



## **SAMPLE COURSE OUTLINE**

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**MEDIA PRODUCTION AND ANALYSIS**

**ATAR YEAR 12**

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## Sample course outline

### Media Production and Analysis – ATAR Year 12

#### Unit 3 – Media art and Unit 4 – Power and persuasion

This course outline reflects an approach to teaching this course where the units are delivered concurrently, reflecting common classroom practice. It may be adapted to suit teaching the units discretely. Adapt to suit your individual school situation. There are many ways to deliver the Media Production and Analysis (MPA) units, and this is a sample guide only.

Week	Key teaching points, tasks and activities	Syllabus content
1	<ul style="list-style-type: none"> <li>Review MPA course materials and explain assessment task expectations.</li> <li>Review the MPA syllabus:               <ul style="list-style-type: none"> <li>Rationale</li> <li>Aims</li> <li>Organisation</li> <li>Assessment</li> <li>Examination design briefs</li> <li>Grade descriptors.</li> </ul> </li> <li>Ensure students have access to the Year 12 ATAR course syllabus, assessment outline and course outline. Highlight other support documents available for the study of the course.</li> <li>Explain the concurrent nature of the course in that both units are delivered at the same time in relation to the practical work, as well as working both on response and practical (production) tasks concurrently. There are occasional overlaps where a new task is starting while others are being finished.</li> <li>Review course terminology and commence the formative student-generated glossary of terms while also reviewing the Authority-produced MPA glossary.</li> <li>Explain media art and media aesthetics.</li> <li>Explain power and persuasion in the media.</li> <li>Show excerpts from a variety of media works to highlight the codes and conventions of film and documentary relevant to both units.</li> <li>Show examples of past students' MPA ATAR course practical (production) examination submissions and discuss and evaluate the development of ideas.</li> </ul>	<p><b>Media languages</b> <b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>use of techniques, codes and conventions to challenge expectations</li> </ul> <p><b>Media languages</b> <b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>persuasive techniques, codes and conventions</li> </ul> <p><b>Production</b> <b>Ideas and reflective practice</b></p> <ul style="list-style-type: none"> <li>exploring and evaluating the ideas of others to inform the development of own ideas</li> <li>critically evaluating own and others' productions</li> </ul>
2	<ul style="list-style-type: none"> <li>Introduce the practical (production) tasks using the assessment task sheets and marking keys.</li> <li>Explain that the production tasks will have various checkpoints and milestones to reach (formative assessment) throughout the course of the year to enable accurate mid-year reporting and enable the collection of evidence of achievement against the grade descriptors for production.</li> </ul>	<p><b>Production</b> <b>Ideas and reflective practice</b></p> <ul style="list-style-type: none"> <li>selecting appropriate strategies and formats to document and communicate ideas</li> <li>reflecting on, modifying and refining ideas and documentation</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> <li>• Explain that these tasks will occur concurrently with the written lesson content and response assessment tasks throughout the year.</li> <li>• Explain that, while class time will be provided for production tasks, there is an expectation that some parts will be completed in the students' own time. A portion of the week may be devoted to production and another to written components.</li> <li>• Show samples of past student work.</li> <li>• Provide pre-production planning templates and guidelines.</li> </ul> <p><b>Task 2 description (treatment)</b></p> <ul style="list-style-type: none"> <li>• Explain Task 2: <ul style="list-style-type: none"> <li>▪ students produce a treatment for a five-minute audiovisual (AV) production that conveys a clear theme.</li> </ul> </li> </ul> <p><b>Task 7 description (major AV production including Practical production statement)</b></p> <ul style="list-style-type: none"> <li>• Explain Task 7: <ul style="list-style-type: none"> <li>▪ students apply skills effectively within defined production roles, including art direction, cinematography (or cinematographic elements), editing and sound design, to produce a five-minute AV production that conveys a clear theme</li> <li>▪ students are to include a practical production statement of up to two pages to support the audiovisual production. This statement can be a working document throughout the creation of Task 7.</li> </ul> </li> <li>• Explain that Task 7 must adhere to the Practical (Production) Examination design brief.</li> <li>• Explain that the clarity of the theme conveyed by the AV production will be assessed through use of codes and conventions, genre, style and narrative.</li> <li>• Discuss how the communication of theme should link to a specific purpose, context and/or audience.</li> <li>• Commence Task 2 by brainstorming ideas, discussing strategies to communicate ideas and examining the construction of theme/s for a specific purpose, context and/or audience.</li> <li>• Identify conventions of genre, style and narrative in short excerpts.</li> <li>• Discuss production work to ensure the planned idea complies with the practical examination parameters and is appropriate within the context of a Year 12 classroom and public examination process.</li> <li>• Ask students to draft a production schedule.</li> </ul>	<p><b>Controls and constraints</b></p> <ul style="list-style-type: none"> <li>• independent management of constraints such as time, expertise and technology in own production/s</li> </ul> <p><b>Purpose and content</b></p> <ul style="list-style-type: none"> <li>• constructing own production/s to communicate theme/s for a specific purpose, context and/or audience</li> <li>• experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
3–7	<ul style="list-style-type: none"> <li>• Commence work that will culminate in a short-answer response task (Task 1) set for completion in class in Week 7 and an extended-answer response task (Task 3) in Week 12.</li> <li>• Study an auteur and link their work to the production context; for example (this list is not exhaustive): <ul style="list-style-type: none"> <li>▪ Baz Luhrmann and the Australian film industry 1970–present</li> <li>▪ Jane Campion and the Australian film industry</li> <li>▪ Peter Weir and the Australian film industry</li> <li>▪ Warwick Thornton and the Australian film industry</li> <li>▪ Jill Bilcock (editor) and the Australian film industry</li> <li>▪ Don McAlpine (cinematographer) and the Australian film industry.</li> </ul> </li> <li>• Explore the artistic and cultural benefits of media work by commencing a considered study of Australian national cinema.</li> <li>• View <i>The Power of Australian Storytelling</i> and <i>Our Australian Stories</i> on the Screen Australia YouTube channel.</li> <li>• Investigate the 1980s Paul Hogan Australian Tourism ad campaign that preceded <i>Crocodile Dundee</i> and discuss the impact of cultural influences on media content.</li> <li>• Examine the links between Paul Hogan content in the 1980s to stereotypical representations of Australia and Australians.</li> <li>• Watch excerpts from <i>Crocodile Dundee</i> (or, if time permits, the entire film) and analyse how cultural contexts and values influence the interpretation of media work.</li> <li>• Detail the way representations are constructed in media work.</li> <li>• Discuss the impact of <i>Crocodile Dundee</i> on an increase in tourism in Australia and its contribution towards shaping global views of Australia and Australians.</li> <li>• Briefly consider <i>Crocodile Dundee's</i> methods of funding, budget, global box office sales and the impact of its success on Australian films that followed.</li> <li>• View the <i>David Stratton: A Cinematic Life</i> official trailer.</li> <li>• Complete in-class activities on media aesthetics and the construction of themes in Australian films. Identify commonly explored themes in Australian films and how themes are constructed. View excerpts from Australian films.</li> </ul>	<p><b>Media languages</b></p> <p><b>System of communication</b></p> <ul style="list-style-type: none"> <li>• artistic and cultural benefits of media work</li> </ul> <p><b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>• media aesthetics and the construction of themes</li> </ul> <p><b>Representation</b></p> <ul style="list-style-type: none"> <li>• how representations are constructed in media work</li> </ul> <p><b>Audience</b></p> <ul style="list-style-type: none"> <li>• how cultural contexts and values influence the interpretation of media work</li> </ul> <p><b>Industry</b></p> <p><b>Production contexts</b></p> <ul style="list-style-type: none"> <li>• the impact of cultural influences on media content</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<p>Complete Task 1: short-answer response conducted under invigilated conditions (30 minutes). Students should respond to two questions from a choice of five, using detailed examples from media works studied in the past five weeks to support their responses.</p> <p>Questions will be based on the following syllabus content:</p> <ul style="list-style-type: none"> <li>• media languages – artistic and cultural benefits of media work</li> <li>• media languages – media aesthetics and the construction of themes</li> <li>• representation – how representations are constructed in media work</li> <li>• audience – how cultural contexts and values influence the interpretation of media work</li> <li>• industry – the impact of cultural influences on media content.</li> </ul> <p><b>Task 1: due Week 7, Semester 1</b></p>	
3–9	<ul style="list-style-type: none"> <li>• Explore ideas development and pre-production planning for Task 2 and Task 7.</li> <li>• Discuss authentication of student work and the collection of production evidence through teacher-selected formative checkpoints and milestones to meet within the seven-week period.</li> <li>• Guide students to create research notes and complete brainstorm/s to inform the final stage of idea realisation as they head towards the writing of a treatment (Task 2).</li> <li>• Ask students to create a detailed statement of how the idea they developed will convey a clear theme.</li> <li>• Use online resources, such as the Creative Content Australia website <i>Nothing Beats the Real Thing</i>, to guide class discussion on production roles, such as cinematographer, producer, director, editor, executive producer, lighting design, sound, scriptwriter etc.</li> <li>• Ask students to list the techniques, codes and conventions of a particular director/genre/style.</li> <li>• Ask students to pitch their idea to the class and provide verbal or written feedback to one another.</li> <li>• Guide students in the selection of ‘mood board’ images that contribute to the idea, theme or aesthetic of the film or costumes/props etc. Students annotate their mood board to explain their choices.</li> </ul>	<p><b>Production</b></p> <p><b>Ideas and reflective practice</b></p> <ul style="list-style-type: none"> <li>• exploring and evaluating the ideas of others to inform the development of own ideas</li> <li>• selecting appropriate strategies and formats to document and communicate ideas</li> <li>• reflecting on, modifying and refining ideas and documentation</li> <li>• critically evaluating own and others’ productions</li> </ul> <p><b>Controls and constraints</b></p> <ul style="list-style-type: none"> <li>• independent management of safety procedures in all production situations</li> <li>• consideration of copyright, permissions, releases and acknowledgement when using others’ media work in own production/s</li> <li>• using ethical practice including understanding institutional or cultural boundaries and limitations in the development and creation of own production/s</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> <li>• Explain to students the need to update and reflect on their production choices and compile evidence through the use of a short video log, photos with production processes written out or explained via voice recording, video interviews with peers explaining production ideas or choices, a teacher-student interview or production meetings.</li> <li>• Conduct a class discussion on ethical practice when considering school rules and values, and guidelines around filming in public spaces.</li> <li>• Ask students to finalise their production schedule, organise their equipment requirements, consider possible problems and devise effective solutions.</li> <li>• Explain the need to compile a communication log with talent or interviewees if applicable to the student's idea.</li> <li>• Guide students in their research and investigation into how to write a treatment, what to include, what language to use etc. (Task 2).</li> <li>• Provide time for students to finalise their idea and treatment ready for submission. Ask students to continue to update video highlights to show the pre-production process if using this method for collection of evidence.</li> </ul> <p><b>Task 2: due Week 9, Semester 1</b></p> <ul style="list-style-type: none"> <li>• Provide workshops on cinematography, directing, producing, sound, lighting and editing, as required and to suit student needs.</li> <li>• Encourage student participation in whole-class or one-on-one production workshops to develop skills.</li> <li>• Engage students in the creation of safety checklists and make notes through teacher observations around independent management of safety procedures in all production situations.</li> <li>• Make notes through teacher observations to confirm students' ability to effectively follow a time schedule and manage equipment and technology use.</li> <li>• Ask students to complete location scouting reports or test shooting.</li> <li>• Discuss the ways students can show evidence of forethought in terms of problems that may arise for shoot days and the application of effective solutions.</li> <li>• Review student evidence of production progress through watching raw footage captured with verbal or written formative feedback and ask students to include 'behind the scenes' material,</li> </ul>	<ul style="list-style-type: none"> <li>• independent management of constraints, such as time, expertise and technology, in own production/s</li> <li>• anticipating problems and applying effective solutions</li> </ul> <p><b>Skills and processes</b></p> <ul style="list-style-type: none"> <li>• independent management of pre-production, production and post-production processes</li> <li>• applying skills effectively within defined production roles including art direction, cinematography (or cinematographic elements), editing and sound design</li> </ul> <p><b>Purpose and content</b></p> <ul style="list-style-type: none"> <li>• constructing own production/s to communicate theme/s for a specific purpose, context and/or audience</li> <li>• experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<p>such as annotated production stills or shoot day reports.</p> <ul style="list-style-type: none"> <li>• Discuss student progress towards constructing their production to communicate theme/s for a specific purpose, context and/or audience.</li> <li>• Discuss student progress towards experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative.</li> <li>• Explain how to compile verbal or written student reflections or records of production meetings with the teacher following shoot days that can be retained as production progress evidence.</li> <li>• Ask students to annotate screenshots highlighting successful camera shots or scenes and/or shots or scenes that need improvement/reshooting and why.</li> <li>• Ask students to annotate screenshots of editing progress highlighting successful sequences or scenes and/or sequences or scenes that need improvement, noting why.</li> <li>• Discuss the requirement to have a student-generated list of copyright acknowledgements and evidence of their consideration of copyright, permissions, releases and acknowledgement when using other media work in own production/s.</li> <li>• Discuss the requirement to have a student-generated log of additional assistance from peers or family during the production process.</li> </ul>	
8–12	<ul style="list-style-type: none"> <li>• Introduce auteur figures, personal expression and aesthetics through the life and work of Baz Luhrmann.</li> <li>• Use in-class activities to highlight elements of Luhrmann’s personal expression and style through the use of narrative, codes and conventions.</li> <li>• View teacher-selected online interviews with Baz Luhrmann highlighting his creative process.</li> <li>• Examine brief excerpts from a wide variety of production contexts Luhrmann has worked across and compare the use of media aesthetics as well as the use of techniques, codes and conventions to challenge expectations. Compare the manipulation of narrative elements and narrative structures within different excerpts: <ul style="list-style-type: none"> <li>▪ feature film</li> <li>▪ short film</li> <li>▪ advertising</li> <li>▪ TV/streaming content</li> <li>▪ product collaborations/endorsement.</li> </ul> </li> </ul>	<p><b>Media languages</b></p> <p><b>System of communication</b></p> <ul style="list-style-type: none"> <li>• auteur figures, personal expression and aesthetics</li> </ul> <p><b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>• manipulation of narrative elements and narrative structures</li> <li>• use of techniques, codes and conventions to challenge expectations</li> </ul> <p><b>Audience</b></p> <ul style="list-style-type: none"> <li>• how cultural contexts and values influence the interpretation of media work</li> </ul> <p><b>Industry</b></p> <p><b>Production contexts</b></p> <ul style="list-style-type: none"> <li>• media aesthetics within production contexts</li> </ul>



Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> <li>• Complete in-class activity to compare Baz Luhrmann’s 2008 Tourism Australia ad campaign with the Paul Hogan tourism campaign and highlight that a portion of funding for the feature film <i>Australia</i> came from Tourism Australia.</li> <li>• View <i>Australia</i> and/or <i>Romeo + Juliet</i> in class, following a discussion of audience expectations in terms of prior knowledge of the original story of Romeo and Juliet and/or Australian history which is covered in the film selected for viewing.</li> <li>• Complete in-class activities on the impact of cultural influences on media content through an investigation of the critical reception of <i>Australia</i> and the reported historical inaccuracies and/or the impact of cultural influences on the content of <i>Romeo + Juliet</i>. This further adds to the significance of personal expression and use of aesthetics that auteur figures present.</li> <li>• Complete detailed study, with media work examples from <i>Australia</i> and/or <i>Romeo + Juliet</i>, of the manipulation of narrative elements and narrative structures, media aesthetics and the construction of themes and the use of techniques, codes and conventions to challenge expectations.</li> <li>• Examine how cultural contexts and values influence the interpretation of media work.</li> </ul> <p>Complete Task 3: extended-answer response conducted under invigilated conditions (60 minutes). Students should respond to one question from a choice of three and should use detailed examples from media works studied in the past five weeks to support their response. Questions will be based on the following syllabus content:</p> <ul style="list-style-type: none"> <li>• media languages – auteur figures, personal expression and aesthetics</li> <li>• media languages – use of techniques, codes and conventions to challenge expectations</li> <li>• industry – media aesthetics within production contexts.</li> </ul> <p><b>Task 3: due Week 12, Semester 1</b></p> <p>Students continue working on the filming for their AV productions (Task 7).</p> <ul style="list-style-type: none"> <li>• Conduct production meetings with individual students to watch their filming progress.</li> <li>• Students annotate a still frame from their captured footage to highlight the use of art direction.</li> <li>• Provide written or verbal feedback to guide students with reshoot advice, as required.</li> <li>• Ask students to commence initial editing.</li> </ul>	<ul style="list-style-type: none"> <li>• the impact of cultural influences on media content</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
14	Written examination preparation using the written examination design brief.	
15–16	<p><b>Complete Task 4 during examination period</b></p> <p>Semester 1 Examination, adapted from or using prior MPA ATAR course examination papers; 2.5 hours, under examination conditions</p>	
13 (Semester 1) – 6 (Semester 2)	<ul style="list-style-type: none"> <li>• Commence work that will culminate in an extended-answer response task (Task 5) set for completion in class in Week 6, Semester 2.</li> <li>• Study the impact of a global or national viral media campaign that utilises or utilised hashtags and includes or included the use of multiple platforms to increase ‘spreadability’; for example (this list is not exhaustive):             <ul style="list-style-type: none"> <li>▪ #metoo #timesup/<i>Silent No More</i></li> <li>▪ #istandwithadam #westandwithadam / <i>The Final Quarter / Racism. It Stops With Me</i> (<a href="https://itstopswithme.humanrights.gov.au">https://itstopswithme.humanrights.gov.au</a>)</li> <li>▪ #blacklivesmatter #BLM / coverage of rallies and/or Indigenous deaths in custody coverage</li> <li>▪ #learnourtruth #raisetheage (<a href="https://www.raisetheage.org.au/">https://www.raisetheage.org.au/</a>) / <i>In My Blood It Runs / Four Corners report Australia’s Shame</i></li> <li>▪ #climatestrike #fridaysforfuture #climateemergency / TIME person of the year 2019 / <i>Wild Things: A Year on The Frontline of Environmental Activism</i></li> <li>▪ #jointheregeneration #whatsyour2040 / 2040 documentary</li> <li>▪ #loveislove #lovewins / <i>Gayby Baby / coverage of the changes to the Marriage Act</i></li> <li>▪ #thegreathack #cambridgeanalytica #deletefacebook #ownyourdata / <i>The Great Hack</i></li> <li>▪ #rightoknow / <i>Australia’s Right To Know</i> (<a href="https://yourrighttoknow.com.au/media-freedom/">https://yourrighttoknow.com.au/media-freedom/</a>) / coverage of Australian Defence Force (ADF) raids on the Australian Broadcasting Corporation (ABC).</li> </ul> </li> <li>• Discuss the suitability of particular media for purposes such as social or political comment, with a focus on the impact of changing distribution networks and techniques used to reach an intended audience and effectively spread a message or raise social awareness/effect change.</li> <li>• Examining a viral media campaign, outline the influence of institutions on production and content as well as the pressures on the presentation of issues, including editorial control, funding, distribution and regulation.</li> </ul>	<p><b>Media languages</b></p> <p><b>System of communication</b></p> <ul style="list-style-type: none"> <li>• suitability of particular media for purposes such as social or political comment</li> <li>• impact of changing distribution networks</li> <li>• intended audience</li> </ul> <p><b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>• persuasive techniques, codes and conventions</li> <li>• manipulating selection, emphasis and omission to construct point of view</li> </ul> <p><b>Representation</b></p> <ul style="list-style-type: none"> <li>• how representations in media work and their associated values are constructed to be persuasive</li> <li>• the construction and impact of naturalised stereotypes</li> </ul> <p><b>Audience</b></p> <ul style="list-style-type: none"> <li>• how the influence of media on audiences can be understood by applying media theories</li> <li>• how media work reinforces or challenges audience perceptions, values and attitudes</li> <li>• impact of media trends on media use</li> </ul> <p><b>Industry</b></p> <p><b>Media producers</b></p> <ul style="list-style-type: none"> <li>• how media producers construct perceptions of issues or topics</li> <li>• factors that affect the presentation of issues:             <ul style="list-style-type: none"> <li>▪ editorial control</li> <li>▪ funding</li> <li>▪ distribution</li> <li>▪ regulation</li> </ul> </li> </ul> <p><b>Production contexts</b></p> <ul style="list-style-type: none"> <li>• propaganda and agenda setting</li> <li>• the impact of formal and informal censorship on media content</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> <li>• Investigate the use of persuasive techniques, codes and conventions when considering the packaged nature of viral media campaigns, which can involve multiple platforms, such as documentary, social media presence, use of hashtags, rallies or special events, campaign goals, websites etc.</li> <li>• Select and view an entire documentary related to the chosen campaign.</li> <li>• Examine the manipulation of selection, emphasis and omission to construct point of view.</li> <li>• Discuss how representations in media work and how their associated values are constructed in a persuasive way.</li> <li>• Investigate the construction and impact of naturalisation of stereotypes.</li> <li>• Consider the impact of formal and informal censorship on media content by comparing the censorship of user-generated content versus formal documentary works.</li> <li>• Examine how media work reinforces or challenges audience perceptions, values and attitudes.</li> <li>• Workshop the origins of propaganda and compare the use of persuasive techniques together with the impact of media trends on media use when examining propaganda from the past and from current viral media campaigns.</li> <li>• Discuss how media producers construct perceptions of issues or topics and the potential for agenda setting.</li> <li>• Investigate how the influence of media on audiences can be understood by applying media theories.</li> </ul> <p>Complete Task 5: extended-answer response conducted under invigilated conditions (60 minutes). Students should respond to one question from a choice of three and should use detailed examples from media works studied in the last eight weeks to support their response.</p> <p>Questions will be based on the following syllabus content:</p> <ul style="list-style-type: none"> <li>• media languages – persuasive techniques, codes and conventions</li> <li>• audience – how media work reinforces or challenges audience perceptions, values and attitudes</li> <li>• audience – impact of media trends on media use</li> <li>• industry – how media producers construct perceptions of issues or topics</li> </ul>	

Week	Key teaching points, tasks and activities	Syllabus content
	<ul style="list-style-type: none"> <li>industry – the impact of formal and informal censorship on media content.</li> </ul> <p><b>Task 5: due Week 6, Semester 2</b></p> <p>Students edit their AV productions (Task 7).</p> <ul style="list-style-type: none"> <li>Discuss authentication of student work and the collection of production evidence through teacher-selected formative checkpoints and milestones to meet within the eight-week period.</li> <li>Conduct production meetings with individual students to watch editing progress.</li> <li>Ask students to complete a verbal run-through of editing decisions recorded as a voice over or spoken to the teacher in class.</li> <li>Provide written or verbal feedback to guide students with re-editing advice, as required.</li> <li>Provide workshops on post-production, soundscape design, editing, animating titles, colour grading and special effects, as required and to suit student needs.</li> <li>Engage students in whole-class or one-on-one post-production workshops to develop skills.</li> <li>Ask students to create a playthrough of editing processes with student voice over to explain the editing decisions.</li> <li>Ask students to record Foley or source sound effects, as applicable to their production.</li> <li>Ask students to create a soundtrack/film score, as applicable to their production.</li> <li>Ask students to collate talent release documents and record copyright acknowledgements.</li> </ul> <p>Ask students to screen their production and record the level of engagement from the test audience and/or classmates, including the audiences' perspectives on the success of meaning created and any possible adjustments required to improve the production.</p>	<p><b>Production</b></p> <p><b>Ideas and reflective practice</b></p> <ul style="list-style-type: none"> <li>reflecting on, modifying and refining ideas and documentation</li> <li>critically evaluating own, and others' productions</li> </ul> <p><b>Controls and constraints</b></p> <ul style="list-style-type: none"> <li>consideration of copyright, permissions, releases and acknowledgement when using others' media work in own production/s</li> <li>independent management of constraints such as time, expertise and technology in own production/s</li> <li>anticipating problems and applying effective solutions</li> </ul> <p><b>Skills and processes</b></p> <ul style="list-style-type: none"> <li>independent management of pre-production, production and post-production processes</li> <li>applying skills effectively within defined production roles including art direction, cinematography (or cinematographic elements), editing and sound design</li> </ul> <p><b>Purpose and content</b></p> <ul style="list-style-type: none"> <li>constructing own production/s to communicate theme/s for a specific purpose, context and/or audience</li> </ul> <p>experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative</p>
7–10	<p>Commence work that will culminate in a short-answer response task (Task 6) set for completion in class in Week 10.</p> <ul style="list-style-type: none"> <li>Investigate the indie game industry and pose the question, 'are games art?' Study the independent media industry issues that exist in the indie game industry with brief comparisons to the mainstream game industry. As an option, additional or alternative comparison can be</li> </ul>	<p><b>Media languages</b></p> <p><b>System of communication</b></p> <ul style="list-style-type: none"> <li>artistic and cultural benefits of media work</li> </ul> <p><b>Narrative, codes and conventions</b></p> <ul style="list-style-type: none"> <li>media aesthetics and the construction of themes</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<p>made between the independent film industry and mainstream film industry.</p> <ul style="list-style-type: none"> <li>• Research a selection of teacher-approved indie games and/or gaming documentaries or videos; for example (this list is not exhaustive): <ul style="list-style-type: none"> <li>▪ <i>Braid / Indie Game: The Movie</i></li> <li>▪ <i>Fez / Indie Game: The Movie</i></li> <li>▪ <i>Monument Valley / Florence / The Making of Florence</i></li> <li>▪ <i>That Dragon, Cancer / Thank You For Playing</i></li> </ul> </li> <li>• Investigate negative assumptions about video games and how content in teacher-selected games, such as <i>Florence</i>, acts as a vehicle to challenge representations.</li> <li>• Explore the aesthetic nature of teacher-selected video games through the use of narrative, codes and conventions to create an aesthetic feel and construct themes.</li> <li>• Discuss the artistic and cultural benefits of independent video games.</li> <li>• Examine how media theories are used to interpret audience response to media work.</li> <li>• Consider how independent game producers, and particular teacher-selected indie games, meet niche audiences' expectations.</li> <li>• Research the impact of formal and informal censorship on media content within teacher-selected games.</li> <li>• Explore the challenges faced by independent media producers.</li> </ul> <p>Complete Task 6: short-answer response conducted under invigilated conditions (30 minutes). Students respond to two questions from a choice of five and should use detailed examples from media works studied in the past four weeks to support their responses.</p> <p>Questions will be based on the following syllabus content:</p> <ul style="list-style-type: none"> <li>• media languages – media aesthetics and the construction of themes</li> <li>• representation – media as a vehicle to challenge representations</li> <li>• audience – how media theories are used to interpret audience response to media work</li> <li>• industry – the challenges faced by independent media producers</li> <li>• industry – how media producers meet niche audiences' expectations.</li> </ul>	<p><b>Representation</b></p> <ul style="list-style-type: none"> <li>• media as a vehicle to challenge representations</li> </ul> <p><b>Audience</b></p> <ul style="list-style-type: none"> <li>• how media theories are used to interpret audience response to media work</li> </ul> <p><b>Industry</b></p> <p><b>Media producers</b></p> <ul style="list-style-type: none"> <li>• the challenges faced by independent media producers</li> <li>• how media producers meet niche audiences' expectations</li> </ul> <p><b>Production contexts</b></p> <ul style="list-style-type: none"> <li>• the impact of formal and informal censorship on media content</li> </ul>

Week	Key teaching points, tasks and activities	Syllabus content
	<p><b>Task 6: due Week 10, Semester 2</b></p> <p>Students work on the sound design for their AV productions (Task 7).</p> <ul style="list-style-type: none"> <li>• Conduct production meetings with individual students to examine their sound design progress.</li> <li>• Ask students to complete a checklist of copyright audio they have used or verbally outline how they have created the sound design without using copyright audio.</li> <li>• Provide written or verbal feedback to guide students with sound design advice, as required.</li> </ul>	
11–13	<p>Students continue their work on Task 7.</p> <ul style="list-style-type: none"> <li>• Refer to the practical submission requirements document on the Authority’s website: <i>Media Production and Analysis ATAR Practical (production) examination requirements</i>.</li> <li>• Ask students to use content recorded or collected for the authentication and validation of their production work to reflect on the production process. Students then finalise the <i>Practical production statement</i> to be added to the practical submission folder and to be submitted with Task 7.</li> <li>• Check students’ <i>Practical production statements</i>.</li> <li>• Provide written or verbal feedback to guide students with the revision of their <i>Practical production statement</i> if required.</li> <li>• Guide students towards finalising their practical production submissions and collect all materials required ready for submission to the Authority.</li> <li>• Ensure all practical (production) examination paperwork has been checked by the teacher and relevant forms signed.</li> </ul> <p><b>Task 7: due Week 12, Semester 2</b></p> <ul style="list-style-type: none"> <li>• Revise Unit 3 and Unit 4 content through formative in-class activities.</li> </ul>	<p><b>Production</b></p> <p><b>Ideas and reflective practice</b></p> <ul style="list-style-type: none"> <li>• reflecting on, modifying and refining ideas and documentation</li> <li>• critically evaluating own and others’ productions</li> </ul> <p><b>Skills and processes</b></p> <ul style="list-style-type: none"> <li>• applying skills effectively within defined production roles including art direction, cinematography (or cinematographic elements), editing and sound design</li> </ul> <p><b>Purpose and content</b></p> <ul style="list-style-type: none"> <li>• constructing own production/s to communicate theme/s for a specific purpose, context and/or audience</li> <li>• experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative</li> </ul>
14	Written examination preparation using the written examination design brief.	
15–16	<p><b>Complete Task 8 during examination period</b></p> <p>Semester 2 Examination, adapted from or using prior MPA ATAR course examination papers; 2.5 hours, under examination conditions.</p>	