



## COURSE OUTLINE

### MEDIA PRODUCTION & ANALYSIS – GENERAL YEAR 12: 2022

#### UNIT 3 AND UNIT 4



This course will run the two units, 3 and 4, concurrently. The student Semester 1 grade will therefore be an estimate.

Term	Week	Knowledge	Assessment
1	S 1 W 1-3	<ul style="list-style-type: none"> <li>MPA course overview and introduction to <i>Entertainment</i>.</li> <li>Introduce filmic codes and conventions and technologies of feature films and short films.</li> <li>Introduce local, national and international feature film and short film production contexts.</li> <li>Introduce key terminology used for film.</li> <li>Analyse a range of short films including local, national (e.g. <i>Tropfest</i> and internationally made short films, including Hollywood and independently made short films).</li> </ul> <p><b>Task 1:</b> Respond to short film in the context of <i>Media languages</i>.</p> <ul style="list-style-type: none"> <li>The essay criteria should cover any of the syllabus content from section <i>Media languages</i>. It does not need to include all teaching points.</li> <li>Hand out <b>Task 1:</b> Response and marking key.</li> <li>Look at example essay for task.</li> <li>View and analyse short film/s made in Western Australia, in the context of:             <ul style="list-style-type: none"> <li>typical viewing, listening, interacting contexts of local and other contexts of short film</li> <li>terminology, technologies and characteristics of short film</li> <li>characteristics of short film that are designed to entertain</li> <li>narrative and genre conventions in short film</li> <li>recognition of genre in film</li> <li>codes and conventions and audience expectations (especially local audience reception and expectations) of short film.</li> </ul> </li> <li>Model examples of good practice regarding note taking and keeping a list of resources for the bibliography.</li> <li>Discuss strategies regarding planning and drafting the response.</li> <li>Monitor student progress and provide feedback, final response to be completed in student's own time.</li> </ul> <p><b>Task 1 due Week 3</b></p>	<ul style="list-style-type: none"> <li>Syllabus</li> <li>Course outline</li> <li>Assessment outline</li> <li>Assessment tasks</li> </ul> <p><b>Task 1:</b> Response</p> <ul style="list-style-type: none"> <li>Response task sheet and marking key</li> <li>Teacher-generated example essay for response task (or student sample from previous year)</li> <li>Teacher-generated writing template for response task</li> </ul> <p>Samples of short films, local (such as student made films – school based, Central Institute of Technology or university and other), national (such as <i>Tropfest</i>), and international short films</p>
1	S 1	<p><b>Task 2:</b> Production of a short film for a local audience</p> <ul style="list-style-type: none"> <li>Workshop for script writing.</li> </ul>	<p><b>Task 2:</b> Production</p> <ul style="list-style-type: none"> <li>Short film task and marking key</li> </ul>

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	W 4-10	<ul style="list-style-type: none"> <li>Workshop for storyboarding. This may be hand drawn or using a storyboarding program.</li> </ul> <p>Discuss criteria of Task 2: Production of a short film for a local audience.</p>	<ul style="list-style-type: none"> <li>Short film script example/s</li> <li>Storyboard of short film example/s</li> </ul>
1	S 1 W 4-10	<ul style="list-style-type: none"> <li>Complete concept draft/s, script/s, storyboards/s, monitoring student progress. Ensure feedback is given and encourage changes to ensure the criteria of the task are being addressed</li> <li>Ensure the production journal is kept up-to-date and includes: <ul style="list-style-type: none"> <li>the application of team skills (including active listening, making decisions, goal setting, time management and fulfillment of individual production responsibilities)</li> <li>periodic and end-point reflections of the production process, evaluating strengths and weaknesses</li> <li>a description of how safe procedures have been applied when using technologies and resources</li> <li>provide guided scaffolding in this process, such as focus questions, the use of self-evaluation graphs, templates and worksheets.</li> </ul> </li> <li>Finalise production in an appropriate format and submit by the due date with production journal.</li> <li>Students should be mindful of the marketing campaign task in Week 10 based on this film. It may be useful to take high quality production stills that may be used for promotional print materials for their marketing campaign, and cataloguing suitable video footage to be used in a film trailer.</li> </ul> <p><b>Task 2 due Week 10</b></p>	<ul style="list-style-type: none"> <li>Samples of local short films, local (such as student made films – school based, Central Institute of Technology or university and other)</li> <li>Self-evaluation templates and worksheets</li> <li>Optional – storyboarding computer software or tablet applications, alternatively there may be this facility within the school’s existing video editing software, such as Adobe Premiere Pro</li> <li>Resource examples: AV recording devices – digital camcorder, tripods and dollies, storage media, batteries, lighting kits, chroma screen, editing software and computers</li> <li>Student production journals</li> </ul>
1	S 1 W 5-7	<p><b>Task 3: Response to film in the context of <i>Production</i>.</b></p> <ul style="list-style-type: none"> <li>Hand out <b>Task 3: Response</b> and marking key.</li> <li>The essay criteria should cover any of the syllabus content from <i>Production</i>. It does not need to include all the teaching points.</li> <li>Look at example essay for task: <ul style="list-style-type: none"> <li>view, analyse, compare and contrast commercial (such as Hollywood blockbuster) film with non-commercial (such as independent) film</li> <li>analyse these film examples, in the context of: <ul style="list-style-type: none"> <li>budgets</li> <li>production costs</li> <li>targeting mainstream audiences</li> <li>marketing strategies to promote the films, including print and film trailers</li> </ul> </li> </ul> </li> </ul>	<p><b>Task 3: Response</b></p> <ul style="list-style-type: none"> <li>Response task sheet and marking key</li> <li>Teacher-generated example essay for response task (or student sample from previous year)</li> <li>Media production resources: <i>Australian Classification Board:</i> <a href="http://www.classification.gov.au">www.classification.gov.au</a></li> </ul>

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		<ul style="list-style-type: none"> <li>○ film classification</li> <li>○ other controls and constraints in the two types of film production</li> <li>○ impact of changes in technology on film production. <ul style="list-style-type: none"> <li>▪ students plan, research and draft the response.</li> </ul> </li> <li>● Monitor student progress and provide feedback, final response to be completed out of class.</li> </ul> <p><b>Task 3 due Week 7</b></p>	
1 – 2	S 1 W 8-13	<p><b>Task 4:</b> Production of a marketing campaign for the short film created in Task 2, for a local audience. This must include at least one print promotion (such as a single film poster or a series of film posters, or a series of ‘café postcards’).</p> <ul style="list-style-type: none"> <li>● Hand out <b>Task 4:</b> Production and marking key.</li> <li>● Explore a range of print film marketing, for different audiences. Analyse the way the codes and conventions are shaped by the audience and exhibition requirements (for example, audiences have a greater exposure time to a film poster at bus stop, than a billboard on the side of the road (relatively smaller engagement as the passenger drives past the poster), therefore the text is shaped differently in both instances. Consequently they position the audience and construct meaning in conventional ways.</li> <li>● Explore a number of film trailers, focusing on narrative structure, codes and conventions.</li> <li>● Compare the production context of short film marketing and their own (student) production context.</li> <li>● Workshop codes and conventions specific to film trailers, such as authoritative voice over, length, aspects of genre and the way narrative is revealed to encourage audiences to engage with the trailer.</li> <li>● Development and application of production skills in terms of: <ul style="list-style-type: none"> <li>▪ cataloguing and sorting of images and footage from the film production for this marketing task</li> <li>▪ awareness of safety when using technologies and resources</li> <li>▪ applying team skills, specific role responsibilities and setting timelines.</li> </ul> </li> <li>● Complete draft/s, monitoring student progress. Ensure feedback is given and encourage changes to ensure the criteria of the task are being addressed.</li> <li>● Ensure the production journal is kept up-to-date and includes: <ul style="list-style-type: none"> <li>▪ application of team skills (including active listening, making decisions, goal setting, time management and fulfillment of individual production responsibilities)</li> <li>▪ periodic and end-point reflections of the production process, evaluating strengths and weaknesses.</li> </ul> </li> </ul>	<p><b>Task 4:</b> Production</p> <ul style="list-style-type: none"> <li>● Production task sheet and marking key</li> <li>● Sample marketing campaigns for analysis</li> <li>● Resource examples: AV recording devices – digital camcorder, tripods and dollies, storage media, batteries, lighting kits, chroma screen, editing software and computers, production journals</li> <li>● Colour printer</li> </ul>

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		<ul style="list-style-type: none"> <li>Finalise production in an appropriate format and submit by the due date with production journal.</li> </ul> <p><b>Task 4 due Week 13</b></p>	
1 - 2	S 1 W 9-12	<p>Analysis of mainstream commercial films in the context of <i>Audience and Representation</i></p> <ul style="list-style-type: none"> <li>View and analyse mainstream commercial feature and/or short film in the context of: <ul style="list-style-type: none"> <li>stereotypical representations – why films use these representations</li> <li>stars and celebrities – their social influence</li> <li>how the purpose and context of a film can influence audience response</li> <li>how values are depicted through genre and representations</li> <li>identifying subcultures based on cultural background, experiences, interests and occupations</li> <li>trends in mainstream commercial film</li> <li>the impact of changes in technology on commercial film.</li> </ul> </li> </ul> <p><b>Content to be tested in the externally set task.</b></p>	
2	S 1 W 13	<p><b>School examination fortnight</b></p> <p><b>Task 5:</b> Externally set task (EST)</p> <p>Students to complete task (unseen) under invigilated conditions, as stipulated by the SCSA. Questions to be based on content from Unit 3.</p>	Copies of sample externally set task
2	S2 1 - 3	<ul style="list-style-type: none"> <li>MPA course overview and introduction to <i>Representation and Reality</i>, the codes and conventions of reality TV programs and stereotypes, media codes and conventions of television production and reality TV production.</li> </ul> <p><b>Task 6:</b> Response to reality TV programs in the context of <i>Media languages</i> and/or <i>Representation</i></p> <ul style="list-style-type: none"> <li>Hand out <b>Task 6:</b> Response and marking key. The essay criteria should cover any of the syllabus content from sections <i>Media languages</i> and/or <i>Representation</i>. It does not need to include all teaching points analysed.</li> <li>Look at example essay for task. As a class, view and analyse reality TV episodes</li> </ul>	<ul style="list-style-type: none"> <li>Syllabus</li> <li>Course outline</li> <li>Assessment outline</li> <li>Assessment program</li> </ul> <p><b>Task 6: Response</b></p> <ul style="list-style-type: none"> <li>Task sheet and marking key</li> <li>Example essay for response task (teacher-generated or sample from prior student)</li> </ul>

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and/or segments in the context of:

#### Media languages

- characteristics of reality TV in different times and contexts, including – the trends in reality TV production and the comparison of Australian programs to overseas programs
- codes and conventions used in the construction of realism
- narrative and genre and sub-genre conventions used in reality TV programs.

#### Representation

- representations of people (including stereotypes, celebrities, and the ordinary person) in reality TV programs
  - the representation of sub-cultures in reality TV programs, such as in reality programs shedding light on specific cultures and lifestyles, such as Irish and British Gypsy Travellers in *My Big Fat Gypsy Wedding*
  - connotations associated with stereotypes and/or celebrities seen in reality TV programs.
- Plan, research and draft the response.
  - Monitor student progress and provide feedback, final response to be completed in student's own time.

#### Task 6 due Week 3

- Samples of reality TV programs and or segments for analysis that demonstrate a range of subgenres:
  - **documentary style or docu-series**,  
e.g. **soap-opera** such as *The only way is Essex*;  
**celebrity** such as *Keeping up with the Kardashians*;  
**professional activities** such as *Bondi Vet*; **lifestyle or sub-culture** such as *My Big Fat Gypsy Wedding*;  
**court show** such as *Judge Judy*; **law enforcement documentaries** such as *Border Security*
  - **competition/elimination**,  
e.g. *Big Brother*, *Dancing with the Stars*, *Survivor*;  
**talent contests** such as *Australian Idol*, *So You Think You Can Dance*; **job-search** such as *America's Next Top Model*, *Masterchef*; **sports**, such as *The Club* (based on AFL)
  - **dating programs**, such as  
*The Bachelor*, *Beauty and the Geek*
  - **hidden camera/amateur content**, such as  
*Australia's Funniest Home Videos*, *Gogglebox*
  - **self-improvement/makeover/ renovation**, such as  
*Supernanny*,  
*The Biggest Loser*, *Snog Marry Avoid?*  
*Pimp my Ride*, *Rick's Restorations*,  
*The Block*
  - **supernatural**  
*Ghost Hunters*
  - **travel/aspirational**  
*Jamie's Great Italian Escape*

<http://edictive.com/blog/reality-television-seven-reality-show-types/>

Please note: there is no official list of reality TV sub-genre types, it is subjective in nature.

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2-3	S 2 W 4-7	<p><b>Task 7: Production of a reality TV show segment that includes at least one stereotypical character.</b></p> <ul style="list-style-type: none"> <li>Hand out <b>Task 7:</b> Production and marking key.</li> <li>Hand out <b>Task 9:</b> Production of a marketing campaign, and explain how filmed scenes will be used for both tasks, and separate high resolution stills will be also used for Task 9.</li> <li>Analyse examples of how production stills have been worked into marketing campaigns.</li> <li>Analyse reality television program segment example/s.</li> <li>Analyse a range of stereotypes identified in the example/s.</li> <li>Workshop for script writing and storyboarding of a reality TV program segment. Deconstruct storyboard and scripting example.</li> <li>Teach production codes and conventions specific to reality television programs, such as evictions, use of publicly unknown cast members, segments (such as the use of ‘catch up clips’ with voice over, evictions and time as a major conflict in DIY renovation reality shows, the use of ‘diary room’ confessions and evictions in <i>Big Brother</i> type programs.</li> <li>Complete concept draft/s, script/s, storyboard/s, monitoring student progress. Ensure feedback is given and encourage changes to ensure the criteria of the task are being addressed</li> <li>Ensure the production journal is kept up-to-date and includes: <ul style="list-style-type: none"> <li>the application of team skills (including active listening, making decisions, goal setting, time management and fulfillment of individual production responsibilities)</li> <li>periodic and end-point reflections of the production process, evaluating strengths and weaknesses</li> <li>a description of how safe procedures have been applied when using technologies and resources</li> <li>provide guided scaffolding in this process, such as focus questions, the use of self-evaluation graphs, templates and worksheets.</li> </ul> </li> <li>Finalise production in an appropriate format and submit by the due date with production journal.</li> <li>Students should be mindful of production Task 9, the promotion of this task. The filming (including photographic stills) should include suitable shots, footage and stills to complete Task 9.</li> <li>Maintain production journal throughout the production process, ensuring that there</li> </ul>	<p><b>Task 7: Production</b></p> <ul style="list-style-type: none"> <li>Task sheets for both Task 7 and Task 9, and marking keys</li> <li>Reality television program segment examples (such as the opening segment, or the segment between commercial breaks)</li> <li>Storyboard example/s</li> <li>Scripting example/s</li> <li>Self-evaluation templates and worksheets</li> <li>Optional – storyboarding computer software or tablet applications, alternatively there may be this facility within the school’s existing video editing software, such as <i>Adobe Premiere Pro</i></li> <li>Audio recording devices, AV recording devices – digital still camera (such as DSLR), camcorders, tripods and dollies, storage media, batteries, lighting kits, editing software and computers, production journals</li> <li>Set construction, such as a ‘diary room’ in <i>Big Brother</i></li> </ul>
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		<p>are strong examples demonstrating the task criteria, particularly in demonstrating the individual production roles, evaluating strengths and weaknesses in the production process.</p> <ul style="list-style-type: none"> <li>• Monitor student progress and provide regular feedback.</li> <li>• <b>Task 7 due Week 6</b></li> </ul>	
<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>S 2</b> <b>W 8-10</b></p>	<p><b>Task 8:</b> Response to reality TV programs and their marketing in the context of <i>Audience</i>. This is to be in the form of an invigilated in-class essay. Students may use a page summary of notes taken during the class study for the invigilated response writing.</p> <ul style="list-style-type: none"> <li>• Hand out <b>Task 6:</b> Response and marking key. The essay criteria should cover any of the syllabus content from sections <i>Media languages</i> and/or <i>Representation</i>. It does not need to include all teaching points.</li> <li>• Look at example essay for task. View and analyse reality TV episodes and/or segments in the context of:  <b>Audience</b> <ul style="list-style-type: none"> <li>▪ audiences’ preferences and expectations of reality TV programs</li> <li>▪ how different viewing, listening and interacting contexts influence responses to television and/or reality TV</li> <li>▪ connecting values in reality TV to audience values</li> </ul> <b>Subcultures</b> <ul style="list-style-type: none"> <li>▪ values and attitudes of subcultural groups</li> </ul> <b>Media trends</b> <ul style="list-style-type: none"> <li>▪ impact of new technologies on the production and audience reception and interaction of reality TV</li> </ul> <b>and</b>  <b>Production</b>  <b>Major institutions and independents</b> <ul style="list-style-type: none"> <li>▪ marketing strategies to create a point of view.</li> </ul> </li> </ul> <p><b>Task 8 to be completed under invigilated conditions during Week 9.</b>  Students may use a page of summary notes, based on notes taken during the class study.</p>	<p><b>Task 8: Response</b></p> <ul style="list-style-type: none"> <li>• Task sheets and marking keys</li> <li>• Reality television program examples and associated marketing media for those shows (such as websites, TV commercials, magazine advertisements)</li> <li>• Example essay for response task (teacher-generated or sample from prior student)</li> </ul>



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3	S 2 W 11-13	<p><b>Task 9:</b> Production of a marketing campaign based on reality TV program (segment) produced in Task 7, that targets an identified audience. The promotion must include a stereotypical character from that production and the campaign must include a print advertisement.</p> <ul style="list-style-type: none"> <li>• Revise <b>Task 9:</b> Production and marking key</li> <li>• Discuss the criteria of the task</li> <li>• Discuss the importance of keeping the production journal up-to-date to ensure they are able to reflect and justify the selection of images and footage from the Task 7 production</li> <li>• Complete plans, storyboard and script, filming and editing and production journal reflections</li> <li>• Class to view and evaluate the final outcome in their journals, based on teacher-generated key questions.</li> </ul> <p><b>Task 9 due Week 12</b></p>	<p><b>Task 9: Production</b></p> <ul style="list-style-type: none"> <li>• Task sheets and marking keys</li> <li>• Reality television program examples and associated marketing media for those shows (such as websites, TV commercials, magazine advertisements)</li> <li>• Storyboard example/s</li> <li>• Scripting example/s</li> <li>• Storyboard templates</li> <li>• Journal questions</li> <li>• Footage and photographic stills from Task 7 and access to editing project from Task 7</li> </ul> <p>Audio recording devices, AV recording devices – digital still camera (such as DSLR), camcorders, tripods and dollies, storage media, batteries, lighting kits, editing software and computers, production journals</p>
3	S 2 W 14-15	<p><b>Task 10:</b> Response to reality TV in the context of Production</p> <ul style="list-style-type: none"> <li>• Hand out <b>Task 9:</b> Response and marking key.</li> <li>• Look at example essay for task.</li> <li>• As a class, analyse reality TV, in the context of: <ul style="list-style-type: none"> <li><b>Major institutions and independents</b> <ul style="list-style-type: none"> <li>▪ comparing commercial and non-commercial television media in terms of: production types (identification of reality TV as commercial) and sources of revenue</li> <li>▪ revise marketing strategies to create a point of view</li> </ul> </li> <li><b>Production contexts</b> <ul style="list-style-type: none"> <li>▪ linking the production and social context to reality TV examples</li> <li>▪ controls and constraints in commercial and non-commercial television production</li> <li>▪ controls and constraints in reality TV production</li> <li>▪ audiences’ values impacting reality TV content</li> </ul> </li> </ul> </li> <li>• Plan, research and draft for response.</li> </ul> <p>Monitor student progress and provide feedback on draft work</p> <p><b>Task 10 to be completed under invigilated conditions during Week 14.</b></p>	<p><b>Task 10: Response</b></p> <ul style="list-style-type: none"> <li>• Example essay for response task (teacher-generated or sample from prior student)</li> <li>• Examples of commercial and non-commercial media</li> </ul>