



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

# **MEDIA PRODUCTION AND ANALYSIS**

**GENERAL COURSE**

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Year 11 syllabus

## **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.

## **Important information**

This syllabus is effective from 1 January 2024.

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## Rationale

The Media Production and Analysis General course aims to prepare all students for a future in a digital and interconnected world by providing the skills, knowledge and understandings to tell their own stories and interpret others' stories. Students learn the languages of media communication and how a story is constructed using representations. Students are encouraged to explore, experiment and interpret their world, reflecting and analysing contemporary life while understanding that this is done under social, cultural and institutional constraints. Students as users and creators of media products, consider the important role of audiences and their context.

Digital technologies have had an impact on and extended, the capacity that the media play in all Australian lives. Through new technologies, the role of the audience has shifted from a passive consumer to a more active participant, shaping the media through interaction and more accessible modes of production and dissemination of media work. Students' interaction and opportunity to use technologies enables them to engage with current media and adapt to evolving media platforms.

The creation of convergent and hybrid media means that the system of communication changes as new media are developed. The local and global media contexts are continuously interacting, making audiences global consumers of media products. Through the consumption of global media work, awareness of global issues creates a collective consciousness and sense of responsibility, giving rise to the notion of audiences also being global citizens. Through the process of investigation, students are able to engage with topics, issues and themes which have global and local relevance and artistic movements and styles which in turn, create new notions of media aesthetics.

The production of media work enables students to demonstrate their understanding of the key concepts of media languages, representation, audience, production, skills and processes as well as express their creativity and originality. When producing media work, students learn to make decisions about all aspects of production, including creative choices across pre-production, production and post-production phases. This provides an opportunity for students to reflect on and discuss their own creative work, intentions and outcomes. Within this process, skills are developed enabling students to manipulate technologies which simulate industry experiences.

## Course outcomes

The Media Production and Analysis General course is designed to facilitate achievement of the following outcomes.

### Outcome 1 – Media ideas

Students use critical awareness and cultural understandings to explore and develop media ideas.

In achieving this outcome, students:

- understand how media communicate ideas in particular contexts and for different audiences and purposes
- explore technologies, codes and conventions to create meaning and develop ideas
- present ideas, designs and/or production plans.

### Outcome 2 – Media production

Students use skills, techniques, processes, conventions and technologies to create media work for audience, purpose and context.

In achieving this outcome, students:

- use media skills, process and technologies
- use media codes and conventions for audience, purpose and context
- fulfil a range of production roles and responsibilities.

### Outcome 3 – Responses to media

Students use critical, social, cultural and aesthetic understandings to respond to, reflect on and evaluate media work.

In achieving this outcome, students:

- understand how meaning is constructed in media work
- understand interrelationships between media work, cultural contexts and audiences
- use strategies to investigate and comment on media work and evaluate media productions.

### Outcome 4 – Media in society

Students understand the role of media in society.

In achieving this outcome, students:

- understand the impact of technological developments, and controls and constraints, on media production and use
- understand the influence of social, historical and cultural contexts on media production and use
- understand how cultural values are influenced by the media and in turn influence media production.

## Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

### Structure of the syllabus

The Year 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for the pair of units is 110 class contact hours.

#### Unit 1 – Mass media

Within this broad focus, students reflect on their own use of the media, common representations, including the examination of characters, stars and stereotypes and the way media is constructed and produced.

#### Unit 2 – Point of view

In this unit, students will be introduced to the concept and learn how a point of view can be constructed. They will analyse media work and construct a point of view in their own productions.

Each unit includes:

- a unit description – a short description of the focus of the unit
- suggested contexts – a context in which the unit content could be taught
- unit content – the content to be taught and learned.

### Organisation of content

The course content is divided into five content areas:

- Media languages
- Representation
- Audience
- Production
- Skills and processes.

#### Media languages

An understanding of media languages is fundamental to the study and practice of media. In learning the languages of the media, students develop conceptual understandings and skills relevant to:

#### System of communication

The ‘system of communication’ is the process by which a medium creates messages and how audiences interpret the messages, producing dominant, negotiated or oppositional meanings. The system consists of communication models, techniques, technologies and audience context.

Traditional media are radio, television, film and newspaper (print). New emerging media, also known as 'convergent and hybrid media', such as the internet, personal communication devices and computer games, acknowledges the increasing integration of media and their systems of communication.

Knowledge of how the system of communication works is integral for students to understand and produce media work.

### **Narrative, codes and conventions**

Narratives are intrinsic to media work and the narrative elements of character, setting, conflict and resolution are essential components of storytelling. Codes and conventions are tools used in the construction and deconstruction of narratives. The way they are applied can be analysed in terms of genre and style. Producers construct preferred meanings and viewpoints through the selection of technical, symbolic, written and audio codes and multiple meanings are interpreted by different audiences. An understanding of how selection processes construct meaning, realism and viewpoints in a range of media is an essential part of the course.

### **Representation**

The concept of representation is fundamental to the constructed nature of all media. Representation is the process where by concepts or physical objects are constructed to appear 'real/natural'. This includes people, places, events and ideas. The study of this process, known as 'mediation', enables students to understand how multiple meanings can be constructed and how they can be accepted or challenged by a specific audience. An important aspect of analysing representation is the process of stereotyping through which over-simplified representations become naturalised, and through shared values, they become associated with particular issues and cultural groups. This oversimplification occurs through selection processes to create a dominant reading. By applying the principles of encoding and decoding, students are able to communicate their understandings of the construction and interpretation of representations.

### **Audience**

In learning about how an audience constructs meaning, students develop conceptual understandings and skills relevant to:

#### **Audiences**

The application of media theory enables students to analyse the relationship between audiences and the media. Popular models for analysis include the Hypodermic Needle model, Uses and Gratifications and Reception theory.

A knowledge of media theory leads to the development of informed audience profiles based on age, gender, socio-economic and cultural background. These factors inform students' understanding of the media expectations and preferences of specific audiences for particular styles and themes within media work. In production, these factors become significant in the classification and censorship of media work.

#### **Subcultures**

An extension of audience analysis enables students to examine how subcultural groups, based on shared interests and values, experience the media differently from mainstream audiences. Understanding how the media cater for subcultural groups provides scope for experimentation within production work.



## **Media trends**

Engaging with the media of different times develops an understanding of the relationship between media work, audiences and context. Awareness of technologies, styles, narratives, representations and values from the past illustrates the changing nature of the media and of trends, values and audience expectations. Local, national and international media provide services for, and impact, particular communities.

## **Production**

Many factors shape the style of production and the media work that are produced. In learning about production, students develop conceptual skills and understandings relevant to:

### **Major institutions and independents**

The organisation of major institutions and independents is structured for both large and small scale media, with students investigating commercials and non-commercial media industries and modes of production. The products of these institutions are compared in terms of mainstream audience appeal and alternative styles which are produced for specific subcultures. The role of new technologies, enabling greater autonomy for independent producers, directly relates to the student production context.

Recognising the various purposes of the media and the ways in which media are used by mainstream and niche audiences is fundamental to understanding the media industry and its economic power base. How media use is influenced by demographic patterns, the expectations of producers and audiences, marketing strategies and measures of audience reach is critical when analysing the impact of specific media work on audiences.

### **Production contexts**

Contexts within which media production takes place are significant in shaping the content of media work. Investigation reveals how particular contexts have shaped the media: historical and political events that shape attitudes and the representation of people and issues, social and cultural trends that impact the style and content of media work.

The impact of controls and constraints that shape the style and content of media work must be recognised and the implications considered. There is a wide range of controls and constraints.

Ethical issues and legal implications control and constrain media. Debating the influence and impact of regulatory bodies and pressure groups, types of censorship and classification provides a basis for developing codes of conduct for student productions.

Technologies and factors related to production, such as budget, time, resources and audience expectations control and constrain production processes and audience reach.

Economic structures and practices are also factors that control and constrain media. It is important to consider the impact of ethos and objectives, sources of revenue and intended 'audiences' on the production of media work. Ownership, power and politics are all factors that control and constrain media.

## Skills and processes

An essential part of the course is the opportunity for students to practically demonstrate their knowledge and understanding of media concepts and theory in creating their own media work. Skills and processes integrate the practical skills and use of technologies required to create a media product. Within skills, students are expected to use a production process which includes implementing pre-production techniques, fulfilling specific production roles, following health and safety guidelines and applying technologies in creative and original ways. Reflecting and evaluating on their own and peer/professional work enables students an opportunity to improve their understanding and skills of the production process.

The individual understanding and application of skills through specific roles within the production context aim to simulate industry production practices.

## Progression from the Year 7–10 curriculum

The Year 10 Arts curriculum links to this syllabus through an emphasis on contexts that are meaningful and relevant to adolescents. Through their study of media arts in Year 10, students explore media elements and skills and processes, integrated through the production process. They explore and question their own immediate media experiences and their understanding of the wider world.

Students create their own media work, and respond to their own and the media work of others, drawing on their developing knowledge, understanding and skills. They develop an appreciation of media, applying skills of critical analysis, evaluation and aesthetic understanding.

## Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Media Production and Analysis General course. The general capabilities are not assessed unless they are identified within the specified unit content.

### Literacy

The Media Production and Analysis General course relies on multi literacies; oral, visual, kinetic, text based and digital literacy is fundamental to learning, communicating, creating and responding. Students use and develop literacy skills as they describe, appraise and document their own media work and those of their peers, responding to, interpreting and analysing increasingly complex media work made by others. They use their literacy skills to access knowledge, make meaning, express thoughts, emotions and ideas, interact with and challenge others.

### Numeracy

An appreciation of and ability to apply numerical concepts, such as size, space, time, proportion, angles, depth, ratio and pattern are all used in the Media Production and Analysis General course. Creating media work requires knowledge and understanding of measurement in order to manipulate space, time and form.

### **Information and communication technology capability**

Information and communication technology capability (ICT) enables students in the Media Production and Analysis General course to use digital tools and environments to represent their ideas and media work. They use digital technologies to locate, access, select, document and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

### **Critical and creative thinking**

The Media Production and Analysis General course is dependent on the development of creative and critical thinking. In creating media, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas. They consider possibilities and processes and make choices that assist them to take risks and express their ideas creatively.

### **Personal and social capability**

Learning in the Media Production and Analysis General course promotes self-discipline, initiative, confidence, goal-setting, empathy and adaptability as students work individually and collaboratively. When working with others, media students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

### **Ethical understanding**

Ethical understanding is developed and applied in the Media Production and Analysis General course when students encounter or create media that requires ethical consideration, such as media work that is controversial, involves a moral dilemma or presents a biased point of view. They actively engage in ethical decision making when reflecting on their own and others' media work.

### **Intercultural understanding**

Intercultural understanding in the Media Production and Analysis General course assists students to explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Students are encouraged to demonstrate open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live.

## Representation of the cross-curriculum priorities

The cross-curriculum priorities address contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Media Production and Analysis General course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

### Aboriginal and Torres Strait Islander histories and cultures

The study of Aboriginal and Torres Strait Islander histories and cultures enriches understanding of the diversity of media within Australia, analyses the stereotypes and perceived societal norms that media presents and develops an appreciation of the need to respond to media work in ways that are culturally sensitive and responsible.

Many Australian Indigenous media producers affirm connection with Country/Place, People and Culture through their media stories. Media created by Aboriginal and Torres Strait Islanders exposes students to a view of the Australian landscape that is unique, expressive and personal.

### Asia and Australia's engagement with Asia

Asia and Australia's engagement with Asia provides rich, engaging and diverse contexts in which to investigate making and responding to media which have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the Asian region.

### Sustainability

Sustainability provides engaging and thought-provoking contexts in which to explore the nature of media making and responding and enables the investigation of the interrelated nature of social, economic and ecological systems.

Students use the exploratory and creative platform of the media to develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their media work, they may persuade others to take action for sustainable futures.

# Unit 1 – Mass media

## Unit description

The focus for this unit is on the mass media. Within this broad focus, students reflect on their own use of the media, common representations, including the examination of characters, stars and stereotypes and the way media is constructed and produced.

Students are introduced to the languages of the media, learning how codes and conventions are used to construct representations within narratives. They examine the media that surrounds them and consider how audiences interpret media representations of people and their associated values.

Students analyse, view, listen to and interact with common media work from their everyday use. They also generate ideas and, with the assistance of their teachers, learn the basic production skills and processes as they apply their knowledge and creativity in their productions.

## Suggested contexts

Within the broad area of mass media, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- ‘blockbuster’ films
- TV genres
- comics
- magazines
- advertising
- video games
- stars and heroes.

Media types – students must work in at least one of the following media in any year: film, television, photography, print media, radio or digital media.

## Unit content

This unit includes the knowledge, understandings and skills described below.

### Media languages

#### System of communication

- introduction to key terminology; codes and conventions and technologies
- purposes and characteristics of familiar media work
- typical viewing, listening and interacting contexts
- introduction to the basic communication model

## **Narrative, codes and conventions**

- narrative elements; character, setting, conflict, resolution
- common codes and conventions and the meanings they construct
- features of popular genres

## **Representation**

- stars and heroes and the values they represent
- how stereotypical representations are constructed using codes and conventions

## **Audience**

### **Audiences**

- making links between media work and own context
- constructing a basic audience profile
- values in representations and how they connect to audience values

### **Subcultures**

- identifying subcultures

### **Media trends**

- changes within traditional media genres
- how audiences interact with new media

## **Production**

### **Major institutions and independents**

- purposes of mass media
- production formats and genre
- measuring audience use

### **Production contexts**

- linking media work to audience
- classifying media work to meet regulated standards
- controls and constraints in media production

### **Skills and processes**

- collecting information for a specific task
- awareness of safety when using technologies and resources
- applying team skills; specific role responsibilities and setting timelines
- following a clear production process using basic technical skills and processes, basic scripts, storyboards and layouts
- reflecting on the progress of the production
- evaluating strengths and weaknesses in the production

## Unit 2 – Point of view

### Unit description

The focus for this unit is on point of view, a concept that underpins the construction of all media work. In this unit, students will be introduced to the concept and learn how a point of view can be constructed. They will analyse media work and construct a point of view in their own productions.

Within this broad focus, students have the opportunity to choose from a range of media genres and styles and examine ways in which information and specific codes, conventions and techniques are selected and used to present a particular point of view.

In contexts related to point of view, students analyse, view, listen to and interact with media work in commercial and non-commercial media. They learn about production processes and some of the controls that influence decision making in media production. Students develop strategies and production skills when creating their own media work.

### Suggested contexts

Within the broad area of point of view, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- news stories
- current affairs stories
- educational programs
- magazine and newspaper pages
- wiki sites such as blogs
- radio segments or podcasts
- photographic sequences.

Media types – students must work within at least one of the following media in any year: film, television, photography, print media, radio and digital media.

### Unit content

This unit includes the knowledge, understandings and skills described below.

#### Media languages

##### System of communication

- key terminology, technologies, purposes and characteristics of media work
- defined viewing, listening and interacting contexts

##### Narrative, codes and conventions

- use of codes and conventions in media work to construct point of view
- narrative selection processes and point of view

## **Representation**

- representation of identities, places or ideas
- how representations are used to construct point of view
- processes of selection, emphasis and omission in media work

## **Audience**

### **Audiences**

- identifying reasons for different points of view held by audiences
- how values in representations are used to reinforce point of view

### **Subcultures**

- subcultures as intended audiences

### **Media trends**

- impact of technologies on audiences forming point of view

## **Production**

### **Major institutions and independents**

- comparing commercial and non-commercial media
- intended audiences for commercial and non-commercial media work
- intended audiences and marketing strategies

### **Production contexts**

- considering the needs, interests and values of audiences when constructing point of view
- controls and constraints appropriate to:
  - community expectations
  - limitations in production - access to technology, cost, time

### **Skills and processes**

- collecting and communicating information for a specific task
- demonstrating an awareness of safety procedures when using technologies and resources
- applying team skills, including specific role responsibilities and setting timelines
- applying a clear production process - applying technical skills and processes
- reflecting on the production process
- evaluating strengths and weaknesses in the production



## School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that needs to be read in conjunction with this syllabus.

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the Media Production and Analysis General Year 11 syllabus and the weighting for each assessment type.

### Assessment table – Year 11

Type of assessment	Weighting
<p><b>Response</b></p> <p>Work in which students plan, conduct and communicate findings based on the analysis of audiences, media contexts and media examples using a range of frameworks and primary and secondary sources.</p> <p>Can include reflection on, and response to, a series of stimuli or prompts which may include own and/or professional media work.</p>	30%
<p><b>Production</b></p> <p>Extended production project which can be completed as either a single task or as separate tasks.</p> <p>Students explore ideas, control and manage the processes required to manage the aesthetic quality of production.</p> <p>Independently, and in teams, manage a range of production processes, evaluating and modifying them as necessary.</p> <p>Demonstrate an understanding of styles, structures, codes and conventions and the confidence and competence in the use of technologies, skills and processes in a range of contexts.</p>	70%

Teachers are required to use the assessment table to develop an assessment outline for the pair of units (or for a single unit where only one is being studied).

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least once over the year/pair of units. In the assessment outline where a single unit is being studied, each assessment type must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 1 and Unit 2.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. For example, student performance of production work could be validated by summative assessment through journal or portfolio contributions, pre-production planning materials and regular meetings where production work can be reviewed and authenticated by the teacher.

## Grading

Schools report student achievement in terms of the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The teacher prepares a ranked list and assigns the student a grade for the pair of units (or for a unit where only one unit is being studied). The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Media Production and Analysis General Year 11 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link on the course page of the Authority website at [www.scsa.wa.edu.au](http://www.scsa.wa.edu.au).

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

## Appendix 1 – Grade descriptions Year 11

<b>A</b>	Describes how information and common codes and conventions are selected and used to construct narratives, meanings, stereotypes and viewpoints, and describes aspects of media work and the relationship with intended audiences.
	Performs production roles responsibly, selecting and using codes and conventions, technologies and skills to construct narratives, meanings, representations and/or viewpoints. Adapts plans and processes when particular problems are encountered during production.
	Describes links between media and contexts, giving examples of social and technological trends, audience and production contexts that have influenced the genre, style or content of media work.
	Describes experiences and values that influence the use of media work, providing examples of shared and alternative interpretations.
	Describes the effect of controls and constraints operating within the media production context, with supporting examples from own productions. Refers to examples, such as, technologies and team skills, budgets, deadlines, school, community and audience expectations. Includes a general reflection of the production process used and evaluates strengths and weaknesses of own production.
<b>B</b>	Identifies common codes and conventions and describes how they are used to construct narratives, meanings, stereotypes and viewpoints and the appeal to intended audiences.
	Fulfils a production role, using codes and conventions, technologies and skills to construct narratives, meanings and viewpoints in own media productions. Deals with predictable problems during production.
	Identifies links between media work and its context; for example, social and technological trends, audience and production contexts.
	Identifies factors that influence the use of media work, linking values in media work with audience values. Provides examples of different interpretations that might be made by audiences.
	Identifies controls and constraints operating within media production using examples, such as, technologies, team skills, deadlines and community expectations. Recounts the production process used and identifies strengths and weaknesses of own production.
<b>C</b>	Lists common codes and conventions and outlines the narratives, meanings, stereotypes and viewpoints constructed.
	Applies a limited range of skills, techniques and processes and with teacher guidance, deals with predictable problems during production.
	Briefly comments on some factors that have influenced the features and/or content of media work.
	Identifies a limited range of factors that influence how audiences use media work and provides simple examples of alternative interpretations.
	Gives examples of some controls and constraints operating within media production, with minimal information about their effect on the production process. Refers to the production process and provides a brief explanation of how it influenced the outcome of own production.

D	Lists some common codes and conventions, but gives little explanation of how they are used to construct narratives, meanings, stereotypes or viewpoints.
	Shows little initiative during production, using skills and techniques with guidance.
	Is dependant on teacher assistance to deal with production problems.
	Lists some factors or trends that have influenced the features and/or content of media work.
	Gives simple or brief examples of how media work is used and interpreted by audiences.
	Gives simple or brief examples of controls or constraints in media production, with little or no explanation of how they influence the production process.
E	Provides little or no reflection or evaluation of own production.
E	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.