



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

# **MEDIA PRODUCTION AND ANALYSIS**

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Year 12 | ATAR

Lesson-by-lesson package on Pre-Production Planning

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This lesson-by-lesson package is an additional support document based on a Media Production and Analysis, 12 ATAR teacher's interpretation of syllabus content. This syllabus content was identified as new or changed in the Media Production and Analysis 12 ATAR syllabus reviewed for teaching in 2023.

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# Pre-production planning

## Aims

By the end of this package, students should have developed strong understanding of:

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- reflecting on, modifying and refining ideas and documentation
- independent management of pre-production, production and post-production processes.

## Package structure

This lesson-by-lesson set is a Project-based Learning package. Typically, students are introduced to an overarching project at the beginning of the set, and the lessons throughout will assist them in arriving at their final product. This lesson set will span a number of weeks, covering the following areas:

- synopsis
- treatment
- script
- storyboard.

## Project overview

Students will have developed their final production idea from synopsis to storyboard format. This is a large project that will take several lessons that can be interspersed with theory lessons if needed.

For full details on production project requirements, see the SCSA website at <https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/arts/media-production-and-analysis>.

Each section has been given an estimated timeframe to ensure that students are on track. Teachers can apply a level of flexibility as ideas develop, but should also prevent students wasting time, such as taking several weeks to develop a synopsis.

At the end of each section, there is a review with both a teacher and critical friend to ensure that theme is consistently being reinforced.

## Lesson section 1: synopsis (estimated time 1 week)

### Objective of lesson section:

#### Develop a synopsis.

Syllabus links:

- selecting appropriate strategies and formats to document and communicate ideas
- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience.

#### 1. Outline ATAR Media Final Production criteria

Production must be five minutes maximum.

Must include exploration of theme.

Can be fiction or non-fiction.

For further criteria to explore, see most up-to-date Practical (production) examination requirements on the School Curriculum and Standards Authority website at <https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/arts/media-production-and-analysis>.

Examine the Practical (production) examination marking key for how productions are assessed.

#### 2. Watch successful year 12 ATAR films for inspiration

Some quality examples from Perspectives 2022 at

<https://sites.google.com/view/sharedmediaresources/media-perspectives-2022?authuser=0>.

Charlotte and Jane at <https://www.youtube.com/watch?v=6391nFR2mXk>.

Golden Soil at [https://drive.google.com/file/d/1phrnrXk9kh8AATdRZuQmYv5\\_F-x7n5nX/view](https://drive.google.com/file/d/1phrnrXk9kh8AATdRZuQmYv5_F-x7n5nX/view).

A Sticky Situation at [https://www.youtube.com/watch?v=FeFBBq\\_7sPI](https://www.youtube.com/watch?v=FeFBBq_7sPI).

#### 3. Students begin 'Synopsis'

Synopsis. Students are to write a four-sentence overview of their intended narrative or documentary. This should include a character arc, or a narrative arc that leads the protagonist through a 'change' or revelation. The theme should be apparent in the character's journey. Details very light.

Purpose of this step is to define the theme and intended message.

Note: this is subject to change as student writes the treatment and begins to develop their characters and story progression.

Note for documentaries: students must have a clear intention for their documentary to guide their investigations. They will not necessarily know exactly what interviewees will say, but their questions will dictate the way an issue and theme is framed.

For teacher support materials, see end of package.

#### 4. Section close

Students find a 'critical friend' who they need to pitch the synopsis to and get feedback from.

Teacher collects synopsis (or receives pitch from student) to help define idea and ensure student

has clear theme to develop.

Student refines synopsis based on feedback in class or for homework.

## Lesson section 2: treatment (estimated time 1-2 weeks)

**Objective of lesson section:**

**Develop synopsis into a treatment.**

Syllabus links:

- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- reflecting on, modifying and refining ideas and documentation.

### 1. Writing a treatment

For the treatment, students will flesh out the finer details of the story and the events that occur. To be written like a narrative, including feelings and emotions intended, but not necessarily shot types.

Purpose of this step is to construct the causal effects of conflicts and resolutions. At this stage it is very easy to identify plot holes and character inconsistencies and also flesh out how the theme resonates. Students may change the theme and message at this point. The tone of the story should be very apparent at this stage.

Note: this is the most important stage for documentaries, and often in the professional industry they will be the source of most planning. This will include the types of documentary styles/techniques intended to be used, such as montages, juxtapositions and interviews. Students are allowed to go into a documentary with a goal, and ultimately change this as they learn more. The teacher should provide flexibility here while ensuring students don't just 'wing it'. This type of personal investigative growth is an excellent framework for a narrative in a documentary.

For teacher support materials, see end of package.

### 2. Submission and critical friend review

Students to submit to teacher and critical friend for feedback.

Key questions:

- a) Do the characters act logically?
- b) Are there any plot holes?
- c) Is the theme consistent throughout?
- d) Does the intended genre and narrative consistently support the theme?
- e) Are there any further opportunities to reinforce the theme?

### 3. Student takes away feedback to improve draft

Can be done in class or as homework.

## Lesson section 3: script format (estimated time 1-2 weeks)

### Objective of lesson section:

#### Bring treatment to script format

#### Syllabus links:

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- reflecting on, modifying and refining ideas and documentation
- independent management of pre-production, production and post-production processes.

#### 1. Scriptwriting

Student will convert their treatment into a proper industry-standard script format.

Any script formatting software, such as celtx, StudioFinder or Final Draft, will work.

View How to write a script at <https://openlab.citytech.cuny.edu/comd3523-fa2016/files/2016/09/sample-screenplay-page.gif>.

Purpose of this step is for students to prepare their film to pre-production level. Students should have a very clear theme by this stage and shouldn't need to change it. Rule of thumb, one script page = one minute of film time. If students have created a 12 page script, this will certainly be too long for the intended time requirements. Students need to label each scene with headings and numbers for easier storyboarding and shotlisting. Students will start thinking about how each scene will play out visually and can include shot types, but it is not essential. Some directors include shot types in their script, such as James Cameron (for example, see the script for Terminator 2 Judgment Day at <https://www.scriptslug.com/script/terminator-2-judgement-day-1991>), but this is not an expectation. Primary purpose is utility for production.

For teacher support materials, see end of package.

#### 2. Submission and critical friend review

Students to submit to teacher and critical friend for feedback.

#### Key questions:

- a) Is the script formatted properly, including scene numbers, for easy production?
- b) Is there sufficient detail in the script – i.e. no large areas where plot hasn't been developed?

#### 3. Student takes away feedback to improve draft.

Can be done in class or as homework.



## Lesson section 4: storyboard and further planning documents (estimated time two weeks)

Objective of lesson section: convert script into storyboard and further planning documents.

Syllabus link:

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- reflecting on, modifying and refining ideas and documentation.

### 1. Storyboard

Students convert their script into visual ideas, considering the look and feel of each shot and how best to deliver their ideas to the screen. They will start to consider framing, mise-en-scene and other art direction. Each shot needs to be labelled and correspond to scene headings in their script for easier shooting processes and planning. At this stage, students should be considering colours that best exemplify their theme.

For help with choosing colours, students can use the colour wheel tool at <https://www.canva.com/colors/color-wheel/>.

The objective is to consider the use of **film** techniques to explore theme – not the drawing quality.

For teacher support materials, see bottom of package.

### 2. Further planning

Further planning documents. Shot list, lighting plans, prop lists, mood board.

Shot list – not required but can assist with complex shoots that have many set ups and need to be shot out of sequence, or in locations available for a very limited time where efficiency is key. It is important to allow students time on set to explore visuals and play around with potentially stronger angles and shots.

Lighting plans – not essential, but can assist in shoots that require strong, intentional lighting where the students know the layout of the venue very clearly. Lighting can be emergent and unless students have extensive experience in this domain, lighting plans should be avoided. It often takes ‘seeing’ the shot on camera to ensure the lighting is working as intended.

Prop lists – this is an essential element, and some students will definitely arrive on set without key props if this is not built into a checklist.

Casting – have students cast their film?

For teacher support materials, see end of package.

### 3. Submission and critical friend review

Students to submit to teacher and critical friend for feedback.

Key questions:

- a) Are there further opportunities for visual storytelling?
- b) Has the student forgotten any key props?

### 4. Student takes away feedback to improve draft

Can be done in class or as homework.

### 5. Section close

Recommended to bring script to lesson-by-lesson package on Art Direction for development of mood board.

- Are students prepared to go away and shoot their film?
- Do they need further technical skills?
- Have they sourced actors?
- Are the students planning to do rehearsals?
- Location scouting?

## Lesson section 1: support materials

PowerPoint from SCSA Curriculum Session MPA 2023 at

<https://www.slideshare.net/AndrewWare24/theme-and-preproduction>.

Film Title: 'Sticky Situation'

Synopsis:

A young writer and filmmaker, Robert Wilson is creating a story but is unsure how to link the ending of his next story and considers giving up. A small drawing Robert created, a Stickman, comes to life and goes on a fun adventure to help his creator finish and bridge the gap in his story. Through perseverance with an idea, Robert has a stroke of creative inspiration and is able to complete the narrative.

Synopsis Planning 'Charlotte and Jane'

(JUX)	
JANE	CHARLOTTE
excels <del>good</del>	fails
pressure builds her up	pressure breaks her down
Looses the love of playing, despite her talent and high grades Never touches the keys again.	Looses her happiness on the path to achieve the kind of grades she <del>wants</del> wants
Looses respect for the system that took her love for piano	Realises that this system is not for her. That she would do better to abandon it
MESSAGE: Constant grading takes the enjoyment out of learning. when enjoyment/interest fails → rejection of education	

'If we juxtapose the characters to show that regardless of whether you succeed or fail under the ATAR system, constant grading takes the enjoyment out of learning.

For Jane, despite her achievements, she loses her love for piano. She completes high school as a top student, yet loses all respect for the education she had.

For Charlotte, she spends all her time trying desperately to do well, and finds no enjoyment in this constant struggle. She ends up rebelling against the system and drops out. This education has broken Charlotte.

In this system, the focus of education is on the grade.

The worth of these characters is in their grade.

Neither of them find any enjoyment from it.

And when enjoyment dies, interest fails.

And it is disinterest that causes kids to reject education. To rebel against the system.

So the message is: **constant grading takes the enjoyment out of learning.'**

### **Synopsis intro 'Golden Soil'**

Golden Soil is an art-house film with elements of documentary style through Italian neo realism rhetoric and meat pie Western rhetoric that documents the evolution of land, not in terms of its composition, but in terms of its significance to society. The significance of land changes with its ownership, but the idea of the art film is not this simple. The documentary is aimed at conveying the significance of land, to the indigenous people of Australia, and how the unfair change in ownership has meant that the purpose of land is not to be a part of the ecosystem anymore, as thought of by the Indigenous people, but merely a place to live on by recent colonisation. Thus, this art-house film aims to showcase how land has lost significance as a being, and that it has unfairly changed ownership forcibly, meaning the ecosystem established for thousands of years is ruptured and destroyed. The film is subjective, as it is from the perspective of the indigenous man, however, it has elements of objectivity, as the man does not tell his personal story, just the experience of indigenous culture throughout Australia.

## Lesson section 2: treatment support materials

A Sticky Situation Treatment draft with aspects that teacher should be looking out for when providing feedback.

### First Treatment

Tuesday, 14 June 2022 10:12 AM

#### Year 12 ATAR Film Treatment and Ideas

##### Ideas:

- Stop motion stickman
- Papers on a pin board, of storyboards, sticky notes, sketches and unfinished drawings
- 'Zoom' in on stick figures, and add detail as it gets closer
- Stickman wants to get somewhere on the pin board or onto another drawing he has to get to this spot and ends up creating a story as he goes
- Shot of a guy pinning up sketches and drawings
- Stickman can swing on pins from page to page
- Sticky notes can fall off as the stickman is drawn onto it
- Guy comes back after a while and sees the story finished
- Use a reflection shot in the guy's glasses, where you can see the drawings in the reflection
- Opening shot is of the guy at his desk sketching and drawing characters and story boards
- Guy goes away and does lots of stuff, the idea eventually comes to him, he comes back into the room, sketches a drawing and adds to the pin board, with the story the stick man has created
- Or the theme of letting ideas and things come to you, as you cannot force creativity

student brainstorming symbolic art direction to support theme

student starts stitching in narrative elements to support resolution + theme

Brainstorming symbolic imagery that supports theme

considers other theme potential

##### Treatment:

- Robert is sketching and writing parts of his story on his desk, and pins some up (use similar music, lighting and cinematography to Merchants of Doubt intro).
- Robert stops sketching and writing, scraps some paper and throws it on his desk, but pins up a sticky note of a stick figure with... on the pin board at the top left corner.
- Robert walks out of the room lost for ideas.
- Stick figure moves, and struggles to move his joints, eventually freely moving his arms and legs
- Stick figure looks towards the left to the door, walks to the right and falls into a small drawing of a backyard/street with a dog, which sees the stick figure and moves too, stickman pats the dog.
- Stickman moves into the shadows, as a man walks up to the dog, crouches, and picks him up.
- Stickman walks into another drawing where the man is playing ball with the dog.
- Stickman grabs onto a pin and swings into some storyboards and runs through them seeing the story of the man and the dog together.
- Stickman runs into the last frame but falls off the page into a deep hole, where the man is sitting there with his head clouded, sitting next to a grave with a bone on top.
- Stickman sits next to the guy and puts his arm around his back, camera zooms in, and stick man takes some of the cloudiness for himself (sharing the grief).
- Cuts to Robert making some tea, he looks out the window and sees a ball on the front yard, and a dog's bed. Superimposed flashbacks of the dog running around on the yard
- Robert goes outside and picks up the ball, throws and catches it, then walks back inside into his office and sits back down, placing the ball on his desk.
- Robert starts to sketch something on some paper, we do not see what it is yet.
- Stickman sees Robert sketching, and looks down to the left to see a sketch of the man standing on a hill looking at a sunset, but a space on the pinboard between stickman and the sketch.
- Robert stops sketching and sits there thinking, tapping his pencil
- Stickman walks onto a sticky note, grabs onto a pin and tries to swing to the end sketch, stickman grabs onto the edge of the cliff the man is standing on, pebbles start to fall.
- SOME DRAWING NEEDS TO CONNECT ALL OF THIS
- Robert pins it up, then walks away, the camera zooms in on the drawing, stickman uses it to put his feet on. The man on the cliff/hill helps stickman up to see the sunset. They both stand there, stickman turns into a kid (younger Robert or something)

Brief overview of narrative beat-establishing character 'want'

- student later decides to change content to be more exciting + creative - retains story beat.

Eventually Removes scene because doesn't fit with theme.

- student eventually changes the live action/animation crossover due to constraints, but beat stays the same.

student removes connection to protagonists 'younger self' - doubles down on creative process, keeps 'scaling mountain' symbolism.



## A Sticky Situation Final Treatment

### Final Treatment and Synopsis for Year 12 ATAR Film

#### Film Title: 'Sticky Situation'

##### Synopsis:

A young writer and filmmaker, Robert Wilson is creating a story but is unsure how to link the ending of his next story and considers giving up. A small drawing Robert created, a Stickman, comes to life and goes on a fun adventure to help his creator finish and bridge the gap in his story. Through perseverance with an idea, Robert has a stroke of creative inspiration and is able to complete the narrative.

##### Treatment:

- Robert is sketching and writing parts of his story on his desk. He pins up some drawings on his pinboard (use similar music, lighting and cinematography to Merchants of Doubt intro).
- Robert sticks a small sketch of a stickman on the pin board with some other paper.
- Robert stops sketching and writing, scraps some paper and throws it then looks at his pinboard, noticing the blank space between the timeline of the story (drawings and story boards with a blank space between a sketch and the final drawing).
- Robert sketches something again, but scrunches the paper and throws it again.
- Robert gets up, stares at the pinboard. Lost for ideas, he leaves the room.
- The room is silent, the clock is ticking, and the dust particles float softly under the lamp.
- A spot on the pinboard, the top left corner, shows a stick figure on a sticky note with writing on it. The sticky note is partially covered in another piece of paper.
- There is silence, and stickman suddenly moves on the sticky note.
- Stickman struggles, but eventually moves his joints, making a wave motion with his arms tapping his feet.
- Stickman looks to the left, the door of the room closes, with the lamp light on Roberts desk illuminating the pinboard.
- Stickman looks to the right. A long snake kind of vision shot is shown across the board all the way to the gap in the pinboard.
- Stickman walks to the right behind the paper that is partially covering the sticky note. The sound of crawling in vent is heard as stickman crawls behind the paper but falls out of underneath the paper into a drawing of a street stickman gets up, and dusts himself off.
- Stickman looks to the right, and sees his car parked on the side of the street. Stickman looks to the left and sees a sketch of a t-rex walking towards him. The t-rex steps on his car and a police car drives past after the t-rex. (Action)
- Cuts to Robert thinking of the idea about the dinosaur and dismisses it.
- Stickman puts on a shocked facial expression and pulls a skateboard out of thin air and gets on it.
- Stickman skates after the car and dinosaur. Stickman skates off the frame.
- Stickman skates into frame on the same page but in a different location, he sees a UFO parked in the middle of the street. An alien inside looks at stickman. (Sci-Fi)
- The man standing outside the UFO, unzips his skin to reveal an alien inside (horror)
- The alien gets into the UFO, the UFO starts to fly and tries to suck up Stickman.
- Stickman grabs onto a tree
- Cuts to Robert thinking of the UFO, questioning his idea.
- Stickman crawls down into the manhole on the road.

- Stickman crawls through a vent sounding tunnel again and falls into some storyboards, on a page below the drawing.
- Stickman runs through the pictures, walking behind the frames and following the story, occasionally looking outside the frame on a picture of the story board to read the text written underneath.
- The frames on the storyboards show different genres of films such as rom coms, westerns and crime films.
- Stickman gets to the last frame where a drawing of man, turns his head towards stickman and winks. Another dude puts his thumbs up, stickman sees, smiles and continues.
- Stickman grabs onto a pin and swings onto a small drawing of a doorway in a room, he walks to the right edge of the page, and sees the gap on the pin board and the final part of the story. Stickman looks worried.
- Stickman tries to walk through the doorway but it only goes outside of the page.
- Cuts to Robert drinking some tea, sitting and thinking. A thought bubble appears above his head, showing the blank space on the pinboard
- Cuts back to the pinboard where stickman pulls out a pin which makes a page fall from underneath another page, which lands on top of another pin, creating short bridge between stickman and the final drawing.
- A small page falls off the pin board
- The page creating the bridge shows an old sketch of a \_\_\_\_\_
- Cuts to Robert trying to exercise, doing a handstand, he then realises something
- Robert walks into the room, sits down at his desk, and starts sketching, but then stops again, tapping his pencil, he writes 'connection' on his sketch.
- Robert then sees the page stickman pulled out creating 'half the bridge'.
- Stickman freezes.
- A lightbulb then appears above Roberts head, and he sketches some more.
- Robert stands up and pins the sketch to the board.
- Robert steps back and looks at all his work and smiles.
- Robert leaves the room quietly.
- Stickman sees what has been pinned up. He walks along the 'bridge' into the end drawing
- Stickman slows down and becomes a part of the drawing (symbolic I guess).

#### Notes:

Needs more elaboration showing how Robert is trying to force creativity, hence creating the conflict and resolution.

Make it clear that Robert is the one that created Stickman and give memorable personality traits to stickman.

Cut to Robert more often, like when Stickman is chasing the dinosaur, cut to Robert thinking about the dinosaur and him just shaking his head, dismissing the idea.

I could edit in different colours n stuff like a light under the UFO to make it look cooler.

Have no more than 3 things happening in the animated shot at once. For example, the tree, stickman and the UFO are going to be the only things moving in one shot.





brutal clearing of trees and the killing of wildlife by colonists, all highly symbolic in these flashbacks to the man's words. This when the harmony is broken, and the indigenous are driven away, being replaced by a savage culture that only sees the land as the dirt beneath their feet. The diegetic audio is louder than previous memories, the sound of gun shots and wood being cut and such, represents the disruptive actions of the colonists by destroying the peaceful harmony. However, the most pivotal scene flashback is when the colonists find gold as the colonists pick it up, it becomes clear that this piece of gold is very similar to that held by the old indigenous man. The colonists begin panning for gold in another flash back. Although the colonists are seen destroying plants and life, already ruining the harmony, the gold is symbolic. Gold represents corruption, a resource that we value immensely and thus leads us to forget the damage that our desire for it could cause. Thus, the colonists finding gold represents the creation of this damaging mind that still lasts in culture today. The belief that land is merely something we profit from, and that there are no consequences for our blind desires. Gold represents all that is wrong with colonisation, a blind desire, a desire that destroyed indigenous culture and upset the balance between humans and the land.

**Scene: 4****Colonial Hut/Aussie Pub****INT**

The indigenous man places the gold on the kitchen bench and walks towards a draw on the other side of the room. He opens the draw, with a shot from inside the draw showing the man's face. Another close up from the man's perspective reveals an old pipe, which he proceeds to grab, along with a box of matches, and walks back towards the table where he first ate his soup. Sitting at the table he slips a match out of the matchbox, lights it, and proceeds to smoke it, the camera is again positioned in a mid-shot, as he looks directly at the camera, a slight nod to the noir style. He then recalls modern life in Australia. As narrates the continued ignorance and negligence of Australia towards indigenous people as well as look after the land, again flash backs are shown. However, these flashbacks are in an Aussie pub, as men drink and smoke their hearts out in a 1960's era pub. The flash backs are of men laughing in a drunken manner, they throw cigarettes into the bushes, cockroaches crawl over the table (symbolic of colonisation in Australia), the diegetic audio from the pub is loud, representing the disruptive nature of the pub. These flash backs represent ignorance we continue to show towards the land. The men attempt to forget the reality of life through escape, ignoring their problems through alcohol and smoking, much like the colonists who had a corrupted desire for gold. But this desire to forget reality leads to their downfall, their pests essentially. The drinking makes them forget the land they are on and how important it is to their survival. Their greedy, forgetting how much damage they cause through their ignorance and not recognizing the land as part of their life, as well as the indigenous whose culture was decimated so that they could just disrespect the land. By representing the most ignorant and corrupt part of Australian society it symbolises the current Australian belief system. The booze represents what Australia believes itself to be, a multicultural paradise who is very fortunate to have resource rich land and thus extort for all they like. However, this belief, the belief that alcohol and smokes and friends in a pub will make the men forget about their empty lives instead of doing something about reflects current Australian society. The scene is meant to be confrontational for the audience because it represents them, how they look from the perspective of the indigenous and the land, idiots who are too ignorant

to really solve issues, and only the land as the soil beneath their feet, instead of an essential part of our survival.

**Scene: 5**

**Colonial Hut**

**INT**

The old indigenous man finishes his story, his final statement is warning of the impact that our current neglect could have on the future of Australia. The social issues faced by the indigenous continue to worsen, and the environment falls into a deeper state of disrepair, all because we do not see the land as full of golden soil. After this he blows one last puff of his pipe, places it down, and gets from the table and out of frame. He walks to the corner of the room, where his hat and jacket are hung up, he puts both on, shown in closeups, again the scene is limited in its use of diegetic and non-diegetic audio, to bring peacefulness to the scene. He walks towards the door and open it, the camera is symmetrically in line with the door, the man gets halfway through the door, and turns back to the camera, he says his last words straight to the camera “The world is an everchanging place, but sometimes when our future is unknown, we must look back to the past, the past full of golden soil”, he then exits the door and shuts it, walking into unknown, representing the uncertainty of the future, fade to black.

**The End**

#### **‘Charlotte and Jane’ draft two-column audiovisual script**

The initial script can be viewed at

<https://drive.google.com/file/d/1-8g-R1NX4aEGZgxFO7rqJGkmzh9uNRzt/view>.

A video showing an example of teacher feedback can be viewed at

[https://www.youtube.com/watch?v=nJq0Cn\\_CpLA](https://www.youtube.com/watch?v=nJq0Cn_CpLA).

# Lesson section 3: support materials

Excerpt from 'A Sticky Situation' script with important aspects highlighted to look out for as teacher:

Script pg. 1

Wednesday, 15 June 2022 8:59 AM

*scene numbers for easy production*

*Time of day forces students to consider light + connection to theme*

*Helpful to begin visualising*

*Considering specific direction*

*cinematography opportunities*

*shot by shot detail*

*Length of story beat now indicates pacing*

1. INT. OFFICE. AT DESK. AFTERNOON

We see an overhead shot of Robert's desk, covered with documents and paper. Robert is sketching a small drawing.

Robert is reading his script, analyzing it carefully.

We see three writer's awards framed on the wall.

Robert sketches some more, we see the small drawing slowly being created on his desk.

Robert stares at his pin board in the distance, he sits there thinking.

2. INT. OFFICE. AT PIN BOARD. AFTERNOON

Robert gets up, looking at his sketches as he walks to the pin board.

We see Robert reaching up to the pin board, pinning drawings in different places.

Robert re-arranges some drawings, changing the story up.

A page of script is pinned on the board, partially covering a small sticky note with a drawing of a stickman on it.

1. INT. OFFICE. AT DESK. AFTERNOON

Robert sits back down at his desk, gets some more paper and starts to sketch.

Suddenly, Robert stops sketching. He scraps some paper and throws it over his shoulder.

We see a small empty paper bin. The scrap of paper lands in it.

**Excerpt from 'Golden Soil' script:**

SCENE 1: OUSTISE COLONIAL HUNTING HUT (EXT) DAY

CUT

SHOT 1: CLOSE-UP

A dirty hand digs at the hard Australian soil revealing a piece of gold, the hands pauses and then latches onto, lifting it into shot

CUT

SHOT 2: LOW ANGLE CLOSEUP

From the perspective of the ground a face is revealed, an old aboriginal man holds the piece of gold up to his face, he looks at it with wonder, but yet not excitement. He places the gold in his pocket and stand up, pausing for a moment to pick up his bowl.

CUT

SHOT 3: LONGSHOT

A campfire is revealed, and from the perspective of a person from across the fire, the man stands up with a bowl in his hand and holds his hand out to clutch the spoon inside the stew over the fire

CUT

SHOT 4: HIGH ANGLE CLOSEUP

The man clasps the spoon from the stew, and pours it into his bowl, once finished he walks out of frame.

CUT

SHOT 5: EXTREME LONG SHOT

The shot reveals the fire is only a few metres from on old colonial hunting hut, surrounded by bush. The man walks towards the hut, up the stairs opens the door, and walks in and shuts it, this cues the title card. Golden Soil is seen across the screen.

CUT

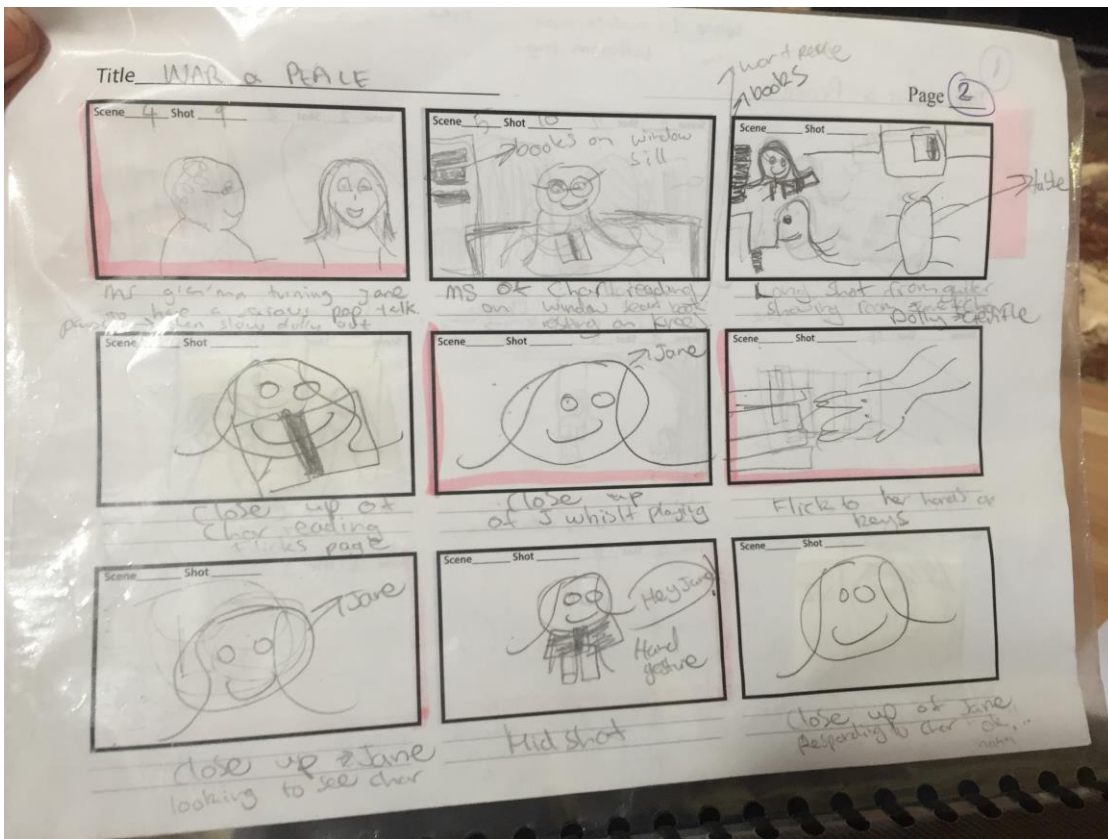
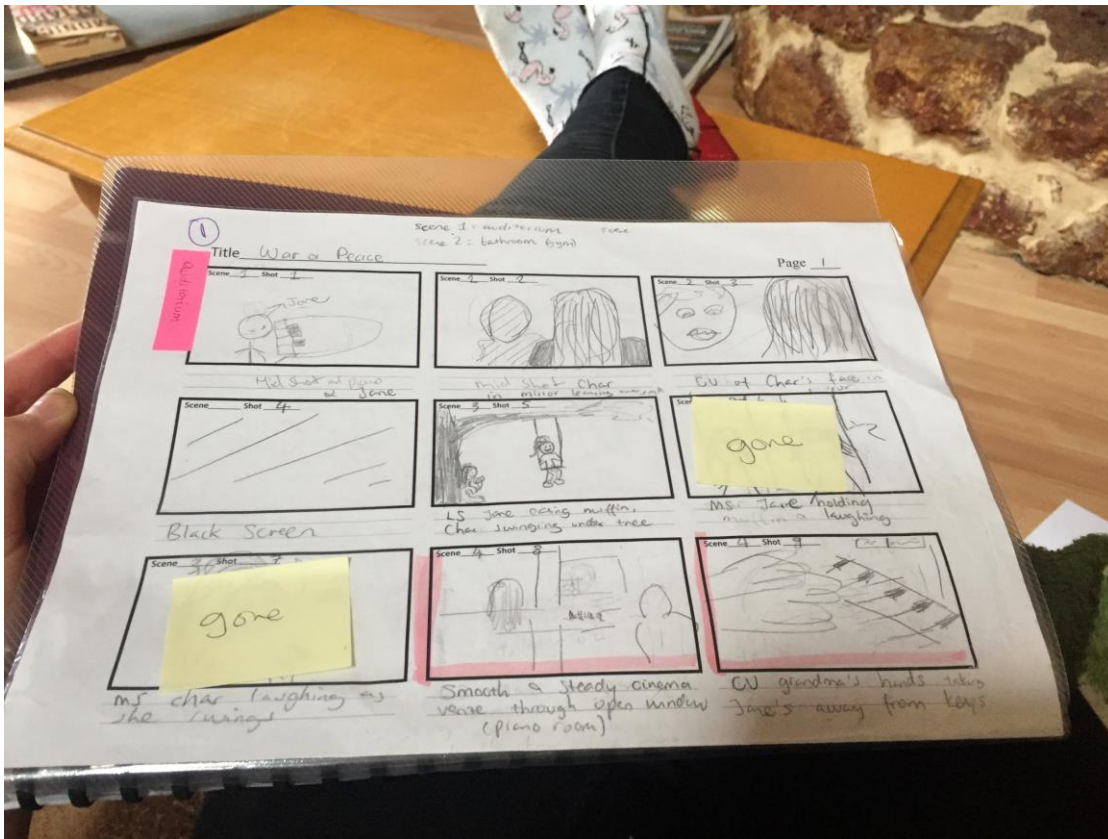
SCENE 2: COLONIAL HUNTING HUT/BUSHLAND (EXT/INT) DAY

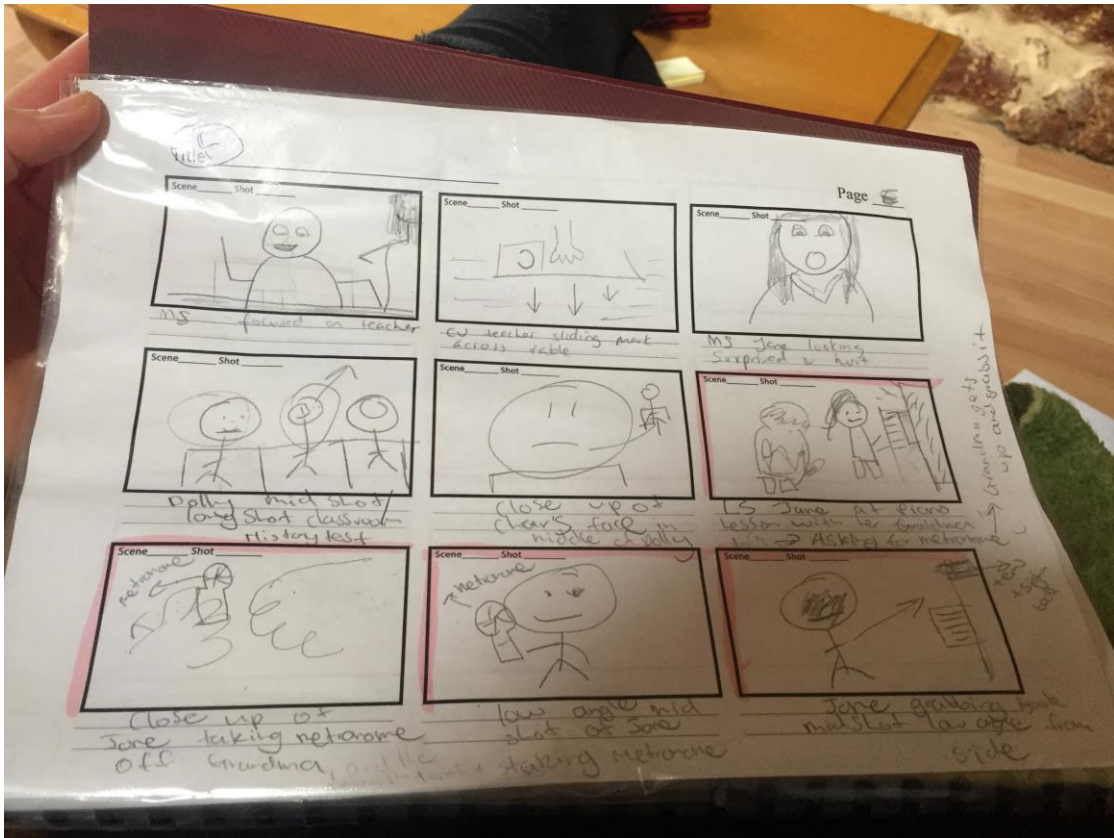
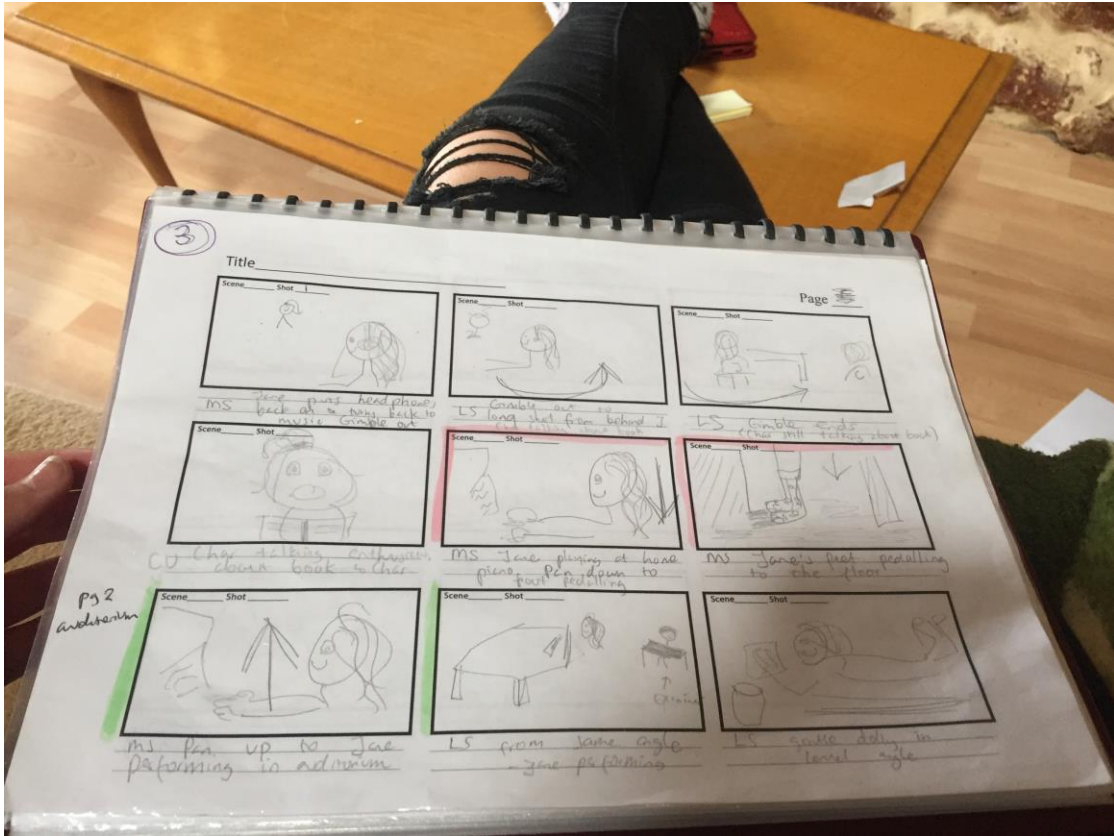
SHOT 6: LONG SHOT



# Lesson section 4: support materials

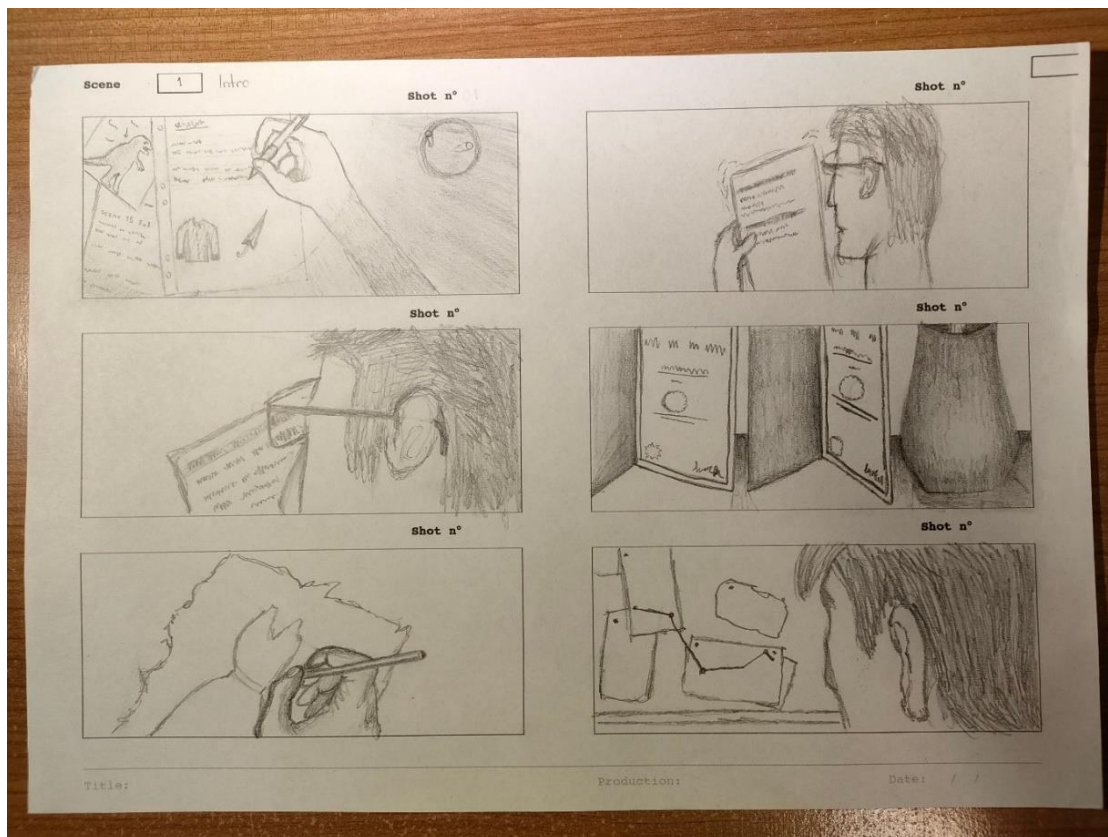
Excerpt from 'Charlotte and Jane' storyboards:







Excerpt from A Sticky Situation storyboards:



Further planning documents:

Golden Soil ([https://drive.google.com/drive/folders/1-BE2wfm5\\_kClSdlf4Ag6iRjPWGmiGHAO](https://drive.google.com/drive/folders/1-BE2wfm5_kClSdlf4Ag6iRjPWGmiGHAO))

A Sticky Situation ([https://drive.google.com/drive/folders/10Nqgb9-auEkl45gtbGYwv03OMWdO3\\_Dz](https://drive.google.com/drive/folders/10Nqgb9-auEkl45gtbGYwv03OMWdO3_Dz))

Charlotte and Jane ([https://drive.google.com/drive/folders/14UC7-bjFgee3Akpg16d\\_yjFE26rbXcpc](https://drive.google.com/drive/folders/14UC7-bjFgee3Akpg16d_yjFE26rbXcpc))

## Acknowledgements

- Short film                      Short film from: Bourgault, E. and Anson, R. (2020). *Charlotte and Jane* [Video]. Retrieved June, 2022, from <https://youtu.be/6391nFR2mXk>.
- Short film                      Short film from: Bromage, W. (2021). *Golden Soil* [Video]. Retrieved June, 2022, from [https://drive.google.com/file/d/1phnrXk9kh8AATdRZuQmYv5\\_F-x7n5nX/view](https://drive.google.com/file/d/1phnrXk9kh8AATdRZuQmYv5_F-x7n5nX/view).
- Short film                      Short film from: Szabo, T. (2021). *A Sticky Situation* [Video]. Retrieved June, 2022, from [https://www.youtube.com/watch?v=FeFBBq\\_7sPI](https://www.youtube.com/watch?v=FeFBBq_7sPI).
- Image                              Image from: Benest, G. (2015). *The Importance of Screenplay Formatting* [How to Write a Script Infographic]. Retrieved June, 2022, from <https://scriptmag.com/features/importance-screenplay-formatting>.
- Screenplay                      Screenplay from: Cameron, J. and Wisher Jr., W. (1991) *Judgement Day*. Retrieved June, 2022, from <https://www.scriptslug.com/script/terminator-2-judgement-day-1991>.
- PowerPoint                      PowerPoint from: Ware, A. (2022). *Theme and Preproduction* [PowerPoint]. Retrieved July, 2022, from <https://www.slideshare.net/AndrewWare24/theme-and-preproduction>
- Image                              Image from: Bourgault, E. (2020) [Synopsis Planning 'Charlotte and Jane']. Provided via email.