



SAMPLE COURSE OUTLINE

MEDIA PRODUCTION AND ANALYSIS **ATAR YEAR 12**

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

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 MPA units, and this is a sample guide only.

Week	Key teaching points	Resources
Semester 1 Week 1	<ul style="list-style-type: none"> MPA course overview Revise filmic codes and conventions of film production and editing Define film art and aesthetic Define power and persuasion in the media Show a montage of clips representing examples of texts that are relevant to both units Show a few good examples of prior student MPA ATAR course practical submissions 	<ul style="list-style-type: none"> Syllabus Course outline Assessment outline Teacher-created montage of clips from relevant texts for Unit 3 and Unit 4 Good examples of prior student MPA ATAR course practical examinations
Semester 1 Week 2–10	<p>Task 1: Practical (production) Introduce the production task to students – Task 1A, 1B and 1C. Even though only one complete production task (Task 1C) needs to be produced, students will be required to complete the pre-production phase for two productions; one based on Unit 3 – Media art (Task 1A), and one for Unit 4 – Power and persuasion (Task 1B). After teacher consultation, the students will decide the best one to produce</p> <p>Task description Develop two separate sets of plans, designs, scripts, storyboards and production schedules for two different production contexts – one set should reflect the context of Media art and one set should reflect the context of Power and persuasion. Each set of plans will have a different due date</p> <p>Task 1A: Pre-production of extended production project, which reflects the context of media art Task 1A due Semester 1, Week 6 and Task 1B: Pre-production of extended production project, which reflects the context of power and persuasion Task 1B due Semester 1, Week 10</p> <p>This task will occur concurrently with theory modules and tasks throughout the unit. While class time will be provided for all tasks, there is an expectation that some parts will be completed in the students' own time. The teacher may choose to devote a portion of the week to production and a portion of the week to theory. Tasks 1A and 1B will inform the production choice for Task 1C</p> <p>Task 1A and 1B process and requirements:</p> <ul style="list-style-type: none"> Production duration or length must comply with the Practical (production) examination design brief, 	<p>Task 1A: Pre-production</p> <ul style="list-style-type: none"> 1A and 1B Production task sheet 1C Production task sheet Example plans, designs, scripts, storyboards and production schedules to exemplify standard Templates for student use

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	<p>Year 12</p> <ul style="list-style-type: none"> Journal entries are completed throughout the pre-production processes, including explanation of revisions, intent and the production's connection to the audience context and values The pre-production plans will reflect experimentation and manipulation of genres, styles and conventions, using codes and conventions that reflect the context The narrative will reflect the intention of the production, with either an artistic or informative purpose The content of the production will comply with school policies and ethos and include no offensive material Pre-production material will be submitted in a format appropriate to the context and teacher specifications 	
<p>Semester 1 Week 2–7</p>	<p>Task 2: Response</p> <ul style="list-style-type: none"> Hand out Task 2 response and marking key – Week 2 <i>Theory module: Film history, film movements and film art</i> Look at the main characteristics and short sample clips representing German Expressionism and a number of other universally accepted global film eras, for example: <ul style="list-style-type: none"> Classical Hollywood Cinema – silent cinema (1908–1927) German Expressionism (approximately 1919–1927) French Impressionism and Surrealism (1918–1930) Soviet Montage (1924–1930) Classical Hollywood after the coming of sound 'talkies' (1926 onwards) Film Noir (1940–1960) Italian Neo-realism (1942–1951) French New Wave (1959–1964) British New Wave (1959+) Dogma (1995) World Cinema – Hong Kong, Chinese, Bollywood/Hindi films, Latin American, other Analyse global film history in the context of: <p>Production – production contexts</p> <ul style="list-style-type: none"> comparing media aesthetics in different contexts values in the production and content of media work cultural influences that have contributed to changes in media formal and informal censorship that impacts media content regulation in the media <p>Media languages – narrative, codes and conventions</p> <ul style="list-style-type: none"> media aesthetics in different times techniques, codes and conventions used to challenge audience expectations <p>Audience – audiences</p> <ul style="list-style-type: none"> how media, contexts and audiences work together to make meaning 	<p>Useful resource books:</p> <ul style="list-style-type: none"> Bordwell, D., & Thompson, K. (2010). <i>Film art: An introduction</i> (9th ed.). New York: McGraw-Hill. Stewart, C., & Kowaltzke, A. (2008). <i>Media: New ways and meanings</i> (3rd ed.). Milton, Qld: John Wiley & Sons Australia. Keane, J., & McMahon, J. (2013). <i>Media Production and Analysis: A resource for senior media students</i>. Cottesloe, WA: Impact Publishing. <p>Task 2: Response</p> <ul style="list-style-type: none"> Task sheet modelled on Section One of the written examination and marking key Example short answer responses to exemplify standard

Week	Key teaching points	Resources
	<p>Audience – subcultures</p> <ul style="list-style-type: none"> ▪ auteur figures and personal expression <p>Audience – media trends</p> <ul style="list-style-type: none"> ▪ changing audiences, expectations and values ▪ impact of media trends in media use <ul style="list-style-type: none"> • Response to three questions, modelling the short answer section of the MPA ATAR course written examination. <p>Short answer responses conducted under invigilated conditions (45 minutes). Students should respond to three out of the six choices, and use examples studied in <i>Theory module: Film history, film movements and film art</i></p> <ul style="list-style-type: none"> ▪ Question 1 based on production – comparing media aesthetics in different contexts ▪ Question 2 based on media languages – aesthetics in different times ▪ Question 3 based on audience – auteur figures and personal expression ▪ Question 4 based on audience – changing audiences, expectations and values ▪ Question 5 based on media languages – techniques, codes and conventions used to challenge audience expectations ▪ Question 6 based on audience – impact of media trends in media use <p>Task 2 due Semester 1, Week 7</p>	
Semester 1 Week 10	<p>Task 1B: Pre-production task due Week 10</p>	
Semester 1 Week 8–12	<p>Preparation for Task 3: Response</p> <ul style="list-style-type: none"> • Investigate the purpose of the propaganda films, <i>Triumph of the Will</i> (1935) and <i>Education for Death: The Making of the Nazi</i> (1943). Explain the techniques that were used to ensure the message was effective. Responses of 1500–2000 words will be completed in the students’ own time. Responses reflect the understandings developed during <i>Theory module: Propaganda and persuasion</i> <p>Theory module: Propaganda and persuasion</p> <ul style="list-style-type: none"> • Analyse <i>Triumph of the Will</i> and <i>Education for Death: The Making of the Nazi</i> in the context of: <ul style="list-style-type: none"> Media languages – system of communication <ul style="list-style-type: none"> ▪ suitability of particular media for purposes, such as social and political comment Media languages – narrative, codes and conventions <ul style="list-style-type: none"> ▪ persuasive techniques, codes and conventions ▪ manipulating selection, emphasis and omission to construct point of view Audience – audiences <ul style="list-style-type: none"> ▪ how interpretations made by audiences can be understood by using appropriate media theories ▪ how media, contexts and audiences work together to make meaning ▪ how media construct perceptions of issues or topics 	<ul style="list-style-type: none"> • Copy of <i>Triumph of the Will</i> (1935) directed by Leni Riefenstahl, with relevant sections prepared, or an edited version highlighting relevant aspects, such as https://youtu.be/v6WMXd8ZqmM <p>AND</p> <ul style="list-style-type: none"> • <i>Education for Death: The Making of the Nazi</i> (1943) produced and narrated by Walt Disney https://youtu.be/l14WDZCnz-w • For examples of media theories: Stewart, C., & Kowaltzke, A. (2008). Media Influence. In <i>Media: New ways and meanings</i> (3rd ed.). Milton, Qld: John Wiley & Sons Australia.

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	<ul style="list-style-type: none"> ▪ how media work reinforces or challenges audience values and attitudes <p>Audience – subcultures</p> <ul style="list-style-type: none"> ▪ representation of subcultures and their associated values <p>Production – production contexts</p> <ul style="list-style-type: none"> ▪ propaganda and agenda setting <p>Task 3 due Semester 1, Week 12</p>	
Semester 1 Week 11 to Semester 2 Week 12	<p>Task 1C: Production</p> <ul style="list-style-type: none"> • Teacher to check the MPA ATAR course practical submission due date for this year. Ensure the due date for this task is weeks before the practical submission due date, to allow enough time to prepare the production for submission, according to the WACE requirements and to minimise stress on students and the teacher • Critique relevant examples of short films for this production. View and discuss successful use of film production techniques in a range of good examples – prior student films, professional commercial and arthouse films, local examples (if possible), and festival films. Critique them using the templates provided • Students are to select either Task 1A or 1B pre-production plans, storyboard and/or script to produce for Task 1C: Short film production (decision based on peer and teacher discussion). Students must decide to produce an ATAR course practical submission as an individual or in a collaborative partnership • If students decide to work in a collaborative partnership, they must assign themselves to primary and secondary roles for production. Note: in a collaborative pair, students must select different primary and secondary roles • Film production skills workshop/s providing activities to revise and develop relevant skills identified by the teacher as needed for the cohort. Some may be for the whole class, some may be for smaller groups, depending on (teacher-identified) need • Students must complete regular written self-reflection throughout the production process. This will inform the teacher’s formative assessment process • Student development and application of production skills in terms of: <ul style="list-style-type: none"> ▪ Skills and processes <ul style="list-style-type: none"> ▪ applying formal processes and selecting appropriate strategies to communicate ideas ▪ independent management of safety procedures in all production situations ▪ applying production skills: <ul style="list-style-type: none"> ○ independent management of time and technologies ○ management of team members 	<ul style="list-style-type: none"> • Refer to the practical submission requirements document on the Authority’s website: <i>Media Production and Analysis ATAR Practical (production) examination requirements</i> • Teacher to check date when collaborative partnership information is due to the Authority (the last date that students can change their mind about individual or collaborative submissions) • 1C Practical (production) task sheet (for revision) and marking key • Teacher-generated short film critique templates • Formative assessment strategies, identifying production skill development needs for individuals, groups and class <p>Short film production resources:</p> <ul style="list-style-type: none"> • AV recording devices – digital cameras or DSLRs, tripods and dollies, storage media, batteries, lighting kits, chroma screen, editing software and computers, colour grading/visual effects software, projector for viewing productions, production journals

Week	Key teaching points	Resources
	<ul style="list-style-type: none"> ○ negotiating and adapting production processes ○ anticipating problems and applying effective solutions ▪ applying skills effectively within the defined production roles ▪ experimenting and manipulating genres, styles and conventions ▪ reflecting critically on production progress ▪ evaluating critically on own, and others' production, peer and/or professional <p>Task 1C due Semester 2, Week 12</p>	
Semester 2 Week 13	<ul style="list-style-type: none"> ● Using reflections made in production journal based on the production process, reflect and complete the <i>Practical production statement</i> to be added to the practical submission folder ● Finalise practical production submission and submit to the teacher for submission to the Authority. Ensure all paperwork has been checked by the teacher and relevant forms signed 	
Semester 1 Week 13 to Semester 2 Week 1–3	<p>Task 4: Response</p> <ul style="list-style-type: none"> ● Extended response to a question modelled on Section Two of the MPA ATAR course written examination design brief; 50 minutes extended response conducted under invigilated conditions. The question will be given to students at the beginning of the task ● Task 4: Response question is to be provided by the teacher based on one teaching dot point from <i>Theory module: Independent and arthouse cinema</i> <p>Theory module: Independent and arthouse cinema</p> <ul style="list-style-type: none"> ● Analyse independent and arthouse cinema examples and short films in the context of: <ul style="list-style-type: none"> Media languages – system of communication <ul style="list-style-type: none"> ▪ artistic and cultural benefits of media Media languages – narrative, codes and conventions <ul style="list-style-type: none"> ▪ multiple plots, multiple viewpoints, manipulation of narrative structure, chronological order Representation <ul style="list-style-type: none"> ▪ how media aesthetics construct representations ▪ media as a vehicle to challenge representations Production – major institutions and independents <ul style="list-style-type: none"> ▪ media industry issues such as how independent film producers operate within the dominance of mainstream media institutions ▪ niche audiences' expectation of media aesthetics <p>Task 4 due Semester 2, Week 3</p>	<p>Task 4: Response</p> <ul style="list-style-type: none"> ● Task sheet, including question (given at commencement of task) and marking key ● Example extended response/s to exemplify standard
Semester 1 Week 15	Prior to examination week, provide students with stimulus material examples to prepare for Section One of the examination	<ul style="list-style-type: none"> ● Teacher-generated stimulus material segments, or previous year MPA ATAR course stimulus examples
Semester 1 Examination week	<p>Task 5: Written examination</p> <p>Semester 1 Examination, adapted from, or using prior MPA ATAR course examination papers; 2.5 hours, under invigilated examination conditions</p>	<p>Task 5: Written examination</p> <ul style="list-style-type: none"> ● Written examination paper and marking key ● Student response booklet

Week	Key teaching points	Resources
Semester 2 Week 4–8	<p>Task 6: Response preparation Question based on one teaching dot point from <i>Theory module: Australian film history</i></p> <p>Theory module: Australian film history</p> <ul style="list-style-type: none"> • Analyse Australian film history • The invasion of the American studios on the Australian film industry and distribution chains in the 1920s, and its impact today • Analyse Australian cinema in the context of: <ul style="list-style-type: none"> Media languages – system of communication <ul style="list-style-type: none"> ▪ artistic and cultural benefits of media ▪ impact of funding on production and distribution ▪ publicity and avenues for exhibition ▪ intended audiences Audience – audiences <ul style="list-style-type: none"> ▪ how values and ideology influence the interpretation of media work, applying specific media theories to understand audience responses ▪ cultural context that contribute to audience values and interpretation of media work • Extended response to a question modelled on Section Two of the MPA ATAR course written examination design brief; 50 minutes extended response conducted under invigilated conditions. The question will be given to students at the beginning of the task <p>Task 6 due Semester 2, Week 8</p>	<p>Task 6: Response</p> <ul style="list-style-type: none"> • Task sheet, including question (given at commencement of task) and marking key • Example extended response/s to exemplify standard (e.g. good essay written by previous year’s student)
Semester 2 Week 9–14	<p>Task 7: Response Investigate a current global issue that is covered by a number of news sources. Analyse the way different news sources represent issues and people, and construct point of view</p> <p>Theory module: News coverage and representation</p> <ul style="list-style-type: none"> • As a class, identify a major global issue that is characteristic of the year and social climate • As a class, analyse examples of the issue covered by a number of news media sources (that reflect a different point of view) in the context of: <ul style="list-style-type: none"> Representation <ul style="list-style-type: none"> ▪ comparing representations in media work ▪ dangers in the naturalisation of stereotypes Production – major institutions and independents <ul style="list-style-type: none"> ▪ influences on commercial and non-commercial media ▪ pressures on the presentation of issues, including editorial control, funding, distribution • Students research their own example/s and address the question based on the same content points • This task is a research assignment to be completed in class and at home. Students to present their findings to the class, as an oral presentation, citing examples from news stories studied <p>Task 7: Response: Oral presentations Semester 2, Weeks 13–14</p>	<p>Task 7: Response</p> <ul style="list-style-type: none"> • Task sheet and marking key • Example extended response/s to exemplify standard (e.g. good essay written by previous year’s student)

Week	Key teaching points	Resources
Semester 2 Week 15	Analyse stimulus materials for use in the Semester 2 Examination (sent by the Authority, to students, via the principal)	<ul style="list-style-type: none">• Stimulus materials for this year
Semester 2 Examination week	Task 8: Written examination Semester 2 Examination, adapted from, or using prior MPA ATAR course examination papers; 2.5 hours, under invigilated examination conditions. Use stimulus materials sent to students, via the principal, for this year	Task 8: Written examination <ul style="list-style-type: none">• Written examination paper and marking key• Student response booklet