

Media Production and Analysis

Scope and sequence

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Media Production and Analysis—Scope and sequence of content

Media language								
	Unit 1A Personal experience	Unit 1B Introduction to point of view	Unit 1C Entertainment	Unit 1D Infotainment	Unit 2A Popular culture	Unit 2B Press and broadcasting	Unit 3A Media art forms	Unit 3B Power and persuasion
Media form	<ul style="list-style-type: none"> • introduction to key terminology e.g. basic film codes, technologies • purposes and characteristics of familiar fictional media texts • familiar viewing and listening contexts • introduction to basic communication model. 	<ul style="list-style-type: none"> • reinforcing key terminology, technologies, purposes and basic characteristics of familiar non-fiction media texts • media forms appropriate to audience • viewing, reading and listening contexts. 	<ul style="list-style-type: none"> • terminology, technologies and characteristics of specific media • advantages and limitations of different media forms • features of commercial and non-commercial media • viewing, reading and listening contexts • audience expectations and use of media. 	<ul style="list-style-type: none"> • characteristics of media in different times e.g. technologies, formats • distribution/ transmission of specific media forms: speed, accessibility and audience reach. 	<ul style="list-style-type: none"> • differentiating between media form and content • media in different cultural contexts e.g. Australian media in the past, advertisements from different parts of the world • impact of media form on content and audiences • impact of new technologies on popular culture • evolution of media form e.g. timeline. 	<ul style="list-style-type: none"> • technologies and production processes in different forms • media ownership, sources of revenue and commercial expectations of particular forms • audience reach, accessibility and audience interaction e.g. local versus national newspaper. 	<ul style="list-style-type: none"> • alternative and experimental media forms and styles in terms of: <ul style="list-style-type: none"> ▪ artistic and aesthetic benefits ▪ impact of funding on production ▪ publicity, avenues for exhibition, transmission ▪ audiences. 	<ul style="list-style-type: none"> • suitability of particular forms for different audiences and for purposes such as satire, rhetoric or political comment.
Narrative, codes and conventions	<ul style="list-style-type: none"> • basic narrative elements i.e character, setting, conflict, resolution • common codes and the meanings they construct • features and audience expectations of popular genre e.g. settings, characters, plots • simple editing techniques. 	<ul style="list-style-type: none"> • codes and conventions used in non-fiction texts • selection processes and point of view e.g. the selection of information, style of presentation, and the use of specific narrative elements, codes and conventions to construct a point of view. 	<ul style="list-style-type: none"> • narrative elements, structure and genre conventions e.g. settings, characters, plot development and use of single or multiple plot lines • genre recognition and audience expectations • technical, symbolic, audio and written codes that position the audience and construct meaning • editing conventions e.g. montage and the manipulation of time and space. 	<ul style="list-style-type: none"> • codes and conventions in non-fiction genres • narrative elements and narrative structure in non-fiction texts • codes and conventions used to construct a preferred meaning and/or point of view. 	<ul style="list-style-type: none"> • narrative conventions and structures in different genres e.g. construction of characters, types of settings, conflicts and resolutions • comparing genres from different times and cultures • using codes to construct preferred meanings and change audience viewpoint • realism in fictional narratives • montage and continuity. 	<ul style="list-style-type: none"> • narrative structures and conventions in non-fiction texts e.g. voice-over, narration • codes and conventions to construct realism e.g. montage • constructing preferred meanings, values and point of view e.g. alternative readings. 	<ul style="list-style-type: none"> • non-realist narratives • multiple plots, multiple viewpoints, manipulation of narrative structure, chronological order • codes, conventions and aesthetic values • extended and long-running narratives. 	<ul style="list-style-type: none"> • constructing meaning through the use of codes and narrative conventions e.g. to meet client requirements, to make satirical or political comment • extended narratives e.g. reporting issues over time • manipulating selection processes to construct different points of view.

Media language

	Unit 1A Personal experience	Unit 1B Introduction to point of view	Unit 1C Entertainment	Unit 1D Infotainment	Unit 2A Popular culture	Unit 2B Press and broadcasting	Unit 3A Media art forms	Unit 3B Power and persuasion
Representation	<ul style="list-style-type: none"> stars and heroes and the values they represent how familiar stereotypes are constructed common stereotypes as short cuts to meaning. 	<ul style="list-style-type: none"> stereotypes in non-fiction processes of selection and omission in simple texts. 	<ul style="list-style-type: none"> representation e.g. how particular stars are represented in the media how particular groups are stereotyped in media why the media use stereotypes representations and stereotypes in different cultural contexts e.g. comparing past and present representations how stars and celebrities are represented to reflect mainstream and subcultural values. 	<ul style="list-style-type: none"> representation of people and events e.g. selection, omission and point of view representation of subcultures construction of stereotypes e.g. selection, omission and over-simplification i.e. positive and negative stereotypes. 	<ul style="list-style-type: none"> representations in different times and cultures linking stereotypes to the values of mainstream and subcultural audiences why, how and the effect of using stereotypes. 	<ul style="list-style-type: none"> representation of minority groups stereotypes as judgmental representations that serve the interests of particular groups connecting stereotypes to the social context e.g. Australian myths selection processes and the representation of issues e.g. sources of information, presentation style, selection, omission and emphasis. 	<ul style="list-style-type: none"> patterns of representation e.g. trends, generalisations repetition and naturalisation of stereotypes social problems arising from stereotyping. 	<ul style="list-style-type: none"> comparing representations of the same issue in different texts dangers in the naturalisation of stereotypes e.g. negative social outcomes, inversion of cause and effect in labelling particular groups.

Media language

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Skills and processes	<ul style="list-style-type: none"> • awareness of safety when using technologies and resources • collecting information for a specific task • team skills i.e. specific role responsibilities and setting timelines for specific tasks • production steps in specific media forms • basic technical skills and processes e.g. for creating simple film sequence • basic scripts, storyboards and layouts • working out what did/did not work in own productions. 	<ul style="list-style-type: none"> • awareness of safety procedures when using technologies and resources • collecting and communicating information for a specific task • team skills i.e. specific role responsibilities and meeting deadlines • production steps in specific non-fiction media forms • applying technical skills and processes e.g. planning and recording interviews • identifying successes and problems in own productions. 	<ul style="list-style-type: none"> • safe procedures when using technologies and resources • collecting, interpreting and communicating information within given contexts • team skills i.e. active listening, making decisions, goal-setting, time management, production responsibilities • application of technical skills and processes • simple scripts and storyboards or layout design • reflecting on production processes. 	<ul style="list-style-type: none"> • safe procedures when using technologies and resources • pre-production, production and post-production roles, skills and processes • team skills i.e. collaboration and negotiation within the team, goal-setting, time management, production responsibilities • responsible use of technologies and resources • investigating, assessing and communicating information within given contexts • reflecting on and evaluating media production. 	<ul style="list-style-type: none"> • knowledge of safety procedures when experimenting with technologies • investigating and analysing media • organising and communicating information • team skills i.e. collaboration and negotiation, monitoring team processes, production responsibilities, working as an individual within the team • identifying problems and applying appropriate solutions • independent management of time and resources • implementing production processes based on detailed proposals, scripts and plans • experimenting with and manipulating techniques, codes and conventions • evaluating own and others' productions. 	<ul style="list-style-type: none"> • independent and safe use of technologies in all production contexts • investigating, analysing and evaluating information to communicate to identified audiences • team skills i.e. independent management of time and resources, collaboration and negotiation in production contexts, choosing appropriate solutions to unexpected problems, evaluating team processes, accepting responsibility and using initiative • experimenting with and manipulating skills, information, codes and conventions • implementing production processes based on detailed proposals and plans • evaluating own and others' productions e.g. peer and/or professional. 	<ul style="list-style-type: none"> • safe and independent management of technologies in all production situations • applying formal processes of critical analysis and selecting appropriate strategies to communicate ideas • team skills i.e. independent management of time and technologies, sensitive management of human resources, identifying and using strengths of team members, anticipating problems, negotiating and adapting production processes • creative use of skills, technologies, codes and conventions • evaluating own and others' productions e.g. peer and/or professional. 	<ul style="list-style-type: none"> • safe and independent management of technologies in all production situations • applying a repertoire of skills, processes, codes and conventions to adapt and transform ideas • team skills i.e. independent management of time and technologies, sensitive management of human resources, identifying and using strengths of team members, anticipating problems, negotiating and adapting production processes • independently use critical frameworks to interpret and evaluate media texts, and selecting communication strategies appropriate to audience and/or purpose • evaluating own and others' productions e.g. peer and/or professional.

Audiences

	Unit 1A Personal experience	Unit 1B Introduction to point of view	Unit 1C Entertainment	Unit 1D Infotainment	Unit 2A Popular culture	Unit 2B Press and broadcasting	Unit 3A Media art forms	Unit 3B Power and persuasion
Readers' social and cultural experiences	<ul style="list-style-type: none"> personal experiences influence media use making links between texts, own experiences and responses to texts identifying the purposes of media texts and relating purpose to own reading situation. 	<ul style="list-style-type: none"> identifying and explaining personal points of view about familiar non-fiction texts identifying reasons for different points of view held by familiar audiences e.g. parents and peers. 	<ul style="list-style-type: none"> personal experiences that shape own media preferences and the reading of media texts how different audiences use media how the purpose of the text and the reading context influence audience response and interpretation. 	<ul style="list-style-type: none"> use of media, preferences and expectations of specific audiences comparing cultural experiences and meanings made by different audiences how different reading/viewing/listening contexts influence audience responses to texts. 	<ul style="list-style-type: none"> identifying personal values that shape the reading of media texts identifying the cultural experiences of familiar audiences that shape their values and the reading of media texts mainstream and alternative readings of selected texts. 	<ul style="list-style-type: none"> social practices and cultural experiences that influence the reading of non-fiction texts how different reading contexts influence interpretations of texts. 	<ul style="list-style-type: none"> how personal values and beliefs influence the reading and interpretation of media texts e.g. audience theories: 'uses and gratifications' and 'hypodermic needle' developing audience profiles based on cultural experiences, values and beliefs how different reading contexts or intended use of texts influence interpretations. 	<ul style="list-style-type: none"> how knowledge of the process of construction enables the reader to make resistant or alternate readings of media texts how texts, cultural contexts and audiences work together to make meaning.
Values, attitudes and ideologies	<ul style="list-style-type: none"> using codes to construct values identifying values in popular media texts and representations e.g. stars, heroes, villains, stereotypes linking values in texts to audience values. 	<ul style="list-style-type: none"> values in representations e.g. footballers linking values in non-fiction texts to point of view and values of audience. 	<ul style="list-style-type: none"> how values are depicted in popular media forms, genre and representations connecting values in popular media to mainstream cultural values. 	<ul style="list-style-type: none"> attitudes, beliefs and values of specific cultural and subcultural groups identifying values in non-fiction genres and linking them to audience values. 	<ul style="list-style-type: none"> identifying the belief systems of particular social groupings and how they connect to mainstream attitudes and values linking stars and celebrities to value systems linking themes and values in specific genres to cultural context. 	<ul style="list-style-type: none"> changing values and representations interrelationship between values, producers and audiences mainstream and subcultural value systems. 	<ul style="list-style-type: none"> factors that contribute to audience values and reading of texts e.g. historical events, social and cultural trends, political trends and ideologies values in the production and content of experimental and alternative media works. 	<ul style="list-style-type: none"> examples of how media construct perceptions of history examples of how media texts reinforce and challenge cultural values the interrelationship between values, attitudes and ideologies in media works and the values, attitudes and ideologies of audiences.
Subcultures	<ul style="list-style-type: none"> identify familiar subcultures e.g. teenagers examples of familiar subcultures and how they can be identified e.g. age, gender, background, interests, occupations. 	<ul style="list-style-type: none"> subcultures as target audiences subcultures and point of view e.g. impact of likes, dislikes and interests on reading of texts and point of view. 	<ul style="list-style-type: none"> identifying subcultures based on cultural background, experiences, interests and occupations representations and stereotypes associated with subcultures. 	<ul style="list-style-type: none"> subcultures as target audiences linking values depicted in media texts to the beliefs of specific subcultures subcultures and alternative interpretations of mainstream media. 	<ul style="list-style-type: none"> media preferences of particular subcultures belief systems of specific subcultures that result in alternative readings of media texts. 	<ul style="list-style-type: none"> comparing representations in media texts produced for mainstream and subcultural audiences cult figures and subcultural values e.g. sporting heroes. 	<ul style="list-style-type: none"> subcultures as part of mainstream culture e.g. shared values, alternative views iconic figures and the values they embody e.g. Hitchcock, Orson Welles. 	<ul style="list-style-type: none"> representation of subcultures in the media impact of particular texts on perceptions of subcultures and on subcultural values reasons for alternative or resistant readings by subcultural groups.

Audiences

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Past, present and emerging trends	<ul style="list-style-type: none"> • changing trends on personal levels e.g. new and old playstation games • current popular media forms and genres • how audiences respond and interact with new media e.g. ipods, vodcasts. 	<ul style="list-style-type: none"> • impact of new technologies on media and audiences e.g. Facebook • impact of changes in technology on familiar non-fiction forms e.g. online news. 	<ul style="list-style-type: none"> • past and current popular media forms and audience expectations • impact of new technologies and globalisation on audience reach, audiences and media use. 	<ul style="list-style-type: none"> • impact of new technologies on existing media and on audiences in different cultural contexts • impact of networking and the internet on media services and audiences. 	<ul style="list-style-type: none"> • the impact of globalisation on Australian media and audiences e.g. breaking down barriers of time, space, national and geographical differences • trends in past and present media production and consumption • Australian media abroad e.g. consumption of Australian television by other cultures. 	<ul style="list-style-type: none"> • current trends in Australian media • technological trends e.g. convergence of different media forms, global access, audience access and use of new media forms • global access and issues of privacy and accuracy. 	<ul style="list-style-type: none"> • changing audiences, expectations and values • impact of global interconnectedness on individuals and communities e.g. through historical film movements or multiculturalism. 	<ul style="list-style-type: none"> • the impact of current trends in media production and consumption • the impact of globalisation on national identity e.g. US media and cultural hegemony, or instantaneous exchange of information.

Production context								
	Unit 1A Personal experience	Unit 1B Introduction to point of view	Unit 1C Entertainment	Unit 1D Infotainment	Unit 2A Popular culture	Unit 2B Press and broadcasting	Unit 3A Media art forms	Unit 3B Power and persuasion
Institutions and independents	<ul style="list-style-type: none"> • purposes of commercial media e.g. to attract audiences and make profits • production styles and formats e.g. TV soaps, comic cells, blockbuster films, interactive video games and choices. 	<ul style="list-style-type: none"> • comparing commercial and non-commercial media in terms of format, style and audience e.g. Access 31 and channel 10. 	<ul style="list-style-type: none"> • comparison of commercial and non-commercial entertainment media in terms of: <ul style="list-style-type: none"> ▪ budgets, sources of revenue, production costs ▪ marketing strategies ▪ production styles and formats. 	<ul style="list-style-type: none"> • comparing commercial, non-commercial and independent non-fiction media in terms of: <ul style="list-style-type: none"> ▪ opportunities and limitations ▪ production roles and responsibilities ▪ sources of revenue, style of production ▪ audiences. 	<ul style="list-style-type: none"> • comparing commercial, non-commercial and/or independent popular media, in terms of: <ul style="list-style-type: none"> ▪ ethos, goals ▪ production styles and formats ▪ technologies ▪ audiences. 	<ul style="list-style-type: none"> • characteristics, benefits and limitations of concentrated media ownership e.g. quality, diversity, audience needs, ideological positions • characteristics, benefits and limitations of independent media production e.g. alternative viewpoints, limited funding, audience reach. 	<ul style="list-style-type: none"> • media industry issues such as economic imperatives, style and presentation e.g. the profit motive and dominance of mainstream media institutions or lack of support for independent or experimental media production. 	<ul style="list-style-type: none"> • influences on commercial, non-commercial and independent media e.g. by special interest groups, government policies, censorship • media ownership and industry issues e.g. economic imperatives, Australian versus foreign media products, media regulation • impact of editorial control and bias.
Media use and target audience	<ul style="list-style-type: none"> • targeting mass audiences to ensure profit • promoting media products • measuring the popularity of media texts e.g. sales, ratings. 	<ul style="list-style-type: none"> • target audiences for non-fiction genres and texts • marketing of media products e.g. TV promos, film posters • measuring audience reach e.g. ratings, sales. 	<ul style="list-style-type: none"> • media use by different audiences e.g. effects of downloading media texts • targeting mainstream audiences e.g. live streaming • measuring audience reach e.g. ratings. 	<ul style="list-style-type: none"> • target audiences and marketing strategies for non-fiction media products e.g. cross promotion of television programs • media in the workplace e.g. publicity and promotion, digital imaging. 	<ul style="list-style-type: none"> • media use by mainstream and subcultural audiences • marketing strategies to target specific audiences • links between target audiences, scheduling and genres. 	<ul style="list-style-type: none"> • access and media use by subcultures and/or special interest groups e.g. community newspapers/radio/television. 	<ul style="list-style-type: none"> • aesthetics, personal expression and niche audiences • the impact of media access and interaction on societies and individuals e.g. widespread music, photographic and DVD piracy. 	<ul style="list-style-type: none"> • rhetorical techniques to persuade audiences • techniques used to construct political and social comment or to influence public opinion.
Cultural contexts	<ul style="list-style-type: none"> • linking popular media texts to a particular time and place to appeal to a mass audience. 	<ul style="list-style-type: none"> • considering the needs, interests and values of familiar audiences when constructing point of view • making links between a particular cultural context and the point of view constructed in a text. 	<ul style="list-style-type: none"> • making links between popular media texts and their cultural contexts e.g. social and historical influences, shared values and/or the cultural context that shaped them. 	<ul style="list-style-type: none"> • linking media works and styles to the cultural context at the time of production • identifying influences on production e.g. historical events, social trends, cultural influences. 	<ul style="list-style-type: none"> • effect of other cultures' media on the values and representations in Australian media • linking popular media to the Australian cultural context • the impact of American or British or other international media on Australian media e.g. Pay TV. 	<ul style="list-style-type: none"> • comparing cultural influences on past and contemporary media works • cultural factors that bring about changes in media style and content e.g. popular attitudes and values affecting the reporting of sports. 	<ul style="list-style-type: none"> • comparing media aesthetics in different cultural and historical contexts • cultural influences that have contributed to changes in media, historical events, social and cultural trends, political trends and ideologies. 	<ul style="list-style-type: none"> • treatment of issues in different cultural and historical contexts e.g. representations of indigenous cultures over time • the impact of social, historical and political contexts in media production and texts e.g. feminism and the representation of women.

Production context

	Unit 1A Personal experience	Unit 1B Introduction to point of view	Unit 1C Entertainment	Unit 1D Infotainment	Unit 2A Popular culture	Unit 2B Press and broadcasting	Unit 3A Media art forms	Unit 3B Power and persuasion
Controls and constraints	<ul style="list-style-type: none"> •classifying media products to meet accepted standards •controls and constraints in a familiar media production context e.g. school expectations, personal ethics, time, skills, technologies. 	<ul style="list-style-type: none"> • standards appropriate to: <ul style="list-style-type: none"> ▪ school's expectations ▪ audience expectations ▪ limitations in a familiar production context e.g. access to technology, cost, time. 	<ul style="list-style-type: none"> • ethics in the media e.g. classification codes in film and television • controls in a familiar media production context e.g. school ethos, personal beliefs and ethics, time constraints, technologies, roles and responsibilities. 	<ul style="list-style-type: none"> • constraints in commercial and non-commercial media e.g. sources of revenue, expectations of advertisers and audiences • audiences, values and content. 	<ul style="list-style-type: none"> • effect of budgets on technologies, production personnel, style of production e.g. use of media stars • censorship, audience values and expectations. 	<ul style="list-style-type: none"> • constraints imposed by expectations of mainstream and minority audiences • ethical issues and legal consequences e.g. invasion of privacy, misrepresentation • censorship and self-regulation • effects of political pressures on the reporting of issues • codes of behaviour e.g. journalists' code of ethics and/or TV code of practice and consequences of unethical behaviour. 	<ul style="list-style-type: none"> • regulations and ethical positions that shape media for particular audiences • formal and informal censorship • constraints imposed by funding and commercial expectations e.g. Trop Fest, sourcing funds from Screen West, time/item/theme constraints • impact of budget constraints e.g. casting, setting and SFX. 	<ul style="list-style-type: none"> • regulation in Australian media e.g. regulatory bodies such as journalists' code of ethics • consequences of deregulation of the media • propaganda and political censorship in different cultures • constraints imposed by values of audience e.g. graphic images, religious beliefs, cultural norms.