use the appropriate key competencies,
* apply the skills and knowledge which underpin the process required to demonstrate competency in the workplace,
* integrate the most critical aspects of the competencies for which workplace competency must be demonstrated, and
* provide evidence for grades and or scores for the Board course component of the assessment process.

## **Structured Workplace Learning (SWL): Assessment**

Structured Workplace Learning is the workplace component of a nationally recognised industry specific VET in Schools program. It provides supervised learning activities contributing to an assessment of competence, and achievement of outcomes and requirements of a particular Training Package. (Please refer to BSSS Policies and Procedures Manual for Board policy on SWL)

Students must be able to demonstrate identified competencies in SWL units with direct reference to elements of competence and required skills and knowledge from the relevant Training Package. Assessment of SWL units is competency based and reliant on the gathering of sufficient evidence from a student’s work placement. Students will be awarded a grade Pass or Participated in the SWL unit (refer section 4.3.6.3 Unit Grades – BSSS Policies and Procedures Manual).

# General Capabilities

**Literacy**

In media students use specific literacy when listening to, reading, viewing, speaking, writing and creating media products. Literacy involves students using and modifying language for different purposes in a range of contexts. Media students learn and use, with increasing complexity, media meta-language. They understand that disciplinary literacy varies according to context and they develop the ability to use media meta-language dynamically and flexibly to demonstrate their knowledge of codes and conventions. Students develop collaborative conferencing skills where the shared creative understanding of ideas must be paramount. Through collaborative conferencing students use disciplinary literacy specific to media in order to articulate and contribute ideas and reach common understandings and shared goals.

**Numeracy**

Students use numeracy in Media when they practice and apply the skills of interpreting and analysing, comparing and contrasting, making connections, posing and proving arguments, making inferences and problem solving as they create and respond to a range of materials.

In Media, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret and analyse. Students recognise and use numbers to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D and 3D shapes; scale and proportion, to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Media students will apply specific numeracy skills for e.g. depth of field, shutter speed, speed of film, resolution, frames per second, velocity, amplitude and oscillations of sound waves, screen ratios and codecs of screen.

Through making and responding students use numeracy skills to plan, direct and edit media images and products; compose, produce and record music; and design, construct and screen media. Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own and to others’ productions: such as diagrams, charts, tables, graphs in the units involving photography, animation, film and sound editing and motion capture.

**Information and communication technology (ICT) capability**

Students develop ICT capability as they learn to use ICT effectively and appropriately to access, create and communicate information and ideas, solve problems and work collaboratively to produce media. Students use technology available to them; adapting to new ways of doing things as technologies evolve; and limiting the risk to themselves and others in a digital environment. ICT capability enables students to engage with digital and virtual technologies. Students can, for example use interactive media platforms, communication and editing software, and virtual tools and environments, to design, create and distribute media. Students learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgement of intellectual property and the safeguarding of personal security when using ICT. They use digital technologies to locate, access, select and evaluate information, work collaboratively; share and exchange information; and communicate and create with a variety of audiences.

**Critical and creative thinking**

Critical and creative thinking is integral to the study of Media. Students analyse and evaluate issues and ideas presented in a variety of contexts. In both thinking about and creating their own work, they recognise and develop arguments, use evidence and draw reasoned conclusions. Students generate, design, analyse and produce media products in doing this they draw on their curiosity, imagination and thinking skills to explore a range of texts and technologies. They transform and adapt material for different purposes, contexts and audiences. They investigate the ways media is used to position individuals and social and cultural groups. Creative thinking enables students to apply imaginative and inventive capacities in the creation of their own works, as well as appreciate the creative capacities in the work of others. It enables them to critically reflect individually and collectively on theoretical and production processes that underpin the creation of media.

**Personal and social capability**

Students develop personal and social capability in Media by enhancing their communication skills, teamwork and capacity to empathise with and appreciate the perspective of others. Close analysis of media texts and products assist students to understand different personal and social experiences, perspectives and challenges. Media actively assists students in the development of communication skills needed for analysis, research and the expression of viewpoints and arguments. Students work collaboratively in teams and also independently as part of their learning and research.

**Ethical behaviour**

In Media, ethical understanding is explored through the selection of materials studied, considering reasons for actions and implications of decisions. They explore and question values, attitudes, perspectives and assumptions, examining how they are presented their impact on audiences and how they are reflected in their own responses. Through Media, students come to appreciate and develop greater empathy for the rights, cultures and opinions of others. They develop increasingly advanced communication, research and presentation skills to express viewpoints in a variety of media. When interpreting and evaluating media students consider the intellectual, moral and property rights of others.

**Intercultural understanding**

In Media, intercultural understanding encourages students to make connections between their own experiences and the experiences of others. Students understand and can express the interdependence of language, culture, identity and values, particularly in the Australian context, and are able to appreciate and empathise with the cultural beliefs, attitudes and values of others. The study how cultural concepts, beliefs, practices and perspectives are represented in a range of forms and for a variety of purposes and audiences. They pay special attention to the contribution of Aboriginal and Torres Strait Islander Peoples and Asian cultures to media in Australia.

**Cross Curriculum Priorities**

**For further information visit:** [**http://www.acara.edu.au/curriculum/cross\_curriculum\_priorities.html**](http://www.acara.edu.au/curriculum/cross_curriculum_priorities.html)

**Aboriginal and Torres Strait Islander histories and cultures**

Aboriginal and Torres Strait Islander communities are strong, rich and diverse. Aboriginal and Torres Strait Islander Identity is central to this priority and is intrinsically linked to living, learning Aboriginal and Torres Strait Islander communities, deep knowledge traditions and holistic world view.

A conceptual framework based on Aboriginal and Torres Strait Islander Peoples’ unique sense of Identity has been developed as a structural tool for the embedding of Aboriginal and Torres Strait Islander histories and cultures within the Australian curriculum. This sense of Identity is approached through the interconnected aspects of Country/Place, People and Culture. Embracing these elements enhances all areas of the curriculum.

The Aboriginal and Torres Strait Islander priority provides opportunities for all learners to deepen their knowledge of Australia by engaging with the world’s oldest continuous living cultures. This knowledge and understanding will enrich their ability to participate positively in the ongoing development of Australia.

**Asia and Australian’s engagement with Asia**

The Asia and Australia’s engagement with Asia priority provides a regional context for learning in all areas of the curriculum. It reflects Australia’s extensive engagement with Asia in social, cultural, political, and economic spheres.

Many Asian nations are growing rapidly and are regionally and globally influential. Immigrants from all these countries have historically contributed to Australia’s development and will continue to do so in the future. An understanding of Asia underpins the capacity of Australian students to be active and informed citizens working together to build harmonious local, regional and global communities, and build Australia’s social, intellectual and creative capital. It also builds understanding of the diversity of cultures and peoples living in Australia, fosters social inclusion and cohesion and is vital to the prosperity of Australia.

This priority will ensure that students learn about and recognise the diversity within and between the countries of the Asia region. They will develop knowledge and understanding of Asian societies, cultures, beliefs and environments, and the connections between the peoples of Asia, Australia, and the rest of the world. Asia literacy provides students with the skills to communicate and engage with the peoples of Asia so they can effectively live, work and learn in the region.

**Sustainability**

Sustainability addresses the ongoing capacity of Earth to maintain all life. Sustainable patterns of living meet the needs of the present without compromising the ability of future generations to meet their needs. Actions to improve sustainability are both individual and collective endeavours shared across local and global communities. They necessitate a renewed and balanced approach to the way humans interact with each other and the environment.

Education for sustainability develops the knowledge, skills, values and world views necessary for people to act in ways that contribute to more sustainable patterns of living. It enables individuals and communities to reflect on ways of interpreting and engaging with the world.  Sustainability education is futures-oriented, focusing on protecting environments and creating a more ecologically and socially just world through informed action. Actions that support more sustainable patterns of living require consideration of environmental, social, cultural and economic systems and their interdependence.

# Unit Grades

Grade descriptors provide a guide for teacher judgement of students’ achievement, based on the assessment criteria, over a unit of work in this subject. Grades are organised on an A-E basis and represent standards of achievement.

Grades are awarded on the proviso that the assessment requirements have been met. When allocating grades, teachers will consider the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

The following descriptors are consistent with the system grade descriptors, which describe generic standards of student achievement across all courses.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Media Achievement Standards for Year 12 T Course | | | | | | | | | | | | | | |
|  | A student who achieves an **A** grade typically | | | | A student who achieves a **B** grade typically | | | A student who achieves a **C** grade typically | | | A student who achieves a **D** grade typically | | | A student who achieves an **E** grade typically |
| Responding | * critically analyses media forms, styles, genres, processes and practices and evaluates how they integrate to represent identity and culture | | | | * analyses media forms, styles, genres, processes and practices and explains how they are integrated to represent identity and culture | | | * explains media forms, styles, genres, processes and practices and describes how they are integrated to represent identity and culture | | | * describes media forms, styles, genres, processes and practices and with some reference to the representation of identity and culture | | | * identifies media forms, styles, genres, processes and practices with little or no reference to the representation of identity and culture |
| * critically analyses wide range of media products, theories, concepts, practitioners and evaluates their significance | | | | * analyses a variety of media products, theories, concepts, practitioners and explains their significance | | | * explains media products, theories, concepts, practitioners and describes their significance | | | * describes media products, theories, concepts, practitioners and outlines their significance | | | * identifies media products, theories, concepts and practitioners with little or no discussion of their significance |
| * critically analyses the nature and purpose of media in personal, cultural, historical and social contexts and discusses values and attitudes | | | | * analyses the nature and purpose of media in personal, cultural, historical and social contexts and explains values and attitudes | | | * explains the nature and purpose of media in personal, cultural, historical and social contexts and identifies values and attitudes | | | * describes the nature and purpose of media in personal, cultural, historical and social contexts and outlines values and attitudes | | | * identifies the purpose of media in personal, cultural, historical and social contexts with little or no discussion of values and attitudes |
| * evaluates interpretations of media products to present a coherent and independent response | | | | * compares and analyses interpretations of media products to present a reasoned and independent response | | | * compares and explains interpretations of media products to [develop](http://www.australiancurriculum.edu.au/Glossary?a=&t=Develop) an independent response | | | * outlines own and others’ responses to media products | | | * presents a limited response to media products |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using some evidence with referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making | * creates media products with control and precision, displaying problem solving and refinement of technical skills | | | | * creates media products with control, displaying effective problem solving and refinement of technical skills | | | * creates media products with control, displaying appropriate problem solving and technical skills | | | * creates media products with minimal control, displaying some practical problem solving and technical skills | | | * creates media products, displaying little or no problem solving and technical skills |
| * creates original and professional media products that are informed by insightful understanding of theories, concepts and practices | | | | * creates original and professional media products that are informed by detailed understanding of theories, concepts and practices | | | * creates original media products that are informed by an understanding of concepts and practices | | | * creates media products with some reference to concepts and practices | | | * creates media products with little or no reference to concepts and practices |
| * creates media products, makes astute aesthetic choices, synthesises forms, styles and conventions, processes and practices discerningly for purpose and target audience | | | | * creates media products, makes thoughtful aesthetic choices, adapts forms, styles and conventions, processes and practices effectively for purpose and target audience | | | * creates media products, makes considered aesthetic choices, selects forms, styles and conventions, processes and practices appropriate for purpose and target audience | | | * creates media products, makes limited aesthetic choices, uses some forms, styles and conventions, processes and practices for a particular purpose | | | * creates media products, makes limited or no aesthetic choices, uses some forms and conventions for a particular purpose |
| * evaluates and reflects with insight on the creative process, works safely, collaboratively and independently | | | | * analyses and reflects in detail on the creative process, works safely, collaboratively and independently | | | * explains and reflects on the creative process and works safely, collaboratively and independently | | | * describes the creative process with some reflection and works safely and independently | | | * documents with little or no reflection on the creative process, works safely under direct instruction |
| Media Achievement Standards for Year 11 T Course | | | | | | | | | | | | | | |
|  | | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | | | A student who achieves a **C** grade typically | | | A student who achieves a **D** grade typically | | | A student who achieves an **E** grade typically | | |
| Responding | | * analyses media forms, styles, genres, processes and practices and discusses the representation of identity and culture | * analyses media forms, styles, genres, processes and practices and explains the representation of identity and culture | | | * explains media forms, styles, genres, processes and practices and describes the representation of identity and culture | | | * describes media forms, styles, genres, processes and practices with some reference to the representation of identity and culture | | | * identifies some media forms, styles, genres, processes and practices | | |
| * analyses media products, theories, concepts, practitioners and evaluates their significance | * analyses media products, theories, concepts, practitioners and explains their significance | | | * explains media products, theories, concepts, practitioners and describes their significance | | | * describes media products, theories, concepts, practitioners and outlines their significance | | | * identifies media products, theories, concepts and practitioners | | |
| * analyses the nature and purpose of media in personal, cultural and historical contexts | * discusses the nature and purpose of media in personal, cultural and historical contexts | | | * explains the nature and purpose of media in personal, cultural and historical contexts | | | * describes the nature and purpose of media in personal, cultural and historical contexts | | | * identifies the nature and purpose of media in personal, cultural and historical contexts | | |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) complex ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing | | |
| Making | | * creates media products with control and precision, displaying problem solving and refinement of technical skills | * creates media products with control, displaying effective problem solving and refinement of technical skills | | | * creates media products with control, displaying appropriate problem solving and technical skills | | | * creates media products with minimal control, displaying some practical problem solving and technical skills | | | * creates media products, displaying minimal problem solving and technical skills | | |
| * creates original and professional media products that are informed by insightful understanding of theories, concepts and practices | * creates original media products that are informed by detailed understanding of theories, concepts and practices | | | * creates original media products that are informed by understanding of concepts and practices | | | * creates media products which make some reference to concepts and practices | | | * creates media products with little or no reference to concepts and practices | | |
| * creates media products, makes astute aesthetic choices, synthesises forms, styles and conventions, processes and practices discerningly for purpose and target audience | * creates media products, makes thoughtful aesthetic choices, adapts forms, styles and conventions, processes and practices effectively for purpose and target audience | | | * creates media products, makes considered aesthetic choices, selects forms, styles and conventions, processes and practices appropriate for purpose and target audience | | | * creates media products, makes limited aesthetic choices, uses some forms, styles and conventions, processes and practices for a target audience | | | * creates media products, makes limited or no aesthetic choices, uses some forms and conventions for a target audience | | |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | | | * describes and reflects on the creative process and works safely, collaboratively and independently | | | * outlines the creative process with some reflection and works safely and independently | | | * documents with little or no reflection on the creative process, works safely under direct instruction | | |
| Media Achievement Standards for Year 12 A Course | | | | | | | | | | | | | | |
|  | | A student who achieves an **A** grade typically | | A student who achieves a **B** grade typically | | | A student who achieves a **C** grade typically | | | A student who achieves a **D** grade typically | | | A student who achieves an **E** grade typically | |
| Responding | | * analyses media forms, styles, genres, processes and practices and explains the representation of identity and culture | | * explains media forms, styles, genres, processes and practices and describes the representation of identity and culture | | | * describes media forms, styles, genres, processes and practices and outlines the representation of identity and culture | | | * identifies media forms, styles, genres, processes and practices | | | * identifies some media forms, styles, genres, processes and practices | |
| * analyses media products, theories, concepts and practitioners and explains their significance | | * explains media products, theories, concepts and practitioners and describes their significance | | | * describes media products, theories, concepts and practitioners and outlines their significance | | | * describes media products, theories, concepts and practitioners | | | * identifies some media products, theories, concepts and practitioners | |
| * analyses the purpose of the media in personal, cultural and historical contexts | | * explains the purpose of the media in personal, cultural and historical contexts | | | * describes the purpose of the media in personal, cultural and historical contexts | | | * identifies the purpose of the media in personal, cultural and historical contexts | | | * identifies the purpose of media with little or no reference to personal, cultural and historical contexts | |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments with evidence, using appropriate language and accurate referencing | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | | | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas with minimal referencing | |
| Making | | * creates media products with control and precision, displaying problem solving and refinement of technical skills | | * creates media products with control, displaying effective problem solving and refinement of technical skills | | | * creates media products with control, displaying appropriate problem solving and technical skills | | | * creates media products with minimal control, displaying some practical problem solving and technical skills | | | * creates media products displaying minimal problem solving and technical skills | |
| * creates original media products that are informed by a comprehensive understanding of concepts and practices | | * creates original media products that are informed by detailed understanding of concepts and practices | | | * creates original media products that are informed by an understanding of concepts and practices | | | * creates media products which make some reference to practices | | | * creates media products with little or no reference to practices | |
| * creates media products, makes astute aesthetic choices, adapts forms, styles and conventions, processes and practices effectively for purpose and target audience | | * creates media products, makes thoughtful aesthetic choices, selects forms, styles and conventions, processes and practices effectively appropriate for purpose and target audience | | | * creates media products, makes considered aesthetic choices, selects forms, styles and conventions, processes and practices appropriate for purpose and target audience | | | * creates media products, makes limited aesthetic choices, uses forms, styles and conventions, processes and practices for a target audience | | | * creates media products, , makes limited or no aesthetic choices, uses some forms, styles and conventions for a target audience | |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | | | * describes and reflects on the creative process and works safely, collaboratively and independently | | | * outlines the creative process with some reflection and works safely and independently | | | * documents with little or no reflection on the creative process, works safely under direct instruction | |

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| --- | --- | --- | --- | --- | --- |
| Media Achievement Standards for Year 11 A Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * analyses media forms, styles, genres, processes and practices | * explains media forms, styles, genres, processes and practices | * describes media forms, styles, genres, processes and practices | * identifies media forms, styles, genres, processes and practices | * identifies some media forms, styles, genres, processes and practices |
| * analyses a range of media products, theories, concepts and practitioners | * explains a variety of media products, theories, concepts and practitioners | * describes media products, theories, concepts and practitioners | * identifies media products, theories, concepts and practitioners | * identifies some media products, theories, concepts and practitioners |
| * analyses the purpose of the media in personal, cultural and historical contexts | * explains the purpose of the media in personal, cultural and historical contexts | * describes the purpose of the media in personal, cultural and historical contexts | * identifies the purpose of the media in personal, cultural and historical contexts | * identifies the purpose of the media in a personal context |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments with evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas with minimal referencing |
| Making | * creates media products with control and precision, displaying problem solving and refinement of technical skills | * creates media products with control, displaying effective problem solving and refinement of technical skills | * creates media products with control, displaying appropriate problem solving and technical skills | * creates media products with minimal control, displaying some practical problem solving and technical skills | * creates media products, displaying minimal problem solving and technical skills |
| * creates original media products that are informed by a comprehensive understanding of concepts and practices | * creates original media products that are informed by detailed understanding of concepts and practices | * creates original media products that are informed by understanding of concepts and practices | * creates media products which make some reference to practices | * creates media products, with little or no reference to practices |
| * creates media products, makes astute aesthetic choices, adapts forms, styles and conventions, processes and practices effectively for purpose and target audience | * creates media products, makes thoughtful aesthetic choices, selects forms, styles and conventions, processes and practices effectively appropriate for purpose and target audience | * creates media products, makes considered aesthetic choices, selects forms, styles and conventions, processes and practices appropriate for purpose and target audience | * creates media products, makes limited aesthetic choices, uses forms, styles and conventions, processes and practices for a target audience | * creates media products, makes limited or no aesthetic choices, uses some forms, styles and conventions for a target audience |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| Media Achievement Standards for M Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * describes media processes and practices | * describes media processes and practices with some assistance | * recounts media processes and practices with occasional assistance | * identifies media processes and practices with continuous guidance | * identifies media processes and practices with direct instruction |
| * describes the purpose of media in personal and cultural contexts | * describes the purpose of media in personal and cultural contexts with some assistance | * recounts the purpose of media in personal and cultural contexts with occasional assistance | * identifies the purpose of media in personal and cultural contexts with continuous guidance | * identifies the purpose of media in personal and cultural contexts with direct instruction |
| Making | * creates media products that are informed by an understanding of processes and practices with independence | * creates media products that are informed by some understanding of practices with some assistance | * creates media products that are informed by some understanding of practices with occasional assistance | * creates media products that are informed by basic understanding of practices with continuous guidance | * creates media products that are informed by limited or no understanding of practices with direct instruction |
| * creates media products, selects processes and practices appropriate for purpose and audience with independence | * creates media products, selects processes and practices appropriate for purpose with some assistance | * creates photographic products, selects practices appropriate for purpose with occasional assistance | * creates photographic products, selects practices appropriate for purpose with continuous guidance | * creates photographic products, selects practices appropriate for purpose with |
| * produces media products with control, reflects on the creative process and works collaboratively and independently | * produces media products with some control, reflects on the creative process and works collaboratively and independently | * produces media products, with some reflection on the creative process and works independently | * produces media products, with minimal reflection on the creative process | * produces media products, with little or no reflection on the creative process |

# Moderation

Moderation is a system designed and implemented to:

* provide comparability in the system of school-based assessment
* form the basis for valid and reliable assessment in senior secondary schools
* involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
* maintain the quality of school-based assessment and the credibility, validity and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Course Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

### The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses, as well as statistical moderation of course scores, including small group procedures, for T courses.

### Moderation by Structured, Consensus-based Peer Review

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the unit grade descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

### Preparation for Structured, Consensus-based Peer Review

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, M and T course/units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

### The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on moderation days in each course area will comprise the following:

* a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges
* a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the unit grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each Moderation Day will be outlined by the Board Secretariat through memoranda and Information Papers.

### Visual evidence for judgements made about practical performances

### (also refer to BSSS Website Guidelines)

It is a requirement that schools’ judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS guidelines at <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

# Resources

### Texts and ebooks

### Ansara Martha 2012 ‘*Shadowcatchers: a history of cinematography in Australia*’ Austin Publishing

### Aronson L. 2011 ‘*The 21st Century Screenplay’*

Badley L. 2006 ‘*Traditions in World Cinema’* Rutgers University Press

Balnaves M. 2008 ‘*Media Theories and Approaches’* Palgrave Macmillan

Balnaves M. 2011 ‘*A new Theory of Information and the Internet – Public Sphere meets protocol*’ Peter Lang Publishing

Baran S. 2016 ‘*Ep Introduction to Mass Comm + Cnct’.* Mhe Australia

Banaji S and Buckingham D. 2013 ‘*The Civic Web’* MIT Press

Berry D. 2013 ‘*Ethics and Media Culture: Practices and representations*’ Focal Press, Britain. – ebook

Brereton P. 2012 ‘*Smart Cinema, DVD addons and New Audience Pleasures’* Palgrave Macmillan.

BreretonP. 2015 ‘*Environmental Ethics and Film*’ Taylor and Francis

Buckingham D. 2007 ‘*Beyond Technology – Childrens learning in the age of Digital Culture’* Wiley

Buckingham D. 2011 *’The Material child’* Polity Press or epub 2013

Buckingham D. 2014 ‘*Developing Media Literacy in Young Adults’* Routledge

Coyer K., Dowmunt T. & Fountain A. 2007 ‘*The Alternative Media Handbook’* Routledge, London.

Cunningham S. 2013 ‘*Screen Distribution and New King Kong’s of the Online world’* Palgrave MacMillan

Cunningham S. 2015 ‘*Media Economics*’ Palgrave MacMillan

DIRECTORY OF WORLD CINEMA (Distributed for Intellect Ltd) – Sweden, Finland, Belgium, Australia and New Zealand, India, Latin America, Japan, Korea, Germany, Iran, America , Britain, Argentina, Brazil, Spain, Russia, China.

Dudley W. (ed) 2005, ‘*Mass Media: Opposing Viewpoints’* Greenhaven, San Diego

Dunscombe R., Giummarra V., Roberts M., Tibaldi K., Koch K., & Lamb B. 2015 ‘*Heinemann Media: Second Edition’* Pearson Australia: Melbourne

Edwards S H & Chomsky N. 2002 ‘*Manufacturing Consent - The political Economy of the Mass Media’* Vintage press.

Fitzsimmons Trash, Laughren Pat, Williamson Dugald 2011 ‘*Australian Documentary, History, Practices and Genres*’ Cambridge University Press

Flack J. 2012 ‘*Nelson Media: VCE Units 1-4*’ Nelson, Southbank.

Flew T. 2014 ‘*New Media: An introduction*’ Oxford University Press, South Melbourne.

Hesmondhalgh D. 2006 ‘*Media Production’* Open University, Maidenhead.

Jenkins H. 2006 ‘*Fans Bloggers and Gamers- Exploring Participatory Culture’* NYU Press

Jenkins H., Ford S., & Green J. 2013 ’Spreadable Media’ NYU Press

Kallen, S. 2004 ‘*Media Bias’* Greenhaven, San Diego

Manovich, Lev 2001 *‘The Language of New Media’* MIT Press

Marmer and Bruce 2013 ‘*Film Production Technique: Creating Accomplished Image’* Wadsworth Publishing

Meerman M. 2015 ‘*The New Rules of Marketing and PR’*. Scott

‘*Communication in the Real World’* Saylor Academic. E-book

Ruddock A. 2013 ‘*Youth Media’* Sage Publications

Ryan M. 2015 *‘Australian Horror Movies and the American Market’* Palgrave Macmillan

Sardar Z. 2010 ‘*Introducing Media Studies- A graphic Guide*’ Icon Books

Shuker R. 2016 ‘*Understanding Popular Music Culture 5th ed’* Taylor and Francis Ltd

Stewart and Kowaltzke 2014 ‘Media:new ways and meanings’

Turner G and Tay J. 2009 ‘*Television Studies after TV*‘ Routledge

### Journal Articles

Media Studies Teachers Online Resource Centre <http://mstfpc.blogspot.com.au/>

METRO: Australian Teachers of the Media <http://www.metromagazine.com.au/metro>

### Audio Visual Materials

*Media watch 20 years (DVD)*

*Time for a commercial: History of Australian Cinema*

*The Story of Film: An Odyssey (2011)*

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| **Websites** | **URL** |
| METRO: Australian Teachers of the Media | <http://www.metromagazine.com.au/metro> |
| Brett Lamb | <http://lessonbucket.com/> |
| Experimental Media Arts | <http://www.experimenta.org> |
| AIMIA (Australian Interactive Media Industry Association) | <http://www.aimia.com.au> |
| Video Co-pilot | <http://www.videocopilot.net/> |
| Adobe TV | <http://tv.adobe.com/> |
| Lynda | [www.lynda.com](http://www.lynda.com) |
| Vimeo Video School | <https://vimeo.com/videoschool> |
| Media Smarts | <http://mediasmarts.ca/teacher-resources> |
| Media Education Lab | <http://mediaeducationlab.com/curriculum/materials> |
| Aussie Educator | <http://www.aussieeducator.org.au/curriculum/thearts/media.html> |
| Social Media for Teachers: Guides, Resources, and Ideas | <http://www.edutopia.org/blog/social-media-resources-educators-matt-davis> |
| Understand Media | <http://www.understandmedia.com/teachers> |
| Educational Resources |BFI | <http://www.bfi.org.uk/education-research/education/education-resources> |
| AQA|GSCE|Media Resources | <http://www.aqa.org.uk/subjects/media-studies/gcse/media-studies-4810/teaching-and-learning-resources> |
| New York Times: Anatomy of a scene | <http://www.nytimes.com/video/anatomy-of-a-scene> |
| Celtx | <https://www.celtx.com> |
| Click View | <https://www.clickview.com.au> |
| Cyber College | <http://cybercollege.com/> |
| The NSW Writers Centre | <http://www.nswwc.org.au/support-for-writers/resource-sheets/screenwriting/> |
| The ACT Writers Centre | <http://www.actwriters.org.au/> |
| Realtime Australian Media Arts | <http://www.realtimearts.net/> |
| BONZA National Cinema and Television Database | [www.bonzadb.com.au](http://www.bonzadb.com.au) |
| Humanities Networked Infrastructure (HUNI) | <https://huni.net.au/#/search> |
| Australian Cinematographers Society | <http://www.cinematographer.org.au/> |
| Dark Ride Project | <http://darkrideproject.com/> |
| Australian Video Art Archive | <http://www.videoartchive.org.au/> |
| Mitchell Whitelaw | <http://mtchl.net/> |
| Lev Manovich | [manovich.net](http://manovich.net) |
| Senses of Cinema | <http://sensesofcinema.com/> |
|  |  |
| Organisations |  |
| National Library Australia | <http://www.nla.gov.au/> |
| Screen Australia | <http://www.screenaustralia.gov.au/> |
| National Film and Sound Archive | <http://www.nfsa.gov.au/> |
| ACMI | <https://www.acmi.net.au/> |
| University of Canberra | <http://www.canberra.edu.au/> |
| The National Museum of Australia | <http://www.nma.gov.au/> |
| Australian National University | <http://www.anu.edu.au/> |
| Metro magazine | <http://www.metromagazine.com.au/index.html> |
| Australian Children’s Television Foundation | <http://actf.com.au/> |
| Screen ACT | <http://www.screenact.com.au/> |
| ATOMACT – Australia Teachers of Media ACT | <http://atomact.org/> |
| Academy of Interactive Entertainment | <http://www.aie.edu.au/> |
| Canberra Institute of Technology | <http://cit.edu.au/> |
| Parliamentary Education Office | <http://www.peo.gov.au/> |
| Australian Broadcasting Corporation | <http://www.abc.net.au/> |
| Special Broadcasting Services | <http://www.sbs.com.au/> |
| Enhance TV | <https://www.enhancetv.com.au/> |

# Physical Resources

Delivery of this course requires access to a variety of specialised media resources. This includes: computers, software, cameras, tripods, sound recording equipment, lighting etc. Students are not expected to provide their own software/computers/cameras etc. due to the cost and changing nature of equipment.

# Proposed Evaluation Procedures

Course evaluation will be a continuous process. Teachers will meet regularly to discuss the content of the course and any requirements for modification of activities, teaching strategies and assessment instruments. The current trends and innovations in the teaching of **Media** will be considered as teachers attend workshops, seminars and participate in discussion groups with other teachers such as on Moderation Day.

Teachers will monitor student performance and progress and student responses to various teaching, learning and assessment strategies. Students and teachers will complete evaluation questionnaires at the end of each unit. The results of these will be collated and reviewed from year to year. There will also be a continuous monitoring of student numbers between Years 11 and 12.

Informal discussions between teachers and students, industry representatives, past students, parents and other teachers will contribute to the evaluation of the course.

In the process of evaluation; students, teachers and others should, as appropriate, consider:

* Are the course and Course Framework still consistent?
* Were the goals achieved?
* Was the course content appropriate?
* Were the teaching strategies used successful?
* Was the assessment program appropriate?
* Have the needs of the students been met?
* Was the course relevant?
* How many students completed the course in each of the years of accreditation?

# Standards for Registered Training Organisations 2015

These Standards form part of the VET Quality Framework, a system which ensures the integrity of nationally recognised qualifications.

RTOs are required to comply with these Standards and with the:

* *National Vocational Education and Training Regulator Act 2011*
* VET Quality Framework

The purpose of these Standards is to:

* set out the requirements that an organisation must meet in order to be an RTO;
* ensure that training products delivered by RTOs meet the requirements of training packages or VET accredited courses, and have integrity for employment and further study; and
* ensure RTOs operate ethically with due consideration of learners’ and enterprises’ needs.

*Standards 1 – 3 are included in this course document. To access all standards refer to:* [*http://www.comlaw.gov.au/Details/F2014L01377*](http://www.comlaw.gov.au/Details/F2014L01377)

1. The RTO’s training and assessment strategies and practices are responsive to industry and learner needs and meet the requirements of training packages and VET accredited courses

To be compliant with Standard 1 the RTO must meet the following:

* 1. The RTO’s training and assessment strategies and practices, including the amount of training they provide, are consistent with the requirements of training packages and VET accredited courses and enable each learner to meet the requirements for each unit of competency or module in which they are enrolled.
  2. For the purposes of Clause 1.1, the RTO determines the amount of training they provide to each learner with regard to:
     1. the existing skills, knowledge and the experience of the learner;
     2. the mode of delivery; and
     3. where a full qualification is not being delivered, the number of units and/or modules being delivered as a proportion of the full qualification.
  3. The RTO has, for all of its scope of registration, and consistent with its training and assessment strategies, sufficient:
     1. trainers and assessors to deliver the training and assessment;
     2. educational and support services to meet the needs of the learner cohort/s undertaking the training and assessment;
     3. learning resources to enable learners to meet the requirements for each unit of competency, and which are accessible to the learner regardless of location or mode of delivery; and
     4. facilities, whether physical or virtual, and equipment to accommodate and support the number of learners undertaking the training and assessment.
  4. The RTO meets all requirements specified in the relevant training package or VET accredited course.

*Industry relevance*

* 1. The RTO’s training and assessment practices are relevant to the needs of industry and informed by industry engagement.
  2. The RTO implements a range of strategies for industry engagement and systematically uses the outcome of that industry engagement to ensure the industry relevance of:
     1. its training and assessment strategies, practices and resources; and
     2. the current industry skills of its trainers and assessors.

*Learner support*

* 1. The RTO determines the support needs of individual learners and provides access to the educational and support services necessary for the individual learner to meet the requirements of the training product as specified in training packages or VET accredited courses.

*Assessment*

* 1. The RTO implements an assessment system that ensures that assessment (including recognition of prior learning):
     1. complies with the assessment requirements of the relevant training package or VET accredited course; and
     2. is conducted in accordance with the Principles of Assessment contained in Table 1.8-1 and the Rules of Evidence contained in Table 1.8-2.

Table 1.8-1: Principles of Assessment

| Fairness | The individual learner’s needs are considered in the assessment process.  Where appropriate, reasonable adjustments are applied by the RTO to take into account the individual learner’s needs.  The RTO informs the learner about the assessment process, and provides the learner with the opportunity to challenge the result of the assessment and be reassessed if necessary. |
| --- | --- |
| Flexibility | Assessment is flexible to the individual learner by:   * reflecting the learner’s needs; * assessing competencies held by the learner no matter how or where they have been acquired; and * drawing from a range of assessment methods and using those that are appropriate to the context, the unit of competency and associated assessment requirements, and the individual. |
| Validity | Any assessment decision of the RTO is justified, based on the evidence of performance of the individual learner.  Validity requires:   * assessment against the unit/s of competency and the associated assessment requirements covers the broad range of skills and knowledge that are essential to competent performance; * assessment of knowledge and skills is integrated with their practical application; * assessment to be based on evidence that demonstrates that a learner could demonstrate these skills and knowledge in other similar situations; and * judgement of competence is based on evidence of learner performance that is aligned to the unit/s of competency and associated assessment requirements. |
| Reliability | Evidence presented for assessment is consistently interpreted and assessment results are comparable irrespective of the assessor conducting the assessment. |

Table 1.8-2: Rules of Evidence

| Validity | The assessor is assured that the learner has the skills, knowledge and attributes as described in the module or unit of competency and associated assessment requirements. |
| --- | --- |
| Sufficiency | The assessor is assured that the quality, quantity and relevance of the assessment evidence enables a judgement to be made of a learner’s competency. |
| Authenticity | The assessor is assured that the evidence presented for assessment is the learner’s own work. |
| Currency | The assessor is assured that the assessment evidence demonstrates current competency. This requires the assessment evidence to be from the present or the very recent past. |

* 1. The RTO implements a plan for ongoing systematic validation of assessment practices and judgements that includes for each training product on the RTO’s scope of registration:
     1. when assessment validation will occur;
     2. which training products will be the focus of the validation;
     3. who will lead and participate in validation activities; and
     4. how the outcomes of these activities will be documented and acted upon.
  2. For the purposes of Clause 1.9, each training product is validated at least once every five years, with at least 50% of products validated within the first three years of each five year cycle, taking into account the relative risks of all of the training products on the RTO’s scope of registration, including those risks identified by the VET Regulator.
  3. For the purposes of Clause 1.9, systematic validation of an RTO’s assessment practices and judgements is undertaken by one or more persons who are not directly involved in the particular instance of delivery and assessment of the training product being validated, and who collectively have:
     1. vocational competencies and current industry skills relevant to the assessment being validated;
     2. current knowledge and skills in vocational teaching and learning; and
     3. the training and assessment qualification or assessor skill set referred to in Item 1 or 3 of Schedule 1 in the Standards for RTOs 2015.

Industry experts may be involved in validation to ensure there is the combination of expertise set out in (a) to (c) above.

* 1. The RTO offers recognition of prior learning to individual learners.

*Trainers and* *assessors*

* 1. In addition to the requirements specified in Clause 1.14 and Clause 1.15, the RTO’s training and assessment is delivered only by persons who have:

1. vocational competencies at least to the level being delivered and assessed;
2. current industry skills directly relevant to the training and assessment being provided; and
3. current knowledge and skills in vocational training and learning that informs their training and assessment.

Industry experts may also be involved in the assessment judgement, working alongside the trainer and/or assessor to conduct the assessment.

* 1. The RTO’s training and assessment is delivered only by persons who have:

1. prior to 1 January 2016, the training and assessment qualification specified in Item 1 or Item 2 of Schedule 1 in the Standards for RTOs 2015, or demonstrated equivalence of competencies; and
2. from 1 January 2016, the training and assessment qualification specified in Item 1 or Item 2 of Schedule 1 in the Standards for RTOs 2015.
   1. Where a person conducts assessment only, the RTO ensures that the person has:
3. prior to 1 January 2016, the training and assessment qualification specified in Item 1 or Item 2 or Item 3 of Schedule 1 in the Standards for RTOs 2015, or demonstrated equivalence of competencies; and
4. from 1 January 2016, Item 1 or Item 2 or Item 3 of Schedule 1 in the Standards for RTOs 2015.
   1. The RTO ensures that all trainers and assessors undertake professional development in the fields of the knowledge and practice of vocational training, learning and assessment including competency based training and assessment.

*Individuals working under the supervision of a trainer*

* 1. Where the RTO, in delivering training and assessment, engages an individual who is not a trainer or assessor, the individual works under the supervision of a trainer and does not determine assessment outcomes.
  2. The RTO ensures that any individual working under the supervision of a trainer under Clause 1.17:

1. holds the skill set defined in Item 4 of Schedule 1 in the Standards for RTOs 2015 or, prior to 1 January 2016, is able to demonstrate equivalence of competencies;
2. has vocational competencies at least to the level being delivered and assessed; and
3. has current industry skills directly relevant to the training and assessment being provided.
   1. Where the RTO engages an individual under Clause 1.17, it ensures that the training and assessment complies with Standard 1.
   2. Without limiting Clauses 1.17 - 1.19, the RTO:
4. determines and puts in place:
5. the level of the supervision required; and
6. any requirements, conditions or restrictions considered necessary on the individual’s involvement in the provision of training and collection of assessment evidence; and
7. ensures that trainers providing supervision monitor and are accountable for all training provision and collection of assessment evidence by the individual under their supervision.

*Delivery of the training and assessment qualifications for trainers and assessors*

* 1. Prior to 1 January 2016, to deliver any AQF qualification or skill set from the Training and Education Training Package (or its successor) the RTO must ensure all trainers and assessors delivering the training and assessment:

1. hold the training and assessment qualification at least to the level being delivered; or
2. have demonstrated equivalence of competencies.
   1. From 1 January 2016, to deliver any AQF qualification or skill set from the Training and Education Training Package (or its successor) the RTO must ensure all trainers and assessors delivering the training and assessment hold the training and assessment qualification at least to the level being delivered.
   2. From 1 January 2017, to deliver the training and assessment qualification specified in Item 1 of Schedule 1 in the standards for RTOs 2015, or any assessor skill set from the Training and Education Training Package (or its successor), the RTO must ensure all trainers and assessors delivering the training and assessment:
      1. hold the qualification specified in Item 5 of Schedule 1 in the Standards for RTOs 2015; or
      2. work under the supervision of a trainer that meets the requirement set out in (a) above.
   3. The RTO must ensure that any individual working under supervision under Clause 1.23. (b) holds the qualification specified in Item 1 of Schedule 1 in the Standards for RTOs 2015 and does not determine assessment outcomes.

Note: from 1 January 2017, the requirements set out in Clause 1.22 continue to apply to any other AQF qualification or skill set from the Training and Education Training Package (or its successor).

*Independent validation of training and assessment qualifications*

* 1. From 1 January 2016, to deliver any AQF qualification or assessor skill set from the Training and Education Training Package (or its successor), the RTO must have undergone an independent validation of its assessment system, tools, processes and outcomes in accordance with the requirements contained in Schedule 2 in the Standards for RTOs 2015 (and the definitions of **independent validation** and **validation**).

*Transition of training products*

* 1. Subject to Clause 1.27 and unless otherwise approved by the VET Regulator, the RTO ensures that:

1. where a training product on its scope of registration is superseded, all learners’ training and assessment is completed and the relevant AQF certification documentation is issued or learners are transferred into its replacement, within a period of one year from the date the replacement training product was released on the National Register;
2. where an AQF qualification is no longer current and has not been superseded, all learners’ training and assessment is completed and the relevant AQF certification documentation issued within a period of two years from the date the AQF qualification was removed or deleted from the National Register;
3. where a skill set, unit of competency, accredited short course or module is no longer current and has not been superseded, all learners’ training and assessment is completed and the relevant AQF certification documentation issued within a period of one year from the date the skill set, unit of competency, accredited short course or module was removed or deleted from the National Register; and
4. a new learner does not commence training and assessment in a training product that has been removed or deleted from the National Register.
   1. The requirements specified in Clause 1.26 (a) do not apply where a training package requires the delivery of a superseded unit of competency.
5. The operations of the RTO are quality assured.

To be compliant with Standard 2 the RTO must meet the following:

* 1. The RTO ensures it complies with these Standards at all times, including where services are being delivered on its behalf. This applies to all operations of an RTO within its scope of registration.
  2. The RTO:

1. systematically monitors the RTO’s training and assessment strategies and practices to ensure ongoing compliance with Standard 1; and
2. systematically evaluates and uses the outcomes of the evaluations to continually improve the RTO’s training and assessment strategies and practices. Evaluation information includes but is not limited to quality/performance indicator data collected under Clause 7.5 of the Standards for RTOs 2015, validation outcomes, client, trainer and assessor feedback and complaints and appeals.
   1. The RTO ensures that where services are provided on its behalf by a third party the provision of those services is the subject of a written agreement.
   2. The RTO has sufficient strategies and resources to systematically monitor any services delivered on its behalf, and uses these to ensure that the services delivered comply with these Standards at all times.
3. The RTO issues, maintains and accepts AQF certification documentation in accordance with these Standards and provides access to learner records.

To be compliant with Standard 3 the RTO must meet the following:

* 1. The RTO issues AQF certification documentation only to a learner whom it has assessed as meeting the requirements of the training product as specified in the relevant training package or VET accredited course.
  2. All AQF certification documentation issued by an RTO meets the requirements of Schedule 5 in the Standards for RTOs 2015.
  3. AQF certification documentation is issued to a learner within 30 calendar days of the learner being assessed as meeting the requirements of the training product if the training program in which the learner is enrolled is complete, and providing all agreed fees the learner owes to the RTO have been paid.
  4. Records of learner AQF certification documentation are maintained by the RTO in accordance with the requirements of Schedule 5 in the Standards for RTOs 2015 and are accessible to current and past learners.
  5. The RTO accepts and provides credit to learners for units of competency and/or modules (unless licensing or regulatory requirements prevent this) where these are evidenced by:

1. AQF certification documentation issued by any other RTO or AQF authorised issuing organisation; or
2. authenticated VET transcripts issued by the Registrar.
   1. The RTO meets the requirements of the Student Identifier scheme, including:
3. verifying with the Registrar, a Student Identifier provided to it by an individual before using that Student Identifier for any purpose;
4. ensuring that it will not issue AQF certification documentation to an individual without being in receipt of a verified Student Identifier for that individual, unless an exemption applies under the *Student Identifiers Act 2014*;
5. ensuring that where an exemption described in Clause 3.6 (b) applies, it will inform the student prior to either the completion of the enrolment or commencement of training and assessment, whichever occurs first, that the results of the training will not be accessible through the Commonwealth and will not appear on any authenticated VET transcript prepared by the Registrar; and
6. ensuring the security of Student Identifiers and all related documentation under its control, including information stored in its student management systems.

# Animation Value: 1.0

## Animation A Value: 0.5

## Animation B Value: 0.5

## Overview

This unit examines the nature of and concepts related to traditional and digital forms of animation. Students will view, examine and critically analyse a range of animated texts, study animation production and processes, and produce short animated films. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse animation products and a range of animators | * critically analyse a wide range of animation products, animators and their significance | * identify animation products |
| * explain animation types and production processes | * critically analyse animation styles, genres, processes and practices in a variety of contexts | * describe features of an animation |
| * analyse different styles of animations in a variety of contexts | * evaluate different interpretations of animation in a variety of contexts |  |
| * analyse the cultural, historical and social context of animations | * analyse the cultural, historical and social context, values and attitudes of animation |  |
| * analyse animations | * evaluate differing animations and how they represent identity and culture |  |
| * create an animation product | * create an animation product | * create an animation |
| * analyses and reflect on the animation process | * evaluate and reflect on the production process | * reflect on animation products |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * development, history and processes of animation (traditional and computer assisted) * studio animation (e.g. disney, warner bros, pixar, aardman animation) * animation around the world * demonstrate aesthetic and principles as applied to animation * application of key concepts of animation, e.g. speed, timing, distortion, perspective, registration, lighting, exaggeration, cycles, 2d and 3d * the production cycle of animation, from technology, character, script development, editing, and audio and video post production * create of a short animation demonstrating understanding of animation concepts and production requirements | * development, history and processes of animation (traditional and computer assisted) * studio animation (e.g. disney, warner bros, pixar, aardman animation) * animation as a cultural product, world animators and cultural motifs * demonstration and appreciation of aesthetic and cinematic principles applied to animation * application of key concepts of animation, e.g. speed, timing, distortion, perspective, registration, lighting, exaggeration, cycles, 2d and 3d * the production cycle of animation, from technology, character, script development, editing, and audio and video post production * create of a short animation demonstrating in depth knowledge of animation concepts and production requirements * documentation of production processes from pre production to post production | * history and processes of animation (traditional and computer assisted) e.g. studio animation disney. * animation around the world * select and apply key com of the concepts of animation, e.g. speed, timing, distortion, perspective, registration, lighting, exaggeration, cycles, 2d and 3d * identify elements of the production cycle of animation * create a short animation |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| BSBDES201 | Follow a design process | Elective Group A |
| BSBWOR202 | Organise and complete daily work activities | Elective Group A |
| ICTICT204 | Operate a digital media technology package | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Ray Harryhausen: Special Effects Titan. Arrow Films, 2013. Documentary film.

The Pixar Story. Walt Disney Pictures, 2007. Documentary film.

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ |  | ✓ | ✓ |
| Numeracy | ✓ | ✓ | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ | ✓ | ✓ | ✓ |
| Personal and social capability |  |  | ✓ | ✓ |
| Ethical behaviour |  |  | ✓ |  |
| Intercultural understanding | ✓ | ✓ |  |  |

# Audio Production and Sound Design Value: 1.0

## Audio Production and Sound Design A Value: 0.5

## Audio Production and Sound Design B Value: 0.5

## Overview

## The focus of this unit is to explore all forms audio production, such as live recording, radio, studio production and soundtrack design in order to assess the effectiveness of the manipulation of sound in a real world, studio or online context. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse audio and sound products and in a range of mediums | * critically analyse a wide range of sound and audio products, and their significance | * identify elements of sound |
| * explain sound and audio types and production processes | * critically analyse audio and sound styles, genres, processes and practices in a variety of contexts | * describe the audio features of a media product |
| * analyse different styles of sound and audio | * evaluate interpretations of audio and sound products |  |
| * identify the historical and social context of audio | * analyse the cultural, historical and social context, values and attitudes of audio |  |
|  | * evaluate differing audio and sound products and how they represent identity and culture |  |
| * create an audio or sound product | * create an audio or sound product | * create an audio or sound product |
| * analyse and reflect on the audio processes | * evaluate and reflect on the audio production process | * reflect on audio and sound products |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * physical properties of sound * history of audio production and distribution technology * future directions of sound technology * narrative structure of sound editing for Screen * audio around the world * sound production and acoustic manipulation in a studio or a live performance * occupational health and safety within the audio industry WHS * create an audio production demonstrating knowledge of audio concepts and production requirements | * physical properties of sound * history of audio production and distribution technology, and audio recording methods * future directions of sound technology * the narrative structure of sound editing for Screen * audio as cultural product and * global communication tool * sound production and acoustic manipulation in a studio or a live performance * occupational health and safety within the audio industry WHS * create an audio production demonstrating in depth knowledge of audio concepts and production requirements * documentation of production processes from pre production to post production | * the physical properties of sound * audio recording methods * sound technology * the narrative structure of sound editing * occupational health and safety within the audio industry WHS * produce a sound production |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUASOU201 | Develop basic audio skills and knowledge | Elective Group A |
| CUASOU204 | Mix sound in a broadcasting environment | Elective Group A |
| CUASOU202 | Perform basic sound editing | Elective Group A |
| CUASOU203 | Assist with sound recordings | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Holman and Baum 2013. ‘*Sound for Digital Video’* Taylor and Francis

Shuker R. 2016 ‘*Understanding Popular Music Culture 5th ed’* Taylor and Francis Ltd

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Documentary Value: 1.0

## Documentary A Value: 0.5

## Documentary B Value: 0.5

## Overview

This unit explores the social, cultural and aesthetic impact of the documentary genre through a study of documentaries. Fictional forms of the documentary genre (mockumentary) may be included along with a variety of documentaries, short documentaries, mockumentaries, and selected examples of reality television. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse documentary/ mockumentary products and in a range of mediums | * critically analyse a wide range of documentary/ mockumentary products, and their significance | * identify documentary/ mockumentary products, |
| * explain documentary/ mockumentary types and production processes | * critically analyse documentary/ mockumentary styles, genres, processes and practices in a variety of contexts | * describe features of documentary/ mockumentary product |
| * analyse different styles of documentary/ mockumentary products | * evaluate interpretations of documentary/ mockumentary products |  |
| * analyse the cultural, historical and social context of documentary/ mockumentary products | * analyse the cultural, historical and social context, values and attitudes of documentary/ mockumentary products |  |
| * analyse documentary/ mockumentary products. | * evaluate differing documentary/ mockumentary products and how they represent identity and culture |  |

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * creates a documentary/ mockumentary product | * creates a documentary/ mockumentary product | * creates a documentary/ mockumentary product |
| * analyse and reflect on the documentary/ mockumentary production process | * evaluate and reflect on the documentary/ mockumentary production process | * reflect on documentary/ mockumentary production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * codes and conventions of documentaries, with particular reference to different styles * the role of audience in documentary production * the role of narrative in documentary * different styles of documentary * development of documentary and early documentary filmmaking * bias, point of view and propaganda in documentaries * script writing skills appropriate to documentary production * production skills, such as camera operation, editing, teamwork and post-production sound * a study of the production of documentary or documentary filmmaker * production of a documentary program demonstrating the codes and conventions of the genre | * codes and conventions of documentaries, with particular reference to different styles * role of audience, vehicle for social change, how a specific target audience shapes a production * narrative conventions associated with production * educational/entertainment focus of a documentary * development of documentary and early documentary filmmaking * documentary film and its status in contemporary cinema * bias, point of view and propaganda in documentaries * script writing skills appropriate to documentary production * production skills, such as camera operation, editing, teamwork and post-production sound * the impact of pop culture or commercial interests in the role of documentary production | * codes and conventions of documentaries, * the role of audience * script writing appropriate to documentary * production skills such as camera operation, editing and post- production sound * a study of the production of documentary or documentary filmmaker * production of a documentary program |

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
|  | * an in-depth study of the production of documentary or documentary filmmaker * production of a documentary program demonstrating the codes and conventions of the genre * documentation of documentary processes from pre-production to post-production |  |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **CUAIND201** | **Develop and apply creative arts industry knowledge** | **Core** |
| **CUAWHS302** | **Apply work health and safety practices** | **Core** |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| CUAPOS201 | Perform basic vision and sound editing | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

## Please refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Film Genre Studies Value: 1.0

## Film Genre Studies A Value: 0.5

## Film Genre Studies B Value: 0.5

## Overview

## The focus of this unit is to explore a modern method of film studies that assesses the role of the audience, the industry and the artist in creating influential genres of film production. Students will explore a wide range of cultural and historical transformations of popular genres such as science fiction, crime and action. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse film genres and auteurs | * critically analyse a range of film genres and auteurs and their significance | * identify film genres and auteurs |
| * explore film genre and auteur theory | * critically analyse film genres, auteur style and the role of audience | * describe features of a film genre |
| * analyse different auteur(s) and film genres | * evaluate interpretations of film genres and auteur theory |  |
| * analyse the cultural, historical and social context of film genres | * analyse the cultural, historical and social context, values and attitudes of film genres |  |
| * analyse a specific film genre | * evaluate differing film genres and how they represent identity and culture |  |
| * creates a genre film | * creates a genre film | * creates a genre film |
| * analyse and reflect on the genre film production process | * evaluate and reflect on the genre film production process | * reflect on the genre film production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * history of film study and the rise of genre theory * film genre and the role audience satisfaction in the creation of a film * significant film directors from particular genres, cultures and eras * techniques of film genre codes and conventions * film industry and employment within mainstream, independent and indigenous film production * the nature and changes in established production techniques and styles of particular genres through practical production or evaluation * the production of a short film or segment or that explores, critiques or emulates an established genre | * history of film study and the rise of genre theory in the late twentieth century * film genre industry and the role of finance and audience satisfaction in the creation of a film * impact of significant film directors/auteurs from particular genres, cultures and eras * techniques of film genre codes and conventions * changing nature of the film industry and employment within mainstream, independent and indigenous film production * the nature and changes in established production techniques and styles of particular genres through practical production or evaluation * the production of a short film, or segment or that explores, critiques or emulates an established genre * documentation of production processes from pre production to post production | * elements of film genre * film genre industry, e.g. the western, sci-fi * a study of a production of a genre film or director * the production of a short film or segment |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| BSBCMM201 | Communicate in the workplace | Elective Group B |
| CUACAM201 | Assist in a basic camera shoot | Elective Group B |
| BSBDES201 | Follow a design process | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Badley L. 2006 ‘*Traditions in World Cinema’* Rutgers University Press

Constanzo W. 2013 ‘World Cinema through global genres’ – ebook

Nelmes J. 2012 *‘Introduction to Film Studies’*

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Film Making Value: 1.0

## Film Making A Value: 0.5

## Film Making B Value: 0.5

**Overview**

The focus of this unit is to examine the role of Super 8 film in film history and produce a short film using Super 8 (or if available Super 16) film stock. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the history of film | * critically analyse the development of film, film styles and practices | * describe the features of filmmaking |
| * explore film types and production processes | * critically analyse filmmaking styles and the role of audience | * describe features of a film |
| * analyse different styles of filmmaking | * evaluate processes of film production from celluloid to digital |  |
| * analyse the cultural, historical and social context of filmmaking | * analyse the cultural, historical and social context, values and attitudes of filmmaking |  |
| * analyse specific film styles | * evaluate differing film styles and substrates, and how they represent identity and culture |  |
| * create a short film | * create a short film | * create a short film |
| * analyse and reflect on the filmmaking process | * evaluate and reflect on the filmmaking process | * reflect on the filmmaking process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * principles and techniques of super 8/super 16 film equipment: camera, viewer, splicer, projector, telecine * knowledge of film stock and its aesthetic qualities * film language and the role of film in cinema history * impact of significant film directors from a particular era * plan/and script and short film * identify the requirement for screening and postproduction * shoot, edit and screen a short film * reflect on their film making and evaluate the process of film production * WHS procedures | * principles and techniques of super 8/super 16 film equipment: camera, viewer, splicer, projector, telecine, * differences between celluloid film stock, speed, sensitivity, and aesthetic qualities to digital image making * film language and the role of film in cinema history * impact of significant film directors from particular cultures and eras * production of Scripts, storyboards and documentation for filmmaking/cinematography * analyse and perform pre and post production elements, e.g. viewing, splicing, screening and additional requirements * shoot, edit and screen a short film * develop a sound score, either synchronised not synchronized to accompany the film * evaluate and reflect on the process of film making * documentation of production processes from pre production to post production * WHS procedures knowledge in filmmaking and on set | * explanation of super 8/super 16 film equipment: camera, viewer, splicer, projector * film production vocabulary * plan/and script and short film * shoot and edit a short film * create a short sound score |

## **Units of Competency**

There are no VET competencies in this unit.

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Nelmes J. 2012 *‘Introduction to Film Studies’*

## Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | √ |  | √ | √ |
| Numeracy |  | √ | √ | √ |
| Information and communication technology (ICT) capability |  | √ | √ | √ |
| Critical and creative thinking | √ | √ | √ | √ |
| Personal and social capability |  |  | √ |  |
| Ethical behaviour |  |  | √ |  |
| Intercultural understanding |  |  |  |  |

# History and Development of Film Value: 1.0

## History and Development of Film A Value: 0.5

## History andDevelopment of Film B Value: 0.5

## Overview

## The focus of this unit is to engage students in a historical and cultural assessment of the development of film from its inception to the present day. They will explore the technology and forms of film production within their social and cultural significance. Students will emulate and explore specific film movements through their own productions and demonstrate their understanding of conventions and techniques of film production. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse film as an entertainment and art form | * critically analyse the role of film as an entertainment and art form | * identify elements of film |
| * explore and describe influential people in film production | * critically analyse film movements, key directors, and technological changes across historical epochs | * describe features of a film movement |
| * analyse different film movements | * evaluate interpretations of film movements |  |
| * analyse the cultural, historical and social context of film | * analyse the cultural, historical and social context, values and attitudes of film expression |  |
| * analyse a specific film style and movement | * evaluate differing film movements and how they represent identity and culture |  |
| * create a film | * create a film | * create a film |
| * analyse and reflect on the film production process | * evaluate and reflect on the film production process | * reflect on the film production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * the historical development of film and some of its major directors and their impact on the film industry * film language – visual, audio, written, symbolic codes and production roles * the development of film technology and its effect on film (e.g. sound, colour, presentation technologies) * film styles, themes and distinguishing features from specific eras and regions (e.g. Europe, 1960s) * role of narrative in film and how it is supported by such aspects and mise-en-scène, montage and the sound track * the influence of specific laws and censorship on film * analysis of production role * roles, representations and stereotypes (e.g. youth, indigenous, ) * writing for film – the role of scriptwriting * create a short film * documentation of production processes from pre production to post production | * the historical development of film and some of its major directors and their impact on the film industry * film language – visual, audio, written, symbolic codes and production roles * the development of film technology and its effect on film (e.g. sound, colour, presentation technologies) * film styles, themes and distinguishing features from specific eras and regions (e.g. soviet montage, expressionism, new wave, Europe, 1960s) * role and analysis of narrative in film and how it is supported by such aspects and mise-en-scène, montage and the sound track * the influence of specific laws and censorship on film * analysis of role of production globally, including financing and distribution * roles, representations and stereotypes (e.g. representations of women, gender roles) * scriptwriting * the codes and conventions of film to the process of film production * documentation of production processes from pre production to post production | * film and some of its major directors and their impact on the film industry * film language – visual, audio, written, symbolic codes and production roles * key filmmakers and their production of film   representation in film e.g. youth, indigenous   * the role of the film script * create a short film |

## **Units of Competency**

There are no VET competencies in this unit.

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Badley L. 2006 ‘*Traditions in World Cinema’* Rutgers University Press

Constanzo W. 2013 ‘World Cinema through global genres’ – ebook

Nelmes J. 2012 *‘Introduction to Film Studies’*

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Interactive Media Value: 1.0

## Interactive Media A Value: 0.5

## Interactive Media B Value: 0.5

## Overview

Interactive media is the combination of digital forms including text, images, sounds, video and animation with the addition of interactive elements. This unit aims to build on the theories and principles of interactive media and provide students with a theoretical and practical introduction to design criteria and the design process of information delivered by interactive media. The unit will cover user needs, analysis and designing for the user, selection of suitable technology, designing for computer-based media, and the use of the major software tools and their accompanying skills. The design and development of interactive media systems involves; complex system analysis and design, the application of project management principles, and the integration of diverse content through interactive media authoring. Students will study changes occurring in society as a result of the emergence of interactive media.Students will through their own productions demonstrate their understanding of conventions and techniques of Interactive Media. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended.

## Duplication of Content Rules – refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of interactive media | * critically analyse the role of interactive media products, producers, and their significance | * identify elements of interactive media |
| * explain interactive media types and production processes | * critically analyse interactive media styles, genres, processes and practices in a variety of contexts | * describe features of interactive media |
| * analyse different styles of interactive media in a variety of contexts | * evaluate interpretations of interactive media |  |
| * analyse the cultural, historical and social context of interactive media | * analyse the cultural, historical and social context, values and attitudes of interactive media |  |
| * analyse a specific interactive style | * evaluate differing interactive media and how they represent identity and culture |  |
| **A** | **T** | **M** |
| * create an interactive media product | * create an interactive media product | * create an interactive media product |
| * analyse and reflect on the interactive production process | * evaluate and reflect on the interactive media production process | * reflect on the interactive media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| the interactive media development process:   * history and development of interactive media * socio-cultural implications of interactive media * technological development of interactive media * conceptualising the creation of interactive media * investigating the structure of interactivity (gui’s) * designing the layout of interactive media including methods of navigation * developing interactive media * evaluating authoring software and development techniques * authoring interactive media. incorporating digital images/audio/video * creating interactive menus * testing and evaluating interactive media production * production and distribution of interactive media * design and development of interactive media * documentation of all production processes from pre to post production | the interactive media development process:   * history and development of interactive media * socio-cultural implications of interactive media * role of audience * technological development of interactive media * conceptualising the creation of interactive media * understanding the structure of interactivity (gui’s) * designing the layout of interactive media including methods of navigation and considering cross-platform limitations * developing interactive media * evaluating authoring software and development techniques * authoring interactive media. incorporating digital images/audio/video * creating interactive menus * testing and evaluating interactive media production * production and distribution of interactive media * design and development of interactive media * documentation of all production processes from pre to post production | the interactive media development process:   * investigating the structure of interactivity (gui’s) * designing the layout of interactive media including methods of navigation * developing an interactive media product * authoring interactive media, incorporating digital images/audio/video * creating interactive menus * testing interactive media production * design and development of interactive media |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUADIG201 | Maintain interactive content | Elective Group B |
| CUARES201 | Collect and organise content for broadcast or publication | Elective Group B |
| ICTWEB201 | Use social media tools for collaboration and engagement | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Crawford G. 2011 ‘*Video Gamers’* Routledge

Crawford G., Gosling V. & Light B. 2011. ‘The social and cultural significance of online gaming’ Routledge

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Journalism Value: 1.0

## Journalism A Value: 0.5

## Journalism B Value: 0.5

Overview  
This unit is a generalist journalism unit. In this unit students will undertake a series of tasks to develop their awareness and understanding of journalism as a whole. It defines journalism and the changing nature of how information is presented in society, both local and international. It examines the effect on society of developments in the delivery and orientation of journalism. Students will create their own media product and evaluate and reflect on the production process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of journalism and journalists | * critically analyse the role of journalism, journalists, and their significance | * identify elements of journalism |
| * explain journalism styles and production processes | * critically analyse journalism styles, genres, processes and practices in a variety of contexts | * describe features of journalist styles |
| * analyse different styles of journalism in a variety of contexts | * evaluate interpretations of journalism |  |
| * analyse the cultural, historical and social context of journalism | * analyse the cultural, historical and social context, values and attitudes of journalism |  |
| * analyse a specific journalistic style | * evaluate differing journalist style and how they represent identity and culture |  |
| * create a journalism product | * create a journalism product | * create a journalism product |
| * analyse and reflect on the journalism production process | * evaluate and reflect on the journalism production process | * reflect on the journalism production process |

## **Content**

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * history and purpose of journalism and the power of the press * role of ownership * changing nature of journalism and the impact of technology of the gathering, distribution and presentation of information * target audience * concept of journalistic truth * bias and propaganda * codes and convention of journalism products * create a journalism product, e.g. written, screen audio for a specific audience * written or production skills in journalistic practice * cult of the journalistic celebrity * future of journalists/journalism | * history of journalism and the impact of technology on communication * role of ownership and the effect of this on economic and business models * journalistic styles, codes and conventions and the way they are targeted to specific audiences * impact technology has on gathering, distribution and presentation of information/ ownership * concept of journalistic truth * power of words; specifically looking at bias and propaganda * codes and conventions of journalism products i.e. news, e-tainment, trial by media * cult of the journalistic celebrity * future of journalists/journalism * written and production skills in journalism practice * create a journalism product, e.g. written, screen audio for a specific audience * documentation of all production processes from pre – production to post production | * elements of journalism, e.g. writing styles, audience and forums   changing nature of journalism and the impact of technology of the gathering, distribution and presentation of information   * identify the importance of target audience * describe the concept of journalistic truth * create a journalism production, e.g. writing, screen, audio * examine the future of journalists/journalism |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **CUAIND201** | **Develop and apply creative arts industry knowledge** | **Core** |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| CUARES201 | Collect and organise content for broadcast or publication | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Goodman A. 2005 *‘The Exception to the Rulers: Exposing Oily Politicians, America's War Profiteers and the Media that Love Them’* Allen & Unwin, Crows Nest

Lloyd J. and Toogood L. 2014 ‘*Journalism and PR’*. Reuters

Pearson M and Polden M. 2014 ‘*The Journalists Guide to Media Law’* Allen and Unwin

Phillips G., Lindgren M., & Bishop R. 2013 ‘*Australian Broadcast Journalism’* Oxford

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Media Foundation Value: 1.0

## Media Foundation A Value: 0.5

## Media Foundation B Value: 0.5

## Overview

This unit is recommended as an introductory unit. This unit is designed to provide a foundation for the commencement of media studies.

This unit introduces technical, symbolic and narrative elements, as well as production and media issues. This also investigates the codes and conventions applicable to the study of communication theory. It is designed as a generalist unit – in which the basic codes and conventions of media communication and production are identified and developed. It focuses on theory (communication, history, issues) and skill development for the creation of media products in a variety of mediums and a range of genres and target audiences. Students will evaluate their creative process through pre-production, production, post-production and distribution.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules – refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements media and culture | * critically analyse the relationship of media products, producers, cultures and their significance | * identify elements of media and culture |
| * explain media types and communication processes | * critically analyse media styles, processes and communication practices in a variety of contexts | * describe features of media and communication processes |
| * analyse different styles of media in a variety of contexts | * evaluate interpretations of media |  |
| * analyse the cultural, historical and social context of media products and communication processes | * analyse the cultural, historical and social context, values and attitudes media products and communication processes |  |
| * analyse a specific media product | * evaluate differing media products and how they represent identity and culture |  |
| **A** | **T** | **M** |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| **Overview**   * image composition (still or moving) * representation * codes & conventions * media language/jargon * communication theory | **Overview**   * image composition (still or moving) * representation * codes & conventions * media language/jargon * communication theory-cause and effect/ reception and constructivist/ encoding and decoding/ ethnographic approaches | **Overview**   * image composition (still or moving) * representation * codes & conventions * media language |
| **Technical**   * shot types & applications * camera angles * rule of thirds * depth of field * narrative, symbolic codes * editing * sound | **Technical**   * shot types & applications * camera angles * rule of thirds * depth of field * narrative, symbolic codes * editing * sound | **Technical**   * shot types & applications * camera angles * rule of thirds * depth of field * narrative, symbolic codes * editing * sound |
| **Media issues**   * representation * gender * stereotypes * censorship * law * ownership * bias – encoding & decoding * cultural constructions * techniques of persuasion * target audience | **Media issues**   * representation * gender * stereotypes * censorship * law * ownership * bias – encoding & decoding * cultural constructions * techniques of persuasion * target audience | **Media issues** (select an area of)   * representation * gender * stereotypes * censorship * law * ownership * bias – encoding & decoding * cultural constructions * techniques of persuasion * target audience |
| **Production**   * use of the medium * process to production * technical application * documentation and management of all production processes from pre – production to post production | **Production**   * use of the medium * process to production * technical application * documentation and management of all production processes from pre – production to post production | **Production**   * elements and process of production |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| **CUAWHS302** | **Apply work health and safety practices** | **Core** |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| BSBWOR202 | Organise and complete daily work activities | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Belch GE. 2014 ‘*Advertising: an Integrated Marketing communication perspective’* McGraw Hill

Dunscombe R., Giummarra V., Roberts M., Tibaldi K., Koch K., & Lamb B. 2015 ‘*Heinemann Media: Second Edition’* Pearson Australia: Melbourne

Edwards M. 2003 ‘*Key Ideas in Media*’Nelson Thornes Ltd, Cheltenham, UK.

Edwards S H & Chomsky N. 2002 ‘*Manufacturing Consent - The political Economy of the Mass Media’* Vintage press.

Flack J. 2012 ‘*Nelson Media: VCE Units 1-4*’ Nelson, Southbank.

Flew T. 2014 ‘*New Media: An introduction*’ Oxford University Press, South Melbourne.

Mclean S. 2014 ‘*Sexts, Texts and Selfies’* Viking Press: Penguin Group (Australia)

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ |  | ✓ | ✓ |
| Numeracy | ✓ |  | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ |  | ✓ | ✓ |
| Personal and social capability |  |  | ✓ |  |
| Ethical behaviour |  | ✓ | ✓ |  |
| Intercultural understanding |  | ✓ | ✓ | ✓ |

# Motion Graphics and Special Effects Value: 1.0

## Motion Graphics and Special Effects A Value: 0.5

## Motion Graphics and Special Effects B Value: 0.5

## Overview

The focus of this unit is to explore and develop the fundamental concepts and techniques used in the production of motion graphics and special effects. Students will view, examine and critically analyse texts, including film, television and online works. The practical component of this unit focuses on 2D and 2.5D motion graphics production. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of motion graphics and special effects | * critically analyse the relationship of motion graphics and special effects and their significance | * identify elements of motion graphics and special effects |
| * identify forms of motion graphics and special effects | * critically analyse motion graphics and special effects in a variety of contexts | * describe features of motion graphics and special effects |
| * analyse different forms of motion graphics and special effects in a variety of contexts | * evaluate interpretations of motion graphics and special effects |  |
| * analyse the cultural, historical and social context of motion graphics and special effects | * analyse the cultural, historical and social context, values of motion graphics and special effects |  |
| * analyse a specific motion graphic and special effect | * evaluate differing motion graphics and special effects and how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * history and development of motion graphics and special effects * techniques of motion graphics and special effects in feature and experimental film, television, and, Internet * impact of sound in relation to motion graphics and special effects * key frame animation and key frame timing modification (e.g. ease-in, ease-out, easy-ease) * colour grading and transparency modes to create realistic composites * techniques of motion graphics and special effects: alpha channels and track mattes; rotoscoping; mask creation and animation; keying greenscreen footage; typography; and, motion tracking * creation of short motion graphics and special effects projects demonstrating in depth knowledge of key concepts and production requirements * documentation and management of all production processes from pre – production to post production | * history and development of motion graphics and special effects * socio-cultural implications of motion graphics and special effects media * role of audience * techniques of motion graphics and special effects in feature and experimental film, television, and, Internet * impact of sound in relation to motion graphics and special effects * key frame animation and key frame timing modification (e.g. ease-in, ease-out, easy-ease) * colour grading and transparency modes to create realistic composites * creating and manipulating virtual cameras * techniques of motion graphics and special effects: alpha channels and track mattes; rotoscoping; mask creation and animation; keying greenscreen footage; typography; and, motion tracking * application of short motion graphics and special effects in projects demonstrating in depth knowledge of key concepts and production requirements * documentation and management of all production processes from pre – production to post production | * development of motion graphics and special effects * common techniques used in motion graphics and special effects * use of sound in motion graphics and special effects   Either or all:   * key frame animation * colour grading and transparency modes * keying * create of a short motion graphics and special effects project |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUADIG202 | Develop digital imaging skills | Elective Group B |
| ICTICT203 | Operate application software packages | Elective Group B |
| ICTICT204 | Operate a digital media technology package | Elective Group B |
| BSBDES201 | Follow a design process | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

## Please refer to page 31 for recommended resources for all media units

## Additional resources for this unit could include:

* Software for motion graphics and special effects (e.g. Adobe After Effects / Apple Motion)

Eg. Red Giant Software: <https://www.redgiant.com/>

Envato Tuts+: <http://cgi.tutsplus.com/categories/adobe-after-effects>

<http://www.videocopilot.net/>

* Ray Harryhausen: Special Effects Titan. Arrow Films, 2013. Documentary film.

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ |  | ✓ | ✓ |
| Numeracy | ✓ | ✓ | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ |  | ✓ | ✓ |
| Personal and social capability |  |  |  | ✓ |
| Ethical behaviour |  |  | ✓ |  |
| Intercultural understanding |  |  |  |  |

# 

# Popular Culture Value: 1.0

## Popular Culture A Value: 0.5

## Popular Culture B Value: 0.5

## Overview

## The focus of this unit is to examine the concept of culture, ideology, systems of representation and the role of media in a cultural context. Students will undertake a study of popular culture, its links with media organisations and the nature of specific popular culture sectors such as the music industry, cyber culture, augmented reality, emerging technologies and mass marketing. It focuses on theory (communication, history, issues) and skill development for the creation of media products in a variety of mediums and a range of genres and target audiences. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of social construction of pop culture | * critically analyse the relationship between social construction and pop culture forms and their significance | * identify elements of pop culture |
| * identify forms of pop culture | * critically analyse pop culture forms in a variety of contexts | * describe features of pop culture |
| * analyse different forms of pop culture in a variety of contexts | * evaluate interpretations of pop culture |  |
| * analyse the cultural, historical and social context of pop culture forms | * analyse the cultural, historical and social context, values of pop culture |  |
| * analyse a specific pop culture | * evaluate differing pop culture and how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * development of popular culture   E.g. Folk culture to pop culture, high low culture, the advent of mass culture and distribution channels   * models of popular culture   e.g. imperialism, feminism,   * skills and processes involved in the production of a cultural product * how popular culture is produced * how popular culture shapes values in society. E.g. national and cultural icons * debates about screen violence, consumerism, capitalism * sub cultures * popular culture events and objects * create, produce and market a cultural product specific to the genre, or establishment of new genres * documentation and management of all production processes from pre – production to post production | * development of popular culture * socio-economic * political * historical processes by which popular culture is formed. E.g. Folk culture to pop culture, high low culture, the advent of mass culture and distribution channels * application of communication models. e.g. The Frankfurt School/ cultural/imperialism/   feminism/ postmodernism   * skills and processes involved in the production of a cultural product including the role of audience * how popular culture is produced and distributed through differing media channels * how popular culture shapes values in society. E.g. national and cultural icons * representations of culture across decades/countries * debates about screen violence, consumerism, capitalism * sub cultures * popular culture events and objects * create, produce and market a cultural product specific to the genre, or establishment of new genres * documentation and management of all production processes from pre – production to post production | * processes of popular culture formation * processes used in creating cultural products, e.g. an online game, YouTube video etc * investigate an aspect of popular culture from its production, distribution and marketing. e.g. a YouTube sensation, game, or video franchise * create and/or market a cultural product specific to the genre. E.g. a zine, or instructional YouTube video |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **CUAIND201** | **Develop and apply creative arts industry knowledge** | **Core** |
| BSBCRT101 | Apply critical thinking techniques | Elective Group A |
| SITXCOM201 | Show social and cultural sensitivity | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Chalfont H. and Jenkins S. 2014 ‘*Training Days – Subway Artists then and now’* Thames and Hudson

Crawford G. 2011 ‘*Video Gamers’* Routledge

Crawford G., Gosling V. & Light B. 2011. ‘The social and cultural significance of online gaming’ Routledge

Evans J. 2005 ‘*Understanding Media: Inside Celebrity’* Open University, Maidenhead

Goodman A. 2005 *‘The Exception to the Rulers: Exposing Oily Politicians, America's War Profiteers and the Media that Love Them’* Allen & Unwin, Crows Nest

Jenkins H., Ito M. and Boyd D. 2015 ‘*Participatory culture in a Networked Era’* Polity Press

Mclean S. 2014 ‘*Sexts, Texts and Selfies’* Viking Press: Penguin Group (Australia)

Schulte Ricker S. 2013 ‘*Cached- Decoding the Internet in Global Popular Culture’* NYU Press

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | √ | √ | √ | √ |
| Numeracy |  |  | √ |  |
| Information and communication technology (ICT) capability | √ | √ | √ | √ |
| Critical and creative thinking | √ | √ | √ | √ |
| Personal and social capability |  |  | √ |  |
| Ethical behaviour |  |  | √ | √ |
| Intercultural understanding | √ | √ | √ | √ |

# 

# Process to Production Value: 1.0

## This unit is only available as a standard 1.0 unit.

## Overview

This unit explores the development of production from beginning to end. It focuses on developing students’ skills in pre-production, production and post-production. Students are required to work independently on one production for the duration of the semester. It is considered to be a final unit in media production. Students will critically evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Students are required to have successfully completed at least two standard units of media and demonstrated self-management skills before undertaking this unit. Entry in exceptional circumstances could occur through teacher negotiation and on the basis of presentation of a student portfolio.

**Note:** Due to the nature of the goals and content of this unit, it is not available as a half standard (0.5) unit. To be assessed, students must complete the standard unit.

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of a media product | * critically analyse the relationship between a media product and its audience | * identify elements of a media product |
| * identify forms of media products | * critically analyse media product in a variety of contexts | * describe features of a media product |
| * analyse the technical elements of a media production | * evaluate interpretations of technology in a media production |  |
| * analyse the cultural, historical and social context of media productions | * analyse the cultural, historical and social context, values of media productions |  |
| * analyse a specific media product | * evaluate differing media product and how they represent identity and culture and audience expectations |  |
| * create a sustained media product | * create a sustained media product | * create a sustained media product |
| * analyse, reflect and comment on the media production process | * evaluate, reflect and comment on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| **Pre-production**   * define audience * set communication goals * research codes and conventions * determine visual style * organisation of production requirements: resources (financial, physical, crew), equipment, talent, locations, production facilities) * WHS procedures * proposal/treatment * production schedule | **Pre-production**   * define audience * set communication goals * research codes and conventions * determine visual style * organisation of production requirements: resources (financial, physical, crew), equipment, talent, locations, production facilities * proposal/treatment * production schedule * WHS Procedures | **Pre-production**   * select target audience * set communication goals * research * determine style * organisation of production requirements: resources (physical, crew), equipment, talent, locations, production facilities) * WHS Procedures * production schedule |
| **Production**   * record all production requirements in medium of choice, such as film, video, sound, print, online and interactive * WHS procedures | **Production**   * record all production requirements in medium of choice, such as film, video, sound, print, online and interactive | **Production**   * record all production requirements in medium of choice, such as film, video, sound, print, online and interactive |
| **Post Production**   * edit/compile production * preview production/project * re-edit production/project | **Post Production**   * edit/compile production * preview production/project * re-edit production/project | **Post Production**   * edit/compile production * preview production/project * re-edit production/project |
| **Presentation**   * presentation equipment * select presentation site * rehearsal * program presentation * evaluation * documentation and management of all production processes from pre – production to post production | **Presentation**   * presentation equipment * select presentation site * rehearsal * program presentation * evaluation * documentation and management of all production processes from pre – production to post production | **Presentation**   * program presentation * evaluation |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| BSBCUS201 | Deliver a service to customers | Elective Group A |
| BSBDES201 | Follow a design process | Elective Group A |
| BSBDES202 | Evaluate the nature of design in a specific industry context | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

## Please refer to page 31 for recommended resources for all media units

Students may choose to produce a major project in any medium. The range of facilities for this unit may range from graphics, video, film and sound to web and interactive media. Facilities should enable students to produce a project in more than one medium.

## Additional resources for this unit could include:

* Celtx – Scriptwriting Freeware
* YouTube
* Access to short film archives e.g. Sundance Film Festival, Tropfest, HotDocs

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ |  | ✓ | ✓ |
| Numeracy | ✓ |  | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ |  | ✓ | ✓ |
| Personal and social capability |  |  | ✓ |  |
| Ethical behaviour |  | ✓ | ✓ |  |
| Intercultural understanding |  | ✓ | ✓ | ✓ |

# 

# Public Communication Value: 1.0

## Public Communication A Value: 0.5

## Public Communication B Value: 0.5

## Overview

This unit enables students to further their understanding and practical skills in Public Communication, with a focus on public relations, advertising and marketing. Students will evaluate their creative process – through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended.

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of public relations, marketing and advertising | * critically analyse the relationship between public relations, marketing, advertising and their significance | * identify elements of public relations, marketing and advertising |
| * identify forms of public relations, marketing and advertising | * critically analyse public relations, marketing and advertising in a variety of contexts | * describe features of public relations, marketing and advertising |
| * analyse different forms of public relations, marketing and advertising in a variety of contexts | * evaluate interpretations of public relations, marketing and advertising |  |
| * analyse the cultural, historical and social context of public relations, marketing and advertising | * analyse the cultural, historical and social context, values of public relations, marketing and advertising |  |
| * analyse a specific campaign - public relations, or marketing or advertising | * evaluate differing public relation, marketing and advertising campaigns and how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * history of public relations campaigns; marketing campaigns and advertising campaigns * application of theoretical models e.g. Starch, AIDA, two-step flow * roles and responsibilities in Public relations * public relations purpose and visibility * written skills for public relations skills e.g. press releases, events management, media liaison, advertising, marketing, budgeting, risk assessment, * apply public relations language and skills e.g. GANNT, SWOT, media release, events management, media liaison, advertising, marketing, budgeting, risk assessment, public liability * create a campaign, or be part of a campaign * documentation of all production processes from pre – production to post production | * history of public relations campaigns; marketing campaigns and advertising campaigns * application of theoretical models e.g. Starch, AIDA, two-step flow, and reception/constructivist theories, measuring tools * how socio-economic, cultural, political, historical, ethical and legal contexts apply in public relations, marketing and advertising * breadth of roles and responsibilities in Public relations * public relations purpose and visibility * public relations skills e.g. press releases, events management, media liaison, advertising, marketing, budgeting, risk assessment, public liability * apply specific public relations metalanguage e.g. GANNT, SWOT, media release, events management, media liaison, advertising, marketing, budgeting, risk assessment, public liability * create a public relations campaign * documentation and management of all production processes from pre – production to post production | * identify key stages in a public relations campaign * identify some issues in public relations ,ethics, stunts * written skills for public relations skills e.g. press releases, events management, media liaison, advertising, marketing, budgeting, risk assessment * develop a small public relations campaign |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| BSBCUS201 | Deliver a service to customers | Elective Group A |
| BSBWOR202 | Organise and complete daily work activities | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Balnaves M, O’Regan T, Goldmsith B. 2011 ‘*Rating the Audience – The business of Media’* Bloomsbury Academic

Lloyd J. and Toogood L. 2014 ‘*Journalism and PR’*. Reuters

Meerman M. 2015 ‘*The New Rules of Marketing and PR’*. Scott

‘*Mastering Public Relations’*. Saylor Academic. E-book

Tench R., Yeomans L.2013 ‘*Exploring Public Relations*’ Pearson

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | √ | √ | √ | √ |
| Numeracy |  | √ | √ | √ |
| Information and communication technology (ICT) capability |  | √ | √ | √ |
| Critical and creative thinking | √ | √ | √ | √ |
| Personal and social capability |  | √ | √ | √ |
| Ethical behaviour | √ | √ | √ | √ |
| Intercultural understanding |  | √ |  |  |

# Radio Value: 1.0

## Radio A Value: 0.5

## Radio B Value: 0.5

## Overview

## The focus of this unit is to explore the history and social function of the radio industry and its effect upon popular culture. Students will also use a variety of different methods of production from traditional to digital. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of radio | * critically analyse the relationship between radio and audience and its significance | * identify elements of radio |
| * identify forms of radio | * critically analyse radio in a variety of contexts | * describe features of radio |
| * analyse different forms of radio in a variety of contexts | * evaluate interpretations of radio |  |
| * analyse the cultural, historical and social context of radio | * analyse the cultural, historical and social context, values of radio |  |
| * analyse a specific radio format | * evaluate differing radio formats and how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * history of radio, from its invention to the present * community radio, ethnic radio, indigenous radio, government funded and commercial radio * radio communications across various audiences and cultures * impact of significant radio presenters * codes and conventions of specific genres and formats of radio programming * legal and ethical context of radio production and distribution production * the production of radio programs through portable, studio-based and digital formats * documentation and management of all production processes from pre – production to post production | * history of radio, from its invention to the present * the social, cultural and political effect of radio * community radio, ethnic radio, indigenous radio, government funded and commercial radio * radio communications across various audiences and cultures * impact of significant radio presenters * codes and conventions of specific genres and formats of radio programming * legal and ethical context of radio production and distribution production * the production of radio programs through portable, studio-based and digital formats * documentation and management of all production processes from pre – production to post production | * history of radio * nature of community radio, ethnic radio, indigenous radio, government funded and commercial radio * how radio communicates to the audience * the codes and conventions of specific genres and formats of radio programming * the production of a radio program |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUASOU201 | Develop basic audio skills and knowledge | Elective Group A |
| CUASOU204 | Mix sound in a broadcasting environment | Elective Group A |
| CUAAIR201 | Develop techniques for presenting information on air | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

### Ahern S. 2011 ‘*Making Radio 3rd Ed’*. Allen and Unwin

Shuker R. 2016 ‘*Understanding Popular Music Culture 5th ed’* Taylor and Francis Ltd

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Scriptwriting Value: 1.0

## Scriptwriting A Value: 0.5

## Scriptwriting B Value: 0.5

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of a script and the work of a known scriptwriter | * critically analyse scripts, scriptwriters, and the role of audience and their significance | * identify elements of a script |
| * identify forms of scriptwriting processes | * critically analyse scripts, scriptwriters in a variety of contexts | * describe features of scriptwriting processes |
| * analyse different forms of scripts in a variety of contexts | * evaluate interpretations of scripts |  |
| * analyse the cultural, historical and social context of scriptwriting | * analyse the cultural, historical and social context, values of scriptwriting |  |
| * analyse a specific script or scriptwriter | * evaluate differing scripts or scriptwriters how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * research the purpose of scriptwriting for a range of genres and media * write and produce a screen pitch and breakdown * narrative structures in fiction and nonfiction scripts * audience in scriptwriting * character development, and stereotypes through back-story and sub text * impact of significant scriptwriters and their work * create and produce a script using dedicated software * produce a scene from the script in the form of media required, e.g. film, audio, game etc * documentation and management of all production processes from pre – production to post production | * research the purpose and function of scriptwriting, script layout and writing for specific genres, and across a range of media * write and produce screen pitches and breakdowns * narrative structures in fiction and nonfiction scripts * audience and cultural representation in scriptwriting * character development, and stereotypes through back-story and sub text * temporal space and character momentum * impact of significant scriptwriters and their work * create and produce scripts indicating technical proficiency in scriptwriting format using dedicated software * storyboard and produce scenes from the script in the form of media required, e.g. film, audio, game etc * documentation and management of all production processes from pre – production to post production | * research scriptwriting for a range of genres and media * write and produce a short screen pitch * narrative structure in a script * research how audience determines script formation * scriptwriters and their work * create and produce a script using dedicated software * produce a scene from the script in the form of media required, e.g. film, audio, game etc |

## **Units of Competency**

There are no VET competencies in this unit.

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

## Aronson L. 2011 ‘*The 21st Century Screenplay’*

Field S. 2005 ‘*Screenplay – The foundations of Screenwriting*’ Delta

Massey M. 2010 *‘Studying TV Drama’*

Vogler C. 2007 ‘*The Writers Journey’*

## Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | √ |  | √ | √ |
| Numeracy |  |  | √ |  |
| Information and communication technology (ICT) capability |  | √ | √ | √ |
| Critical and creative thinking | √ | √ | √ | √ |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  | √ |  |
| Intercultural understanding |  | √ |  |  |

# Television Fiction Value: 1.0

## Television Fiction A Value: 0.5

## Television Fiction B Value: 0.5

## Overview

This unit explores the social, cultural and aesthetic impact of narrative-based, fictional forms of television, through a study of television genres. Fictional forms of television genres to study may include sitcom, soap opera, drama, science fiction, action, and, children’s television. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of a television fiction | * critically analyse television fiction and the role of audience and their significance | * identify elements of television fiction |
| * identify forms of television fiction | * critically analyse television fiction in a variety of contexts | * describe features of television fiction |
| * analyse different forms of television fiction | * evaluate television fiction |  |
| * analyse the cultural, historical and social context of television fiction | * analyse the cultural, historical and social context, values of television fiction |  |
| * analyse a specific example of television fiction | * evaluate differing examples of television fiction how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * the social impact of fictional television nationally and internationally * television production techniques and studio operations * the development of fictional television genres * TV programme analysis including aspects such as content, format, production techniques, target audience, niche markets, genre styles * stereotypes, gender/family/age/cultural presentation, censorship, selection and omission of representations * interactivity and technological changes in television production and distribution * scriptwriting skills such as narrative structure, dialogue, characterisation and correct layout * role of the production crew * production of a fictionalised television program demonstrating the codes and conventions of a chosen program style * documentation and management of all production processes from pre – production to post production | * the social impact of fictional television nationally and internationally * television production techniques and studio operations * the development of fictional television genres * the differences between public and commercial broadcasting, and the role of community * TV programme analysis including aspects such as content, format, production techniques, target audience, niche markets, genre styles * stereotypes, gender/family/age/cultural presentation, censorship, selection and omission of representations * narrative structures, such as sequence of action, turning points, climaxes, development of motivation and resolution * interactivity and technological changes in television production and distribution * scriptwriting skills such as narrative structure, dialogue, characterisation and correct layout * role of the production crew * production of a fictional television program demonstrating the codes and conventions of a chosen program style * documentation and management of all production processes from pre – production to post production | * elements of fictional television genres * television production techniques * narrative techniques, such as the development of dialogue, characterisation and setting * scriptwriting skills such as narrative structure, dialogue, characterisation and correct layout * role of the production crew * production of a short fictionalised television program demonstrating the codes and conventions of a chosen program style |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| **CUAWHS302** | **Apply work health and safety practices** | **Core** |
| CUAPOS201 | Perform basic vision and sound editing | Elective Group B |
| CUARES201 | Collect and organise content for broadcast or publication | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Belch GE. 2014 ‘*Advertising: an Integrated Marketing communication perspective’* McGraw Hill

Massey M. 2010 *‘Studying TV Drama’*

Turner G and Tay J. 2009 ‘*Television Studies after TV*‘ Routledge

Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ |  | ✓ | ✓ |
| Numeracy | ✓ |  | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ |  | ✓ | ✓ |
| Personal and social capability |  |  | ✓ |  |
| Ethical behaviour |  | ✓ | ✓ |  |
| Intercultural understanding |  | ✓ | ✓ | ✓ |

# Television Non-Fiction Value: 1.0

## Television Non-Fiction A Value: 0.5

## Television Non-Fiction B Value: 0.5

## Overview

This unit examines the nature of and concepts related to Non-Fictional forms of Television, through a study of television genres. Non-Fictional forms of television genres to study may include current affairs, news, documentary television, and, reality television. Students will evaluate their creative process through pre-production, production and post

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of non-fiction television | * critically analyse non-fiction television and the role of audience and their significance | * identify elements of television non-fiction |
| * identify forms of non-fiction television | * critically analyse non-fiction television in a variety of contexts | * describe features of non-fiction television |
| * analyse different forms of non-fiction television | * evaluate non-fiction television |  |
| * analyse the cultural, historical and social context of non-fiction television | * analyse the cultural, historical and social context, values of non-fiction television |  |
| * analyse a specific example of non-fiction television | * evaluate differing examples of non-fiction television and how they represent identity and culture |  |
| * create a media product | * create a media product | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * the way different societies are portrayed through non-fictional television programs and issues related to ownership, politics and social responsibility * the codes and conventions associated with the television medium with production techniques and studio operations * interactivity and technological changes in television production and distribution * treatment of reality and the portrayal of social issues related to culture, politics and race * the effect of narrative manipulation in non-fiction television (e.g. broadcast journalism, reality television) * influence of ownership on content and presentation of style, and issues related to ethics and bias * the role of the production crew * production of a non-fictionalised television program demonstrating the codes and conventions of a chosen program style * documentation and management of all production processes from pre – production to post production | * the way different cultures are portrayed through non-fictional television programs and issues related to ownership, politics and social responsibility * the codes and conventions associated with the television medium with production techniques and studio operations * interactivity and technological changes in television production and distribution * treatment of reality and the portrayal of social issues related to culture, politics and race * the effect of narrative manipulation in non-fiction television (e.g. broadcast journalism, reality television) * influence of ownership on content and presentation of style, and issues related to ethics and bias * the role of the production crew * production of a non-fictional television program demonstrating the codes and conventions of a chosen program style * documentation and management of all production processes from pre – production to post production | * culture representation in non-fictional television programs * the codes and conventions associated with the television medium * treatment of reality and the portrayal of social issues in non-fiction television * narrative construction in non-fiction television (e.g. broadcast journalism, reality television) * production of a short non-fictionalised television program demonstrating the codes and conventions of a chosen program style |

Units of Competency

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| CUALGT201 | Develop basic lighting skills and knowledge | Elective Group A |
| CUACAM201 | Assist in a basic camera shoot | Elective Group B |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

Belch GE. 2014 ‘*Advertising: an Integrated Marketing communication perspective’* McGraw Hill

Turner G and Tay J. 2009 ‘*Television Studies after TV*‘ Routledge

## Please also refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy | ✓ | ✓ | ✓ | ✓ |
| Numeracy |  |  | ✓ | ✓ |
| Information and communication technology (ICT) capability | ✓ | ✓ | ✓ | ✓ |
| Critical and creative thinking | ✓ |  | ✓ | ✓ |
| Personal and social capability |  |  |  | ✓ |
| Ethical behaviour |  | ✓ |  | ✓ |
| Intercultural understanding | ✓ | ✓ | ✓ | ✓ |

# Video Production Value: 1.0

## Video Production A Value: 0.5

## Video Production B Value: 0.5

## Overview

## This unit is designed as an introduction to the industry-standard requirements of video production from established creative techniques to organisation and ethical regulations. Students will explore a wide variety of techniques related to camera, camera movement, lighting and sound within the context of industry expectations in a real or simulated environment. Students will evaluate their creative process through pre-production, production and post-production.

## Prerequisites

Nil. Structured Workplace Learning is highly recommended

## Duplication of Content Rules

Refer to page 16

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * analyse the elements of video production | * critically analyse video production and the role of audience and their significance | * identify elements of video production |
| * identify forms of video production | * critically analyse video production in a variety of contexts | * describe features of video production |
| * analyse and apply different forms of video production | * evaluate and apply elements of video production |  |
| * analyse the cultural, historical and social context of video production | * analyse the cultural, historical and social context, values of video production |  |
| * analyse a specific example of video production | * evaluate differing examples of video production and how they represent identity and culture |  |
| * create a media product | * create a media product to an industry standard | * create a media product |
| * analyse and reflect on the media production process | * evaluate and reflect on the media production process | * reflect on the media production process. |

## **Content**

All content below must be delivered:

|  |  |  |
| --- | --- | --- |
| **A** | **T** | **M** |
| * the changing nature of the production and distribution of video in a global context * understanding and applying industry-standard techniques relating to camera, camera movement, lighting and sound * engaging in the narrative techniques of editing and sound * using digital editing platforms to edit footage, transitions, titles and sound * using advanced digital editing with tools such as effects, filters, compositing and using 3D graphics * completing a video production using scheduling, pre-visualisation, scripting, preparing resources, locations and talent * following occupational health and safety regulations relevant to the video production industry | * the changing nature of the production and distribution of video in a global context * understanding and applying industry-standard techniques relating to camera, camera movement, lighting and sound * engaging in the narrative techniques of editing and sound * using digital editing platforms to edit footage, transitions, titles and sound * using advanced digital editing with tools such as effects, filters, compositing and using 3D graphics * completing a video production using scheduling, pre-visualisation, scripting, preparing resources, locations and talent * following occupational health and safety regulations relevant to the video production industry | * the changing nature of the production and distribution of video in a global context * understanding industry-standard techniques relating to camera, camera movement, lighting and sound * engaging in the narrative techniques of editing and sound * using digital editing platforms to edit footage, transitions, titles and sound * completing a video production by making some use of scheduling, pre-visualisation, scripting, preparing resources, locations and talent * following occupational health and safety regulations relevant to the video production industry |

## **Units of Competency**

Competence must be demonstrated over time and in the full range of Media contexts. Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

These units of competency are optional for students undertaking an M course.

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| **CUAWHS302** | **Apply work health and safety practices** | **Core** |
| CUALGT201 | Develop basic lighting skills and knowledge | Elective Group A |
| CUAVSS201 | Develop basic vision system skills | Elective Group A |

It is essential to access <http://training.gov.au/> for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<http://training.gov.au/Training/Details/CUA20215>

## Teaching and Learning Strategies

Refer to page 18

## Assessment

Refer to Assessment Task Types Guide on page 20

## Resources

## Please refer to page 31 for recommended resources for all media units

## General Capabilities

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Evidence could be in: | | | |
| General Capabilities | Goals | Content | Teaching & Learning Strategies | Assessment |
| Literacy |  |  |  |  |
| Numeracy |  |  |  |  |
| Information and communication technology (ICT) capability |  |  |  |  |
| Critical and creative thinking |  |  |  |  |
| Personal and social capability |  |  |  |  |
| Ethical behaviour |  |  |  |  |
| Intercultural understanding |  |  |  |  |

# Media SWL 1 Value: 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to page 17

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.Competence must be demonstrated over time and in the full range of media environments.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| **BSBWOR203** | **Work effectively with others** | **Core** |
| BSBWOR202 | Organise and complete daily work activities | Elective Group A |

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at

<http://training.gov.au/Training/Details/CUA20215>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 22

### Competency Based Assessment

Refer to page 21

# Media SWL 2 Value: 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to page 17

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this unit document in conjunction with the Units of Competence from the CUA Creative Arts and Culture Training Package, which provides performance criteria, range statements and assessment contexts.Competence must be demonstrated over time and in the full range of media environments.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| **CUAIND201** | **Develop and apply creative arts industry knowledge** | **Core** |
| BSBCMM201 | Communicate in the workplace | Elective Group B |

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at

<http://training.gov.au/Training/Details/CUA20215>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 22

### Competency Based Assessment

Refer to page 21