



Government of **Western Australia**
School Curriculum and Standards Authority

SAMPLE COURSE OUTLINE

MEDIA PRODUCTION AND ANALYSIS

GENERAL YEAR 11

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

Copyright

© School Curriculum and Standards Authority, 2025

This document – apart from any third-party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority (the Authority) is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the Authority. Copying or communication of any third-party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution 4.0 International licence](#).

Disclaimer

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use.

Sample course outline

Media Production and Analysis – General Year 11

Semester 1 – Unit 1 – Popular media

Note: this is a project-based learning framework where students will actively work on their productions for the entire semester while analysing meaningful examples of media work that will help them to develop stronger productions.

Week	Key teaching points, tasks and activities	Syllabus content
1–2	<ul style="list-style-type: none"> Give an overview of the Media Production and Analysis (MPA) course and an introduction to popular media. Ensure students have access to the General Year 11 course syllabus, assessment outline and course outline. Discuss the purposes and context of popular media work. <p>Introduction to Task 2: Short film</p> <ul style="list-style-type: none"> Students will produce a short film in groups. The film will be shown at a media presentation for their peers, parents, teachers and/or stakeholders. Outline the production objective for Task 2, defining the screening context (where it will play) and the target audience (who it is for). <p>Introduction to Task 1: Response dossier Unit 1</p> <ul style="list-style-type: none"> Students will analyse and reflect on media work, completing short responses and activities that show how the knowledge gained will be applied to their own productions. Students: <ul style="list-style-type: none"> analyse media work such as festival shorts screened to a live audience identify who the media work is for discuss where the media work will screen outline the purpose of the media work with a one-sentence justification link their analysis of the media work to the production of their own short film, adding one sentence to their own purpose statement. As a class, analyse genre drift and trends. View recent short examples of media work in the intended genre. Identify trends such as text-led openers, tighter runtimes or a ‘first-five-seconds’ hook. Explain why trends exist for today’s audiences. Students link their analysis of trends in media work to the production of their own short films, choosing one trend to adopt or avoid, with a one-line justification for their audience or context. Workshop the development of a one-line purpose statement using prompts such as ‘our film will ... for ... at ... because ...’ 	<p>Media languages</p> <p>System of communication</p> <ul style="list-style-type: none"> purposes and context of popular media work trends and changes within popular genres and technologies <p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> collecting information for a specific task <p>Purpose and content</p> <ul style="list-style-type: none"> creating purposeful media content through the use of codes and conventions meeting audience expectations of media type

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> Identify platforms which best fit the students' screening context and include one adjustment that will be considered when developing their media work. Cover content on purpose, trends and technologies, codes and conventions, and audience expectations. Detail how the aspects of the analysed media work/s will be emulated, adapted or avoided in their own productions with reference to class context or audience. Complete Task 1 checkpoint. Students complete short statements and activities in their response dossier analysing media works that link to their short film production for Task 2. 	
3–4	<p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> Workshop planning a short film and production roles during the pre-production phase. Discuss narrative elements, codes and conventions, construction of meanings and themes. Identify methods to generate ideas for student production. Students develop ideas into a synopsis with a focus on character change and theme. They draft a short synopsis that includes the starting state, pressure, new state and theme. They outline three to four beats that show change and highlight theme. Students analyse media work such as the opening scene of the Pixar film <i>Up</i>, or other short film examples, and: <ul style="list-style-type: none"> identify character change and the codes and conventions used to construct meanings and themes deconstruct the work to identify the 'before and after' character states record specific symbolic, written, audio and/or technical codes used to construct meaning, noting the moment the code appears, how it signals change, and the thematic takeaway for the audience apply learnings from the analysis of media work to their own production, drafting pages of their treatment by working on the three to four beats they had previously outlined and turning these into the treatment. Students note the codes and conventions they plan to use throughout their productions, with an understanding of how this will inform their future storyboards. Formative assessment – peer check. Students exchange treatments to provide feedback to each other, with a focus on identifying the 'before and after' character change as well as providing a summary of the theme in one word or phrase. Students adjust their treatments, beat/s or choice of codes and conventions based on feedback from peers. 	<p>Media languages</p> <p>Narrative, codes and conventions</p> <ul style="list-style-type: none"> narrative elements: character, setting, conflict, resolution common codes and conventions and the meanings and themes they construct <p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> providing feedback on own and others' productions seeking feedback and making adjustments throughout the progress of production <p>Skills and processes</p> <ul style="list-style-type: none"> following a clear production process using basic technical skills and processes, basic scripts, storyboards and layouts

Week	Key teaching points, tasks and activities	Syllabus content
5	<p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> Students develop ideas for representations. They identify their audience and the intended portrayal of representations in their planned production. Workshop who and what will be portrayed in their production and have them attribute two adjectives to the representations. Workshop two important audience values. Students predict the audience response to the portrayal of representations, explaining why the audience would respond in a particular way. Discuss dominant, negotiated or oppositional readings/responses. <p>Continue with Task 1: Response dossier Unit 1</p> <ul style="list-style-type: none"> Identify how representations in media work are constructed using codes and conventions. Students analyse the construction of representations in an existing media work, naming the codes and conventions used to shape the representations. Discuss how representations link to mainstream values and how audience values may have been embedded in media work through the construction of representations. Share readings or interpretations of the media work analysed. <p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> Design the portrayal of representations, planning codes and conventions to be used, intended traits of characters, and the audience values served by the inclusion of representation. Complete Task 1 checkpoint. Students report on the analysis and application of representations in their dossier. 	<p>Representation</p> <ul style="list-style-type: none"> mainstream values how representations are constructed using codes and conventions <p>Audience</p> <ul style="list-style-type: none"> audience values in media work how audiences respond to media
6	<ul style="list-style-type: none"> Discuss the media industry and relate this to the students' production. Compare the context of the students' short film release to large media institutions. Discuss independent or community media producers. Evaluate ways to attract audiences. Students name two possible methods for audience attraction that they can use. Analyse how attracting audiences and money can shape messages in media work. View a studio/streamer media work and compare this to an independent/community media work. Identify how each media work uses attraction tactics to draw an audience and make a profit. Discuss brand/intellectual property compared to community ties. Identify commercialisation opportunities such as subscriptions, ticket sales, capturing data, merchandise, call to action etc. 	<p>Industry</p> <p>Media producers</p> <ul style="list-style-type: none"> how large institutions attract audiences commercialisation of media work <p>Production contexts</p> <ul style="list-style-type: none"> the global nature of media work

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> State which institution type suits the students' short film context the best and explain why. Outline how a media work is changed to suit a global production context such as a different region/platform. <p>Introduce Task 3: Promotional piece</p> <ul style="list-style-type: none"> Students will develop a compelling trailer, poster, social media marketing plan, podcast or other negotiated production piece aimed at promoting their short film. While students develop their film, they consider how they will market and attract people to watch their film and come to the media presentation. Students define their audience for the promotional piece. Students research promotional or marketing possibilities. 	
7	<p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> Brainstorm the boundaries that exist for the creation of the short film. Discuss controls and constraints such as classification (G/PG), safety hotspots, available technologies and resources, timeframes and deadlines. Analyse how professional media producers handle controls and constraints. Compare a major media producer (studio/streamer) with an independent/community media producer. View short behind-the-scenes videos, press kit excerpts or articles for a major media producer (studio/streamer) media work and an independent/community media work. Identify controls and constraints solved by the two production teams, such as safety on set pieces, classification sensitivities, technologies and resources available, limits on the number of crew members or their expertise, or location permits. Highlight how professional media producers overcome these controls and constraints or how independent/community media producers find workarounds to overcome controls and constraints. Students apply their knowledge of controls and constraints to their short film production by completing: <ul style="list-style-type: none"> schedule dates – shoot window, rough cut, fine cut; add owner for each milestone safe set plan – crew brief, location permission, talent consent, hazard control, backup plan tech plan – list the camera, sound and editing setup to be used and explain why it fits the resources. <p>Continue with Task 3: Promotional piece</p> <ul style="list-style-type: none"> Students research appropriate marketing avenues for their production, such as posters, videos and what platform would draw in the intended audience (e.g. school Facebook page). 	<p>Industry</p> <p>Production contexts</p> <ul style="list-style-type: none"> controls and constraints in the media industry <p>Production</p> <p>Controls and constraints</p> <ul style="list-style-type: none"> awareness of safety when creating media productions using available technologies and resources goal setting and working within timelines working within the constraints of media type working within the school ethos

Week	Key teaching points, tasks and activities	Syllabus content
8–9	<p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> • Discuss production roles such as director, cinematographer, sound designer, editor and art director, explaining the responsibilities for each role and how pre-production documents (costume design layout, script, storyboard, shot list, sound plan, edit workflow etc.) can be used as modes of communication between the roles. • Analyse how production roles operate in the media industry. Watch short behind-the-scenes videos or role explainer videos such as those found at Nothing Beats the Real Thing (https://nothingbeatstherealthing.org.au/making-movies-interviews/). ▪ Discuss studio/streamer production contexts compared to independent/community production contexts. ▪ Observe the responsibilities of one role and the tasks completed on-set and during post-production. ▪ Workshop camera composition and coverage; location sound capture; edit workflow; art direction, props and continuity. • Complete a practice shoot such as an in-class micro scene. Students aim to fulfil multiple roles, capturing six to ten shots, and synchronise their footage and sound. • Students review footage with peers and provide feedback to questions such as: <ul style="list-style-type: none"> ▪ Did the sound work? ▪ Was the cinematography clear? ▪ Did the edits come together well? ▪ What major problems are identified? • Follow up with targeted workshops, as required, to hone student production skills where gaps in knowledge or skills are identified, such as capturing tighter composition, improving microphone placement or increasing light to aid with focus control. • Develop final pre-production materials, such as storyboards, call-sheets and props lists. <p>Continue with Task 3: Promotional piece</p> <ul style="list-style-type: none"> • Develop a pre-production plan for promotional piece, such as a draft drawing for a poster, a short script for a trailer, or a draft edit. 	<p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> • providing feedback on own and others' productions <p>Skills and processes</p> <ul style="list-style-type: none"> • applying team skills, including specific role responsibilities • following a clear production process using basic technical skills and processes, basic scripts, storyboards and layouts
10–15	<p>Continue with Task 2: Short film</p> <ul style="list-style-type: none"> • Students plan each shoot, using call sheets, getting permissions and consent to film, booking the equipment and resources required and doing simple risk checks prior to filming. • Students organise each shoot, bringing items such as the latest script or storyboard, a shot list, and a list of props and costumes. Students run a safe set while filming. 	<p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> • seeking feedback and making adjustments throughout the progress of production

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> • Students complete filming, making sure focus and exposure are correct. They record clean audio. They get a safe backup take and review footage before moving on to filming the next scene. • Students back up media as soon as possible following the shoot, saving their files, keeping an organised project folder and checking copies for accuracy. • Students review footage quickly, discussing and noting any gaps. Students add pickup shots to a new shot list ready to reshoot. • Students meet weekly, emulating an industry standard production team. They have 15-minute stand-up style meetings to discuss blockers, the next task and who is responsible. They update their production schedule or calendar. • Students maintain continuity in costume, props, lighting, and sound throughout the filming process. • Students check copyright, using licensed or original assets and recording credits or acknowledgements when needed. • Students maintain compliance by following G/PG guidelines and school values, making editing changes if there are representation issues. • Students seek regular feedback from peers and teacher on their progress and make adjustments where necessary. <p>Finish Task 3: Promotional piece</p> <ul style="list-style-type: none"> • Students finalise their promotional piece for their short film. • Students release their promotional material, measuring how successful it is in attracting an audience for their film. <p>Due – Task 3: Promotional piece</p>	<p>Skills and processes</p> <ul style="list-style-type: none"> • applying team skills, including specific role responsibilities • following a clear production process using basic technical skills and processes, basic scripts, storyboards and layouts
16	<p>Finish Task 2: Short film</p> <ul style="list-style-type: none"> • Students prepare and deliver the media presentation. • Students export their final cut of their short film. • Students test and deliver on presentation equipment such as a screening projector or theatre set-up. • Students prepare the rundown of the screening package including any speeches, welcoming of special guests, introductions or giving of thanks to crew or families. • Students gather feedback from media presentation attendees and provide their feedback on others' productions. • As a class, evaluate the success of the productions, discussing audience responses, how reactions are measured and changes or improvements that could be made to their short films. <p>Due – Task 1: Response dossier Unit 1</p> <p>Due – Task 2: Short film</p>	<p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> • providing feedback on own and others' productions

Semester 2 – Unit 2 – Media influence

Note: this is a project-based learning framework where students will actively work on their productions for the entire semester while analysing meaningful examples of media work that will help them to develop stronger productions.

Week	Key teaching points, tasks and activities	Syllabus content
1–2	<ul style="list-style-type: none"> • Unit overview and introduction to media influence. • Ensure students have access to the General Year 11 course syllabus, assessment outline and course outline. <p>Introduction to Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> • Students will work with a real-world client to develop an influential piece with a clear audience and goal. • Decide on a community client to work with such as a teacher of a different subject or other learning area in the school, a community group or a local business. The identified client commits to the development of a brief for students and ongoing involvement in the persuasive piece. • Brainstorm and define the audience, objective and call to action for the persuasive piece based on the client brief. • Students draft a one-line point of view for the persuasive piece. <p>Introduction to Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> • Students will analyse and reflect on media work, completing short responses and activities that show how the knowledge gained will be applied to their own productions. • Analyse how media platforms influence point of view by watching and discussing professional pieces of the same media type or platform (e.g. school department promo, community campaign, local business television commercial). • Discuss how point of view is constructed using narrative, codes and conventions. <p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> • Students commit to a plan for their client persuasive piece and answer the following questions about the client brief: <ul style="list-style-type: none"> ▪ point of view statement (what they're saying and why it's true) ▪ audience and access (where and how the audience will encounter it) ▪ platform fit (what are the requirements for the mode of delivery or media type) ▪ codes and conventions to use (specific choices that build the point of view) ▪ call to action (exact wording). • Students meet with their client to pitch their initial thoughts for client approval. 	<p>Media languages</p> <p>System of communication</p> <ul style="list-style-type: none"> • how media platforms influence point of view • how audiences access and interact with media <p>Narrative, codes and conventions</p> <ul style="list-style-type: none"> • use of narrative, codes and conventions in media work to construct point of view <p>Production</p> <p>Purpose and content</p> <ul style="list-style-type: none"> • creating purposeful media content by selecting specific codes and conventions • meeting audience expectations and production requirements of media type

Week	Key teaching points, tasks and activities	Syllabus content
3–4	<p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students build persuasive point of view by developing their understanding of techniques used to construct point of view. Workshop what students will show or say in their client persuasive piece, what claim they are making, who or what represents this claim on screen and which techniques will carry the planned representations. <p>Continue with Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> Analyse two to three professional media works with a focus on what to emulate or what to avoid. Students identify the codes and conventions used and how it shapes the point of view. Students examine the representation choice and how it influences the audience’s interpretation of the media work. Note the processes of selection, emphasis and omission that improves the clarity of the media work. Students choose one element that doesn’t fit their audience or context and provide justification for this choice. Complete Task 4 checkpoint. Students complete short statements and activities in their response dossier outlining their analysis of media works that link to their client persuasive piece for Task 5. <p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students modify their plans to best meet their client brief, consolidating their technique choices and representation choices that align with the client’s values and goal. Students outline the processes of selection, emphasis and omission that they will apply to ensure their client persuasive piece stays on-message. 	<p>Media languages</p> <p>Narrative, codes and conventions</p> <ul style="list-style-type: none"> use of narrative, codes and conventions in media work to construct point of view <p>Representation</p> <ul style="list-style-type: none"> how representations are used to construct points of view processes of selection, emphasis and omission in media work
5–7	<p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students brainstorm the audience values and assumptions relating to their client persuasive piece, outlining what the audience cares about and why. Students name the target segment/s and list values or pressures that matter (e.g. safety, belonging, time, achievement). Students identify an assumption per value, outlining what their client persuasive piece needs first (hook) and what builds trust or aligns with audience values. Students complete a draft call to action that respects those values. <p>Continue with Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> Analyse values in teacher-selected real-world campaigns, such as Dumb Ways to Die (https://smithbrothersmedia.com.au/get-smarter/case-study-dumb-ways-to-die/) or End the Trend (https://www.cancer.org.au/end-the-trend), examining what worked and why. 	<p>Audience</p> <ul style="list-style-type: none"> identifying reasons for different perceptions held by audiences interaction between audiences and media work <p>Industry</p> <p>Production contexts</p> <ul style="list-style-type: none"> considering the needs, interests and values of audiences when constructing point of view

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> Students consider the needs, interests and values of audiences and how the teacher-selected case studies construct point of view. Students identify the stated or implied values the campaigns appealed to, techniques that signal those values, and the persuasive effect (trust, clarity, urgency). Students make a note of aspects that would and would not work in their client context. <p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students deliver a questionnaire (or other audience response measurement instrument) to test assumptions and then use the data to shape the client persuasive piece. Students analyse their results following a test sample size of approximately five to ten potential target audience members. Students decide on two clear changes in the use of codes and conventions, representation, ordering of the piece, or call to action to better fit the values of the audience. <p>Continue with Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> Complete Task 4 checkpoint. Students complete audience flow activities within their response dossier to capture data on their assumptions, testing and decisions made for changes to their client persuasive piece. Students identify reasons for different perceptions held by audiences. 	<p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> collecting and communicating information for a specific task providing constructive feedback on own and others' productions seeking feedback and making appropriate adjustments throughout the progress of production
8	<p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Discuss producer stance and platform fit for the creation of the client persuasive piece. Students decide whether their client persuasive piece acts more like a large institution release or an independent/community release. Students name attraction tactics and the primary platform, such as school assembly, community or online. <p>Continue with Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> Analyse large media institutions and independent media producers, comparing their different approaches. Evaluate media examples with similar persuasive goals, such as studio/streamer versus indie/community. Note tactics each uses to attract and hold audiences, and platform features that shape point of view. Discuss ethical constraints when producing media work. <p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students confirm their client's support and consent for planned persuasive piece, ensuring truthful representation, respectful portrayals and correct use of names and logos. Students write a statement on one ethical safeguard they will implement for their client. 	<p>Industry</p> <p>Media producers</p> <ul style="list-style-type: none"> comparing large media institutions with independent media producers <p>Production contexts</p> <ul style="list-style-type: none"> ethical constraints

Week	Key teaching points, tasks and activities	Syllabus content
9–13	<p>Continue with Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students define their production roles and workflow. They map responsibilities for the director, cinematographer, sound designer, editor and art director. Students confirm who owns the outline, interview questions, shot list, sound plan and edit workflow. Students agree on a clear production process, from pre-production to production to post-production, with simple checkpoints to progress their production processes. Students hold weekly show-and-tell sessions to outline their progress and discuss what has been successful, what still needs work, and why. Students consider constraints and safe practices throughout the production process. Students set goals, maintain a schedule and meet deadlines for shoots, rough cuts and fine cuts. Students confirm location permissions, classification constraints (G/PG), and work within the school ethos with available technologies and resources. Students run a brief risk and ethics check before each shoot and adjust the plan if needed. <p>Introduction to Task 6: Client cutdown</p> <ul style="list-style-type: none"> Students will work individually to cut down a smaller variation of their client work to target a different audience, or for use on a different platform, such as podcast, social media or audio-promo. Students begin research on alternative platforms/audiences for the product, including discussing with client other platforms/channels they use (or aspire to use). Develop pre-production materials for the client cutdown, such as a short alternative script for the short trailer for a social media platform. Pitch the 'client cutdown' idea to the client, adjust according to feedback. 	<p>Production</p> <p>Controls and constraints</p> <ul style="list-style-type: none"> demonstrating safe practices when creating media productions using available technologies and resources goal setting and meeting deadlines working within the constraints of media type working within the school ethos <p>Skills and processes</p> <ul style="list-style-type: none"> applying team skills, including fulfilling specific role responsibilities applying a clear production process applying technical skills and processes demonstrating progress in the application of production skills and processes
14–16	<p>Finish Task 4: Response dossier Unit 2</p> <ul style="list-style-type: none"> Students conduct a test screening with their client or peers to review or revise their client persuasive piece. Students gather and record quick feedback using methods such as QR codes, forms or one-minute cards. Students make necessary adjustments to finalise the platform requirements for their client persuasive piece, such as captions, text etc. <p>Finish Task 5: Client persuasive piece</p> <ul style="list-style-type: none"> Students give feedback on their own work and others' productions. 	<p>Production</p> <p>Ideas and reflective practice</p> <ul style="list-style-type: none"> collecting and communicating information for a specific task providing constructive feedback on own and others' productions seeking feedback and making appropriate adjustments

Week	Key teaching points, tasks and activities	Syllabus content
	<p>Finish Task 6: Client cutdown</p> <ul style="list-style-type: none"> Students finalise the production of an individual cutdown which targets a different audience or is tailored for a secondary platform, such as a 15- to 30-second vertical video, a 20- to 30-second TV-style spot, or a 20- to 30-second audio promo. <p>Due – Task 4: Response dossier Unit 2 Due – Task 5: Client persuasive piece Due – Task 6: Client cutdown</p>	<p>throughout the progress of production</p> <p>Skills and processes</p> <ul style="list-style-type: none"> applying a clear production process