

Media Units 1 & 2

Contents

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Aboriginal and Torres Strait Islander content has been excluded as accuracy cannot be guaranteed, and it is better to be respectful than cover the entire curriculum inaccurately.

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Series contents

This series covers the complete VCE Media Units 1 & 2 course as set out in the *VCE Media Study Design*, accredited for 2024–2028, across its six areas of study — **Media representations; Media forms in production; Australian stories** (Unit 1: *Media forms, representations and Australian stories*); and **Narrative, style and genre; Narratives in production; Media and change** (Unit 2: *Narrative across media forms*). It comprises **thirteen content chapters** built directly from the study design’s key knowledge and key skills, **six cumulative topic tests** — one for each of the course’s six outcomes, folded into the back of Chapters 3, 5, 7, 9, 11 and 13 — and an **examination booklet of four end-of-unit papers**. Each content chapter follows the same structure: concise theory in precise media language, scaffolded and unscaffolded worked examples, graded practice questions, a compact answer key, and fully-worked model responses. The forty-two subtopics carry every foundation the course assumes thereafter — media forms, codes, conventions and media language; representation and the construction triad of selection, omission and construction; audience engagement, consumption and reading; the five stages of the media production process; story, plot, style and genre; and new media technologies and their audiences.

Assessment at Units 1 and 2 is entirely school-based. The study design states that all assessments at Units 1 and 2 are school-based, that procedures for the assessment of levels of achievement in these units are a matter for school decision, and that **levels of achievement for Units 1 and 2 are not reported to the VCAA** — schools may report using grades, descriptive statements or other indicators. **There is no VCAA examination at Units 1 and 2**; the end-of-year examination, and the percentage contributions to a study score, belong to Units 3 & 4 alone. Students must demonstrate three outcomes in each unit, and the study design’s own list of suitable tasks — audio-visual or video sequences, radio or audio sequences, photographs, print layouts, sequences or presentations using digital technologies, posters, written responses and oral reports — is the basis on which every assessment item in this series is designed. Assessment is therefore built **outcome-based, not exam-mirror**: each topic test demonstrates one outcome, cumulative over that topic’s chapters, sat in class within a limited timeframe.

Two of the six outcomes — Unit 1 Outcome 2 and Unit 2 Outcome 2 — are demonstrated through media *products*, which a printed booklet cannot collect or mark. Tests 2 and 5 therefore ship a **teacher-run production brief** with an outcome-aligned rubric, together with an **in-book written evaluation paper** on the plan, the technique and technology choices, and the finished work. The written paper is markable evidence of a student’s reasoning about their production; it is never sufficient evidence of the outcome on its own, and each paper says so where a student will read it. Where a choice of task type is offered, the brief carries the study design’s requirement that tasks set be of comparable scope and demand.

The examination booklet holds school-decision revision papers, not VCAA mirrors. Because no external examination exists at this level, the four papers in Chapter 14 are revision instruments chosen by this series and labelled as such on every cover, so that no student or teacher infers an external paper that does not exist. What they borrow from the senior course is written discipline, not format: precise command terms, tariffs matched to marks, evidence named at a specific moment, fully-worked solutions, **Common errors:* lines and band descriptors for extended items — so that a student arriving at Unit 3 is already fluent in the response style.

Source: Victorian Curriculum and Assessment Authority, VCE Media Study Design, accreditation period from 2024 (2024–2028) — <https://www.vcaa.vic.edu.au/sites/default/files/2025-10/2024MediaSD.docx>. Accurate as at July 2026.

Source: Victorian Curriculum and Assessment Authority, VCE Media — Assessment (accreditation period for Units 1–4 from 2024) — <https://www.vcaa.vic.edu.au/curriculum/vce-curriculum/vce-study-designs/media/assessment>. Accurate as at July 2026.

Source: Victorian Curriculum and Assessment Authority, VCE Media examination specifications, past examinations and examination reports (specifications Version 2, March 2025; examinations listed for Units 3 and 4 only) — <https://www.vcaa.vic.edu.au/assessment/vce/examination-specifications-past-examinations-and-examination-reports/media>. Accurate as at July 2026.

Unit 1 Area of Study 1 — Media representations

Chapter 1 — Media forms, codes and conventions (55 pp)

1A Media products, media forms and media technologies · 1B Media codes · 1C Media conventions: form, genre and narrative conventions · 1D Media language in the analysis and discussion of media

Chapter 2 — Media representations (44 pp)

2A The nature and form of media representations · 2B Constructing representations: selection, omission and construction · 2C Comparing representations across time, location and context

Chapter 3 — Audiences and media representations (53 pp)

3A Audience engagement, consumption and reading · 3B Audiences as producers: identity, self and shared representations · 3C Social and institutional relationships between audiences and the media

Topic 1 Test — Media representations (40 marks, 55 minutes), cumulative over Chapters 1–3 and demonstrating Unit 1 Outcome 1, with at least one item on a provided stimulus and one comparison across two forms or periods, and fully-worked solutions, is included at the end of Chapter 3.

Unit 1 Area of Study 2 — Media forms in production

Chapter 4 — The media production process (58 pp)

4A Stages of the media production process · 4B Pre-production techniques: designing a representation · 4C Production and post-production techniques · 4D Media technologies in a range of media forms

Chapter 5 — Constructing and evaluating media representations (55 pp)

5A Applying codes and conventions to construct meaning in production · 5B Characteristics of media representations in different media forms · 5C Media production language: designing, documenting and evaluating

*Topic 2 Test — Media forms in production, demonstrating Unit 1 Outcome 2, is included at the end of Chapter 5. It is in two parts: a teacher-run production brief marked against an outcome-aligned rubric, and an in-book written evaluation paper (30 marks, 45 minutes) with fully-worked solutions. The brief commissions **two** finished products in **two different media forms**, because the study design has students of this unit work in two or more media forms and demonstrate the outcome in a range of media forms; the two are chosen from the study design's task types — audio-visual sequence, photographs, print layout, poster or digital presentation, with radio or audio sequence available as a substitution.*

Unit 1 Area of Study 3 — Australian stories

Chapter 6 — Australian stories: structure, codes and style (42 pp)

6A Australian stories: structure, cultural histories and institutions · 6B Codes and conventions that engage audiences and communicate meaning · 6C The style of Australian media creators and producers

Chapter 7 — Australian stories: voices, constraints and audiences (54 pp)

7A Aboriginal and Torres Strait Islander voices, perspectives and national identity · 7B Institutional, economic, social and political constraints on production and distribution · 7C Audience engagement, expectation, consumption and prior reading

Topic 3 Test — Australian stories (40 marks, 55 minutes), cumulative over Chapters 6–7 and demonstrating Unit 1 Outcome 3, including one extended analysis on a studied Australian narrative and one item engaging the work of an Aboriginal and/or Torres Strait Islander creator or producer, with fully-worked solutions, is included at the end of Chapter 7.

Unit 2 Area of Study 1 — Narrative, style and genre

Chapter 8 — Narrative, style and genre (67 pp)

8A Narrative in the media: story, plot and constructed realities · 8B The distinctive style of media creators and producers · 8C Manipulating media codes and conventions in narrative construction · 8D Genre: use, subversion and debate

Chapter 9 — Narrative, context and audience (68 pp)

9A Historical and cultural contexts in the construction of narratives · 9B Audiences, engagement and personal values · 9C The influence of narratives on audience engagement, consumption and reception

Topic 4 Test — Narrative, style and genre (40 marks, 55 minutes), cumulative over Chapters 8–9 and demonstrating Unit 2 Outcome 1, including one extended analysis of a creator’s style across two narratives and one item on the use or subversion of genre, with fully-worked solutions, is included at the end of Chapter 9.

Unit 2 Area of Study 2 — Narratives in production

Chapter 10 — Producing media narratives (53 pp)

10A Media production processes and specific media forms · 10B Constructing narratives through the media production process · 10C Roles and responsibilities across the stages of production

Chapter 11 — Technical skills, constraints and evaluation (66 pp)

11A Technical skills in the operation of media technologies · 11B Ethical, legal and community constraints in production and distribution · 11C Evaluating narrative productions: media language in design, production and evaluation

Topic 5 Test — Narratives in production, demonstrating Unit 2 Outcome 2, is included at the end of Chapter 11. As with Test 2 it is in two parts: a teacher-run production brief for a narrative product, marked against an outcome-aligned rubric, and an in-book written paper (30 marks, 45 minutes) on process, roles, technical decisions, ethical, legal and community constraints, and evaluation, with fully-worked solutions.

Unit 2 Area of Study 3 — Media and change

Chapter 12 — New media technologies and new media audiences (57 pp)

12A The nature and forms of new media technologies · 12B Characteristics of new media audiences · 12C Audience interaction and engagement across converging media forms

Chapter 13 — Media and change: influence and issues (80 pp)

13A The influence of technological development on audiences and the individual · 13B The influence of technological development on media industries and institutions · 13C Social, ethical and legal issues in the media industry

Topic 6 Test — Media and change (40 marks, 55 minutes), cumulative over Chapters 12–13 and demonstrating Unit 2 Outcome 3, including one extended discussion built on date-stamped current evidence and one stimulus item on a constructed platform scenario, with fully-worked solutions, is included at the end of Chapter 13. Because the study design’s currency requirement moves with the calendar, the current-issue material in Chapter 13 and Test 6 is written to public record as at 2026, drawn from a rolling two-year window across 2024–2026, visibly date-stamped, and accompanied by a teacher note setting out how to refresh it each year.

Practice examinations

Chapter 14 — Practice Examinations (59 pp)

Four end-of-unit practice examinations with fully-worked solutions: **Unit 1 Examination A** (accessible) and **Unit 1 Examination B** (standard), each cumulative over Chapters 1–7; **Unit 2 Examination A** (accessible) and **Unit 2 Examination B** (standard), each cumulative over Chapters 8–13. Every paper is 60 marks, sat with 10 minutes reading time and 90 minutes writing time, and is written entirely in short- and extended-response form under three headings named for that unit’s areas of study, so that all three outcomes of the unit are covered in one sitting. The production outcome is examined in writing — process, technique, technology, roles, constraints and evaluation — rather than by collecting a product. There are no multiple-choice questions, no formula or data sheet, and no criteria or approved-materials page. **Every cover carries the standing note that Units 1 and 2 have no VCAA examination and that these are revision papers set by school decision.** The papers are de-duplicated against each other, against the six topic tests, and against the worked examples in the subtopics, so that no item a student has already met returns as assessment.