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

# SAMPLE TEACHING AND LEARNING OUTLINE

## MEDIA ARTS
## YEAR 10

**Disclaimer**

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 teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

**Time allocation on which the sample teaching and learning outline is based**

Three hours of teaching per week for one school term (30 hours)

**Media Arts key concepts embedded**

- Media languages
- Representation
- Production
- Skills and processes
- Analysing and reflecting on intentions
- Audience

**Prior knowledge**

In previous years, students have explored the way media works are constructed in different contexts and how they reflect values. They explored the role of the audience and the impact of current trends in consumption.

Students have used a range of media production skills and processes and integrated their understanding of the codes and conventions to create media works to meet specific purposes.

Students have analysed the impact of media work from contemporary and past times and have reflected on the impact of their own media work.

Across the term, different key concepts are emphasised in:

Making **(M)**

Responding **(R)**

**Suggested assessments are provided throughout the outline for teachers to select the timing, type and number of assessments in line with the school assessment policy.**

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|---|---|---|---|
| 1–2 | • Introduction to key terminology and technologies related to selected context and focus<br>• Codes and conventions for constructing meaning in the selected media type, genre and/or style studied<br>• Media works that manipulate narrative conventions in the context of the media type, genre and/or style studied<br>• Impact of past and current trends in how audiences use media<br>• Controls, constraints and audience values impacting the production context of media work | **Introduction to Music Video**<br>• Revise key terminology, introduce new terminology<br>• Revise SWAT codes<br>• Discuss how codes and conventions construct meaning<br>• Discuss the purpose of music videos (marketing, promotion, star image, branding)<br>• Music video types, genres, narrative structure and narrative conventions<br>• Discuss three (3) classifications of music videos – performance, narrative, experimental/abstract https://www.youtube.com/watch?v=9sDXwZ3JuNY<br><br>**Activity**<br>View several contemporary music videos and identify characteristics of the three (3) classifications found in each. A music video may contain characteristics of one or more of the three (3) classifications (see attached retrieval chart/worksheet/ handout/graphic organiser).<br><br>• History and evolution of music videos – from cinema to TV to internet http://matheussiqueira.com/a-brief-history-of-music-video/<br>• 1930s (Spooney Melody/Song'nata – *Crying for the Carolines* https://www.youtube.com/watch?v=SBo98gjikxQ<br><br>**Activity**<br>Analyse the narrative conventions and structure of the Spooney Melody and compare it to contemporary music videos. What is similar and what is different? (special effects, live performance, storytelling, CU instruments, concluded with 'The End').<br><br>• 1960s Scopitone and Cinebox<br>• 1960s – television shows (*Bandstand, Top of the Pops*) | |

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|---|---|---|---|
| | | **Activity**<br>**View**<br><ul><li>Any recorded performances of the Beatles: circa 1963 in studio;</li><li>*Paperback Writer* on location in London (1966);</li><li>*Strawberry Fields Forever* (1967)</li></ul>**Discuss**<br><ul><li>What features of the contemporary music video are emerging with each time period?</li><li>How is the *Strawberry Fields Forever* music video influenced by the technologies available in 1967 and the cultural context?</li><li>What changes in society are reflected in the style and content of the music video? (attitudes, values, peace movement, drugs, Eastern philosophies, avant-garde filmmaking style)</li></ul><ul><li>1963 – Beatles performance filmed using multi-camera in studio for TV<br>https://www.youtube.com/watch?v=brwmLjD-3Hw</li><li>1966 – Beatles, *Paperback Writer* (promotion – filmed on location, aired in B&W on *Top of the Pops*)<br>https://www.youtube.com/watch?v=yYvkICbTZIQ</li><li>1967 – *Strawberry Fields Forever* (the Beatles created promotional videos to send overseas to reduce the travelling they had to do)<br>https://www.youtube.com/watch?v=8UQK-UcRezE</li></ul>**Activity**<br>Use green screen or basic software/apps to create a simple performance video.<br>Or<br>Create an experimental/abstract music video to convey the mood of a piece of music (30 secs). | |

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|------|----------------------------|---------------------|-------------------|
| | | • By 1974, the music video was integral to the marketing of the music, e.g. Queen's *Bohemian Rhapsody*<br>• In 1981 MTV launched. Music videos become the main platform for singers and bands to showcase their latest releases. *Video Killed the Radio Star* was the first music video screened on MTV<br>• View the first episode of MTV https://www.youtube.com/watch?v=XBf0yJVMSzI<br>• Impact of past and present trends in how people use music videos (24 hour broadcast, viewing patterns of MTV audiences, churning out of content meant mostly low budget product)<br>• Australian context – Countdown 1974<br>• Although MTV is famous for bringing the music video to television, Countdown (in Australia) had been using music videos as an integral part of its programming. It was essential due to limited touring by international bands.<br>• 1980s – Music videos became so popular that huge production budgets dominated this era where music videos sometimes cost more than feature films<br><br>**Activity**<br>View *Thriller* (1983) and identify features that are similar to the feature film. Then, compare to *Video Killed the Radio Star* in terms of content and style.<br><br>• 1992–2004 – directors of music videos had similar status to directors of feature films.<br><br>**Activity**<br>Research the most expensive music videos of this era. Compare to the budgets of feature films of the same era.<br><br>• Current trends in media use.<br>• YouTube era (2005 onwards). The production context changed the music video landscape. Changes in | |

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|------|------------------------------|----------------------|--------------------|
| | | technology impacted production, exhibition and consumption | |

**Activity**
Discuss how the internet has influenced the content and style of music videos. How has the internet changed the way audiences use media? (low budget music videos due to easy access to technology, the internet is free from the censorship of broadcast television, more explicit, abstract, experimental, less mainstream)

- Changes in production and distribution changed the way audiences accessed music videos
- The viewing habits of the audience have changed (short attention spans, viewing context (portable, small, handheld device), often multi-tasking)
- The saturation of the video platform/internet encouraged innovation

Ok Go's *Here It Goes Again* (2006) is example of an innovative, DIY style music video

- Interactive media technology allows for a change in viewer perspective or alternative narrative pathways. The interactivity increases user engagement

**Activity**
Show an interactive music video, e.g. Coldplay's *Ink*
http://www.coldplay.com/ink/

Read or explain the concept of 'choose your own adventure stories' and discuss how the ideas of the book form have been applied to music video form.

Manipulate narrative conventions – alternative meaning determined by the audience.

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|------|------------------------------|----------------------|--------------------|
| | | Discuss the reasons Coldplay have invested in this interactive technology. | |
| 3–4 | • Representation of ideas, issues and/or people in the media now, and/or in the past, and the values they represent or challenge (consideration of stereotypes)<br>• Impact of intended audience on the producer's selections in choosing codes and conventions, styles, narrative, genre, representations, stereotypes, differing points of view and values<br>• Intended audience profiles of specific media work<br>• Media work from contemporary and past times to explore differing viewpoints in Australian media work and/or international media work<br>• Alternative points of view for different audiences in the context of the media type, genre and/or style studied<br>• Media conventions, social and cultural beliefs and values, local and/or global, that underpin representations and shape purposes and processes in media work<br>• Values presented or challenged by celebrities, stars and/or heroes | **Music video analysis**<br>• Music videos reflect the values of the intended audience<br>• Audience profiles, popular culture<br>• Representations in music videos (past/present) and the values they represent (stereotypes, objectification of females/males, celebrities and stars as icons, reflecting values)<br><br>**Activity**<br>Analyse excerpts from music videos, Australian and international from contemporary and past times, exploring representations of people and places. Discuss how the audience is positioned to respond. How are the music videos representing the values and attitudes of the society in which they are produced?<br><br>Probing questions to open up discussion can be found in:<br><br>• *A Framework for Using Popular Music Videos to Teach Media Literacy* by Jordan M. McClain http://journaldialogue.org/issues/a-framework-for-using-popular-music-videos-to-teach-media-literacy/<br><br>Music videos can play a role in the development and maintenance of attitudes and values held by various groups within society. Discuss with reference to the representation of women in music videos.<br><br>**Activity**<br>View a number of videos that have a strong male gaze or objectify women. Use the following questions to discuss.<br><br>• Describe the representations of men and women in the music video. Use the SWAT codes to analyse the construction of the representations | **Task 1 (due Week 4):** Music video analysis |

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|------|------------------------------|----------------------|--------------------|
| | | • Are any of the representations stereotypical?<br>• Does the video present the values of one particular group?<br>• Who is the intended audience?<br>• What message would be conveyed if the male and female characters switched roles?<br><br>**Introduce Task 1: Music video analysis**<br>• Music videos can influence views and beliefs<br>• Challenging representations, values and stereotypes<br>• Social commentary<br>• Music video as social commentary (Michael Jackson's *Black or White*, and Pink's *Stupid Girl*)<br><br>**Activity**<br>Examine the social issues presented in the music videos.<br><br>• What issues and events have been represented in these music videos?<br>• Who is the intended audience?<br>• Assess the power of popular culture and music videos as tools for social commentary and change.<br>• To what extent do musicians and artists have a role in promoting social justice? | |
| 5 | • Controls, constraints and audience values impacting the production context of media work<br>• Media production skills to integrate and shape codes and conventions in media work for a specific purpose, meaning and style<br>• Independent awareness of safe production practices when using technologies and resources<br>• Team skills and specific role responsibilities<br>• Personal and group timelines and application of problem-solving skills | **Planning**<br>Use a range of pre-production processes:<br><br>• brainstorming<br>• storyboarding<br>• shooting schedules<br>• props list<br>• permission protocols. | **Task 2a (due Week 6):** Music video pre-production |

| Week | Media Arts syllabus content | Activities/Resources | Tasks and due date |
|------|------------------------------|----------------------|--------------------|
| | • Clear self-production processes using appropriate technical skills, scripts, storyboards and layouts | | |
| 6–9 | • Media production skills to integrate and shape codes and conventions in media work for a specific purpose, meaning and style<br>• Independent awareness of safe production practices when using technologies and resources<br>• Team skills and specific role responsibilities<br>• Personal and group timelines and application of problem-solving skills<br>• Clear self-production processes using appropriate technical skills, scripts, storyboards and layouts | **Production**<br>Provide skills lesson:<br><br>• edit to the beat<br>• synchronise performance footage to the music<br>• filming and editing. | **Task 2b (due Week 10):** Music video production |
| 10 | • The impact of their own and others' media work for the intended audience, purpose and context | **Exhibition, Reflection and Response**<br>Viewing and reflection on all productions as a whole class, followed by an individual written response on own production. | **Task 2c (due Week 10):** Music video response |

**Identify and describe codes and conventions used in each music video and classify under the following headings.**

|  | Performance | Narrative | Experimental/abstract |
|---|---|---|---|
| **Music video 1** | | | |
| **Music video 2** | | | |
| **Music video 3** | | | |
| **Music video 4** | | | |

## Assessment: Music videos

| Assessment | Assessment Type | Weighting | Week Due |
|---|---|---|---|
| **Task 1 Music video analysis** | Responding | 20% | **Week 4** |
| **Task 2 Production and Reflection**<br>**(a)** Music video pre-production planning, storyboard | Making | 70% | **Week 6** |
| **(b)** Music video production | Making | | **Week 10** |
| **(c)** Music video reflection and evaluation | Responding | 10% | **Week 10** |

## Task 1: Music video analysis (Responding)

**Time plan** – This task will be completed within **1 week. Due date: Week 4**

**Individual task**

**Task brief:**

Choose **two** music videos from **different contexts** and respond to analysis questions for each.

1. What is the intended audience for this music video? Outline their values, interests, age (approximate), gender and other identifying factors.
2. How have people (the artist or other people within the music video), places and/or issues been represented in this music video? How does this reflect or challenge the values of the audience?
3. Which music video conventions have been used in this production (narrative, performance, experimental)? Discuss whether they are effective in appealing to the intended audience and promoting the artist/song.
4. Identify two symbolic codes used in this production. Discuss whether they are effective (creating audience appeal, promoting the artist/song) and how they have created meaning.
5. Identify two technical codes used in this production. Discuss whether they are effective (creating audience appeal, promoting the artist/song) and how they have created meaning.
6. Which aspects of this production are successful in engaging the audience and promoting the artist/song? Why do you think they are effective?
7. Consider the context of your music video (era, country, technology). What trends in music video production and consumption (audience use) influence the content and style?

| Marking key |  |
| --- | --- |
| **Task 1: Music video analysis (Responding)** |  |
| Analysing and reflecting on intentions/audience |  |

| Description | Marks |
| --- | --- |
| <ul><li>Analyses the impact of the selection of codes and conventions used in music videos to create meaning, appeal to intended audience and promote the artist/band/song.</li><li>Analyses the impact of representations that reflect or challenge values.</li><li>Discuss the impact of trends in production and consumption on content and style of music videos in different contexts in detail.</li></ul> | 7–8 |
| <ul><li>Discusses the impact of the selection of codes and conventions used in music videos to create meaning, appeal to intended audience and promote the artist/band/song.</li><li>Discusses the impact of representations that reflect or challenge values.</li><li>Explains the impact of trends in production and consumption on content and style of music videos in different contexts.</li></ul> | 5–6 |
| <ul><li>Explains how some of the codes and conventions used in music videos create meaning, appeal to intended audience and promote the artist/band/song.</li><li>Explains the impact of representations that reflect or challenge values.</li><li>Describes some of the impacts of trends in production and consumption on content and style of music videos in different contexts.</li></ul> | 3–4 |
| <ul><li>Describes some of the codes and conventions used in music videos to create meaning, appeal to intended audience and promote the artist/band/song.</li><li>Describes some aspects of representations that reflect or challenge values.</li><li>Identifies trends in production or consumption.</li></ul> | 1–2 |
| **Subtotal** | **/8** |
| **Weighting 20% of unit mark** |  |

## Task 2 (parts a, b, c): Music video production (Making and Responding)

**Time plan** – This task will be completed within **5 weeks**. **Due date: Week 10**

**Group work** – Working in groups of three or four.

**Task brief:**

Create a 2–3 minute music video that creates a clear viewpoint or perspective on a social issue that either reflects the values of the intended audience or challenges the intended audience's values.

As a group you need to:
- Discerningly select and effectively use of a range of codes and conventions to construct intended meaning.
- Purposefully manipulate narrative conventions appropriate to the music video form.
- Construct complex representations of ideas, issues and/or people that effectively reflect or challenge the audience values.
- Demonstrate comprehensive planning and storyboarding in pre-production.
- Demonstrate effective team skills, dividing work equally among team members, assisting others to complete their roles when required, and independently considering safety when using technology and resources.
- Negotiate and accommodate all controls and constraints imposed by the teacher and the task.
- Demonstrate creativity and effectively use technologies to film your music video.
- Manipulate technologies to edit your music video to fully realise your plans.

**Controls and constraints**
- You must meet all deadlines for each section of the project.
- Films cannot exceed an M rating (no graphic violence, no swearing, no adult themes) and must adhere to the school ethos.
- Songs should not include swearing, drug references, violence or adult content.
- Popular songs are copyrighted, which restricts where your work can be shown. If you would like to use a copyright free song, please speak to your teacher. Copyright free work means that you can enter it into competitions and the school can use examples of your work for promotional purposes.

**Making**

In your group:
- Select an appropriate song.
- Remember that your purpose is to market the band and their new single.
- Consider the intended audience, their values and compile an audience profile.
- Brainstorm what appeals to this audience and how you could create an appeal for this audience.
- Decide if your music video will be used to challenge audience values or reflect audience values.
- Decide if your video will be performative, experimental or narrative or a combination of these.
- Consider the codes and conventions of music videos, specific to the music video genre.
- Select the narrative conventions you will use.
- Create a storyboard.
- Use your pre-production planning documents to plan timelines, costume/props, sets and filming locations. Problem solve any constraints that may arise.
- Film required shots.
- Edit material into the appropriate sequence using editing software.
- Divide all work equally among all members.

**Responding**

Individually:
- Respond to reflective questions about the  finished production and processes undertaken.

## Reflection

**Student name:**

**Group members:**

What is the purpose of this production? Explain the viewpoint or perspective of the social issue you have chosen to present in this music video. Explain how it reflects or challenges the values of the intended audience.

Who is the intended audience for this music video (consider values, demographic, gender, experiences, beliefs)?

What music video conventions have you used in your music video?

How have people, places, issues and/or ideas been represented in your music video? Are these representations stereotypical? If so, why?

What impact did the intended audience (values) have on the selection of codes and conventions, styles, narrative, genre, representations, stereotypes and values in your production?

Discuss two symbolic codes you have used in your production, explaining why you used them and how they have created meaning (consider representations and positioning the audience).

Discuss two technical codes you have used in your production, explaining why you used them and how they have created meaning (consider representations and positioning the audience).

What constraints affected your production and how were you able to overcome these?

Explain your roles and responsibilities within the team. Evaluate how well you completed these roles and any problems you encountered/overcame.

Explain the roles and responsibilities of other team members and reflect on the contribution of others to production.

| What could your group have done to improve on this production (reflect on the final product)? |
|---|
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| What could your group have done to improve the teamwork and production processes? Examples include communication, organisation, fairer delegation of roles, improved attendance, improved work ethic, editing at lunchtime etc. |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |
| |

## Marking key

**Task 2a & 2b: Music video production (Making)**

### Media languages: codes and narrative conventions of music video genre

| Description | |
|---|---|
| Purposefully manipulates music video conventions to create a promotion for a band or artist. | 7–8 |
| Manipulates music video conventions to create a promotion for a band or artist. | 5–6 |
| Selects and combines appropriate music video conventions to create a promotion for a band or artist. | 3–4 |
| Uses some music video conventions to create a promotion for a band or artist. | 1–2 |
| **Subtotal** | **/8** |

### Representation: reflecting or challenging values

| Description | Marks |
|---|---|
| Discerningly constructs complex representations that reflect or challenge audience values, and effectively presents a particular viewpoint on a social issue. | 7–8 |
| Constructs strong representations that reflect or challenge audience values, and presents a particular viewpoint on a social issue. | 5–6 |
| Uses selection processes to construct representations that reflect or challenge values, and presents a viewpoint on a social issue. | 3–4 |
| Constructs simple representations that reference values, and presents a social issue. | 1–2 |
| **Subtotal** | **/8** |

### Skills and processes: pre-production

| Description | Marks |
|---|---|
| Completes comprehensive planning and storyboarding. | 4 |
| Completes detailed planning and storyboarding. | 3 |
| Completes most required planning and storyboarding. | 2 |
| Undertakes limited required planning and storyboarding. | 1 |
| **Subtotal** | **/4** |

### Skills and processes: production and post-production

| Description | Marks |
|---|---|
| Uses refined skills and problem-solving to manipulate media technologies creatively and effectively to produce a music video. | 7–8 |
| Uses refined skills and problem-solving to effectively produce a music video. | 5–6 |
| Applies problem-solving to create a music video with mostly effective results. | 3–4 |
| Uses media technologies inconsistently in the creation of a music video. | 1–2 |
| **Subtotal** | **/8** |

### Skills and processes: safety and group skills

| Description | Marks |
|---|---|
| Effectively fulfils responsibilities, consistently contributes to team problem-solving and independently follows safe practices. | 4 |
| Fulfils responsibilities, contributes to team problem-solving and independently follows safe practices. | 3 |
| Mostly fulfils responsibilities, contributes to some team problem-solving and independently follows safe practices. | 2 |
| Fulfils some responsibilities, participates minimally in team problem-solving and intermittently follows safe practices. | 1 |
| **Subtotal** | **/4** |
| **Weighting 70% of unit mark**          **Making total** | **/32** |

| Marking key | | |
|---|---|---|
| **Task 2c: Music video production (Responding)** | | |
| **Description** | | **Marks** |
| Analyses the impact of selections made to reflect or challenge values and present a viewpoint for the intended audience. | | 7–8 |
| Discusses the impact of selections made to reflect or challenge values and present a viewpoint for the intended audience. | | 5–6 |
| Describes aspects of media work that reflect or challenge values and present a viewpoint for the intended audience. | | 3–4 |
| Describes aspects of media work used to appeal to the audience or meet genre expectations. | | 1–2 |
| **Weighting 10% of unit mark** | **Responding total** | **/8** |