

Pizzazz! Where information comes alive



Strand
Media

Possible link
Studies of Society and Environment

Purpose

Students develop skills and knowledge in the presentation of information using print and TV mediums. They create a travel brochure and TV lifestyle segment to exemplify the types of media forms available for the communication of information from a Studies of Society and Environment key learning area context.

Overview

Activities in this module are based on a learner-centred approach and are organised into three phases.

Phase	Activities
Phase 1 — Orienting: Exploring media information texts	Students explore: <ul style="list-style-type: none"> • a variety of information media texts from the past and present • the way receivers of information interact with these texts • the way the information is organised in travel brochures.
Phase 2a — Enhancing: Behind the look	Students: <ul style="list-style-type: none"> • develop skills in the media languages used in print, such as framing, angles, symbols, logos and colour • apply skills and knowledge in the design of a travel brochure.
Phase 2b — Enhancing: Information alive!	Students: <ul style="list-style-type: none"> • apply their skills in the media languages and technologies in the creation of a travel brochure or information brochure • respond to their own and others' use of visual design features.
Phase 3 — Synthesising: Camera, lights, action!	Students: <ul style="list-style-type: none"> • explore the conventions in infomercials and lifestyle program segments • present information in the format of an infomercial or TV segment.

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. *Pizzazz!* presents one way of planning with the core learning outcomes and may be adapted to suit the particular context of a school.

The module offers opportunities to make links to learning in the key learning area of Studies of Society and Environment (SOSE). Allow for additional time to include tasks from this key learning area to enable children to demonstrate the outcomes that have been identified. The links to SOSE are described as complementary activities in Teacher resource 1. It is important that the integrity of the key concepts, organising ideas and processes within this key learning area is maintained.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective, and can be used for gathering evidence about students' development in these cross-curricular priorities.

Activities in this module promote literacy in a number of ways. Students are involved with code breaking when they decode and encode the codes of media texts, such as camera shots and symbols in travel brochures. They engage as text participants when they comprehend and compose media texts, such as infomercials and lifestyle program segments. They operate as text users when they examine the purposes of media texts and use media texts for different cultural and social functions, such as applying templates to the design process. When students examine how TV texts position viewers, they are operating as text analysts.

Lifeskills included are personal development skills, social skills and self-management skills. These skills are developed when students engage in collaborative practical tasks, group discussions, oral and visual presentations to the class, and individual creative projects.

By exploring the worlds of information media, students have the opportunity to imagine possible and probable future media experiences, explore imaginative options, and consider what the consequences may be for audiences and consumers of the future.

Activities involve learners in real-life applications of the aspects of numeracy: space, number, measurement and data concepts. Aspects of numeracy are included in the layout design of their brochures (when students must consider proportion, symmetry and balance) and in editing (when students estimate frame numbers and time).

Students have opportunities in the Media activities to:

- compare sizes and shapes of texts and images for brochure design
- explore space and spatial relationships in the design of brochures and camera framing
- identify and make use of patterns and sequences in layout
- sort information media texts into student-selected categories.

Some students with physical, hearing or vision impairments may need assistance with some of these activities. Ask their support teachers for advice.

Module organisation

The module is designed to be flexible in delivery and to respond to individual class contexts. The sessions do not correspond to lessons, and this means that media activities can be planned in shorter or longer timeframes as required by the timetable and student abilities.

It has been written in the three phases of Orienting, Enhancing, and Synthesising, to indicate a progression in skill development. Consider the prior knowledge of individual children and appropriately sequence the learning in SOSE. Phase 2a involves students engaging with each of the media languages from the core content of Levels 1 to 3 to ensure students have the prior knowledge to apply in the later phases. If students have already acquired these skills, this phase could be removed from the planning process, or the time devoted to it could be reduced.

At the end of each phase you will find Teaching considerations that provide ideas, suggestions and clarification.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted before their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Media strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 3

Students apply their knowledge of media languages to construct, individually and collaboratively, intended meanings for specific purposes. They deliberately select and combine a wide range of media languages, tools and processes to construct meaning for particular audiences.

Students use techniques associated with audio/visual presentation and particular media forms to present media to a specified audience.

Students apply their understandings of media languages and technologies to examine how representations are constructed for audiences

- ME3.1 Students combine and manipulate media languages and technologies to construct intended meanings.
- ME3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.
- ME3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.

Other key learning areas

Studies of Society and Environment

When planning this module as an integrated unit of work, ensure that activities are planned to provide opportunities for students to work using social inquiry processes. Consult the *Years 1 to 10 Studies of Society and Environment Syllabus* and associated materials for further information.

The examples of information media texts used in this module — the design and creation of a travel brochure and TV segment — may be considered and planned from a variety of contexts specific to the Studies of Society and Environment key learning area as described in Teacher resource 1.

This module links to the SOSE Sourcebook module *Yesterday's news: Technology and culture*, in which students investigate the invention of the printing press and its impact on society at that time and in the future. This SOSE module could create a link with this Media module by including, as a culminating activity, the design and creation of a brochure to advertise the uniqueness of the new printing press in 1450, or the typewriter or computer in more modern times.

Cross-key learning area planning

Refer to elaborations of the stated outcomes in the relevant Years 1 to 10 Sourcebook Guidelines to plan learning experiences relevant to this module.

Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 3 core content from the syllabus in addition to the core content from previous levels:

media languages	<ul style="list-style-type: none">• camera angles and movements• graphics• caption• font
media technologies	<ul style="list-style-type: none">• layout• manipulate
audience	<ul style="list-style-type: none">• categories applied to audiences — age, gender, culture, income, marital status, hobbies, occupation
institution purpose	<ul style="list-style-type: none">• advertisement• entertainment
form	<ul style="list-style-type: none">• print, broadcast, video, photographic, digital
context	<ul style="list-style-type: none">• advertisement• commercial and non-commercial
representations	<ul style="list-style-type: none">• age and ability/disability• settings — time and place• unfamiliar events

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>ME 2.1 Students select and combine words, sounds and images in sequences, to create media texts for familiar audiences.</p> <p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p>	<p>Students may:</p> <ul style="list-style-type: none"> design and create a poster on the making of an information text create juxtapositions with images and words design and create a travel brochure. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis peer- and self-assessment student–teacher consultation observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists criteria sheets. 	<p>Level 2 When producing a media text, do students:</p> <ul style="list-style-type: none"> apply technologies to manipulate the size, shape and appearance of words and images? select and combine words and images to create information brochures for peers?
		<p>Level 3 When producing a media text, do students:</p> <ul style="list-style-type: none"> select and arrange the images in a sequence with words to ensure others understand the making process? select/create images to represent particular positive features of a place? create juxtapositions by combining oppositional images and words? combine words, images and design features and manipulate them by altering size, shape, appearance and position to create a travel brochure? construct a positive and persuasive brochure or TV segment?
<p>ME 2.2 Students use display techniques to present media to a familiar audience.</p> <p>ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p>	<p>Students may:</p> <ul style="list-style-type: none"> present their brochures to other students present their TV scripts to peers present a dramatic presentation of their scripts <p>The teacher may use:</p> <ul style="list-style-type: none"> peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> checklists criteria sheets. 	<p>Level 2 When presenting the text, do students:</p> <ul style="list-style-type: none"> position brochures on notice boards and display spaces so audiences can see the information clearly? use basic design features to communicate the information? ask and answer questions from the audience?
		<p>Level 3 When presenting the text, do students:</p> <ul style="list-style-type: none"> use techniques, such as display and dramatic performances to communicate their ideas? use the techniques appropriate for the media form they are creating, such as scripts for TV and dummy layouts for designs of brochures? use design elements in a brochure to organise the words and images in a way that gives easy access to the information? apply available technology to enhance the visual design features of the brochure, or to increase the audibility of the actor's voice when presenting a segment from the script?

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Outcomes	Gathering evidence	Making judgments
<p>ME2.3 Students identify ways in which representations are created in media forms.</p> <p>ME3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • examine and compare travel brochures • examine the use of camera angles and shots in the images in travel brochures • analyse the design features of a travel or information brochure • examine and compare newspaper and magazine advertising features with infomercials. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation • focused analysis • observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklist • criteria sheets • media journal. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> • identify the use of words, sounds and images in representing the place or product as appealing? • use learned media vocabulary from the core content in descriptions of representations? • identify the major design features used in a brochure? • describe the process involved in creating representations in print and TV forms? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • identify common and different elements of travel brochures? • identify the use of words, symbols and images in representing countries and holiday destinations? • recognise the types of representations that have been constructed, including use of stereotypes? • describe how the graphic design elements, such as font and spacing, contribute to the representation? • explain the different use of languages required for different media forms? • explain the conventions used to present information in different media forms? • examine and compare the representation of information presentation across media forms? • compare the way they have used media languages in the brochure and TV segment? • compare the advantages and disadvantages of presenting information in print and broadcast media?

To help in observing demonstrations of outcomes in collaborative activities, this module provides Teacher resources 2 and 3 for record keeping of peer- and self- assessment. Interview sessions can be a very effective way of catching up with the progress of each group. Each week, schedule timeslots to talk to each group about their progress. Use open-ended questions to allow students to display their full understanding — for example: ‘Tell me about this graphic ... why did you choose to put it there?’ Interview sessions provide effective opportunities for collecting evidence of students’ demonstrations of outcomes using peer- and self-assessment.

Teacher observation can be monitored using simple colour coding. The colour code used in the examples has a teacher sheet (see Teacher resource 2) and a group sheet (see Teacher resource 3). During a teaching session, you can assign a colour to denote each group’s collaborative skills and the levels of students’ demonstrations observed. At the end of the session, groups are asked to also assign themselves a colour that indicates their self-assessment of their group skills and individual contributions. Students could also privately record their self-assessments of their demonstrations of the learning outcomes. These records are then kept for reference.

Background information

Throughout their lives, students will seek meaning from maps, street directories, street signs, shop fronts, video terminal displays, weather maps, printed forms, advertising, retail catalogues, product labels and travel brochures. In addition to the print media, visual information texts are increasingly seen in electronic media that students use in their school and home lives through the Internet, CD-ROM and desktop publishing.

Many texts that students see every day combine visual elements with words to convey information. Increasingly, students are asked to present their research information in more entertaining and interesting ways in the form of posters, audiovisual presentations and websites. It is important to give adequate attention to teaching the skills that enable students to achieve this. This module provides activities that contribute to the development of these skills with students, using the forms of a travel brochure and TV segment.

This module provides opportunities to represent information in a variety of visual forms and involves students in organising content using graphic design and TV production techniques.

Information needs to be organised if it is to communicate effectively. Students will achieve good design in print or online texts if they consider some of the elements of graphic design, such as balance, unity and aesthetic appeal. 'Good' design and effective use of visual elements contribute to a text's meaning and will help the reader/viewer access the printed/online text.

Terminology

In this module students have opportunities to become familiar with and use the following terminology:

audience	exhibit	pan	spin-off products
category	feedback	plan	storyboard
consumer	format	print	target
design	forms	promote	techniques
display	institution	promotional	template
dolly	launch	proposal	tight shot
draft	layout	sample	two shot
evaluation	media		

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Media can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Advertising Federation of Australia 1996, *Advertising: The Hard Facts not the Hard Sell*, Advertising Federation of Australia, North Sydney.

Department of Education Queensland 1994, *Media Curriculum Guide for Years 1 to 10: Constructing Realities*, Brisbane.

Education Queensland 2000, *Why Wait: A Way into Teaching Critical Literacies in the Early Years*, Brisbane.

Moline, S. 1997, *See What You Mean: Children at Work with Visual Information*, Addison Wesley Longman Australia Pty Ltd, Melbourne.

Mollison, M. 1996, *Producing Videos: A Complete Guide*, AFTRS, Sydney.

Quinn, R. & McMahon B. 1997, *The Big Picture*, Curriculum Corporation, Victoria.

Quin, R., McMahon, B. & Quin, R. 1996, *Teaching Viewing and Visual Texts (Primary)*, Curriculum Corporation, Carlton, Victoria.

Stewart, C. & Kowaltzke, A. 1997, *Media: New Ways and Meanings*, Jacaranda Wiley, Milton.

Wallace, S. 1998, *The TV Book: Talking Back to Your TV*, Annick Press, Toronto.

Williams, D. 1997, *Looking at Australia*, McGraw Hill, Australia.

Websites

(All websites listed were accessed in May 2002)

Australian Broadcasting Commission: www.abc.net.au/children

Australian Children's Television Foundation: www.actf.com.au/

British Film Institute: www.bfi.org.uk/education/index.html

Enhance TV: www.enhancetv.com.au/

TV Ontario: www.tvokids.com/

Sesame Street: www.sesameworkshop.org/

Ninemsn Pty Ltd: www.ninemsn.com.au/

Production

The Challenge 2000 Multimedia Project: <http://pblmm.k12.ca.us/>

School Torque: www.schooltorque.aust.com/

Activities

Phase 1 — Orienting: Exploring media information texts

Students explore:

- a variety of information media texts from the past and present
- the way receivers of information interact with these texts
- the way the information is organised in travel brochures.

Outcomes	Activities	Gathering evidence
<p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p>ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>	<p>Students:</p> <ul style="list-style-type: none"> • create a poster or collage of the ways information was transmitted in earlier times — for example, smoke signals, telegraph, telegram, town crier • discuss and document the forms of communication that are used to deliver information today, such as telephone, faxes, emails, websites, brochures, leaflets, newspapers, radio and TV • divide the forms into categories, such as those that can deliver information almost immediately and those that require some time to reach their receivers • work in small groups to research the types of technologies that are involved in the production of information media, such as: <ul style="list-style-type: none"> – the Internet – telecommunication technologies – cable TV – computer-publishing technologies – digital video cameras • design and produce posters to illustrate the making of an information text, such as the: <ul style="list-style-type: none"> – making of a newspaper – recording of a news broadcast – production of a radio program – publishing of a magazine or brochure – printing of leaflets – design and publishing of a website • are given a short time to read an online or printed information text; they report to a small group on the information they have gathered; the group analyses how the student selectively read the text and discusses whether they got the information from the words or visual elements • discuss how people read these texts differently from the way they might read a narrative; for example, readers may: <ul style="list-style-type: none"> – read only part of the text – start at the front, back or anywhere in between – return to view/read the text many times, starting at different points – view the visual elements before reading the words – only read/view the parts they need – make notes while they read • receive information in one form and are asked to transform that information into another form; they have to find a different way to communicate the information 	<p>ME 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i>

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Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • are presented with a project brief like the one outlined in Student resource 1 and are introduced by the teacher to the scenario for the project — for example: 'We need to become travel brochure design experts — what do travel brochures look like? What kinds of text, graphics, layout, colour schemes etc. might we expect to find in a travel brochure?' • analyse and compare a variety of commercial travel brochures, listing common elements (Student resource 2); they identify: <ul style="list-style-type: none"> – common elements of travel brochures, such as colour photographs – differences, such as some may have a special offer section and some may not – special design features, such as a daily planner table • list, graph and discuss essential features of travel brochures, including content, form, number of pages and typical headings (see Student resource 2 and Teacher resource 4) • discuss the purposes and audiences of various travel brochures • use their findings to create a template for each page of a travel brochure, such as the samples on Student resources 3, 4 and 5. They collate their suggestions as a class (see Teaching considerations). 	<p>ME 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i>

Teaching considerations

At the end of this phase, students and teacher negotiate procedures and expectations that will be needed to complete the project. Even though this module provides activities for the production of a travel brochure, teachers should consider how to adapt them for the production of other types of information texts.

Not all students may be able to access brochures, magazines, catalogues and/or images due to religious, social and cultural reasons from home. A collection of texts should be made available as appropriate.

Each template example is designed to become a graphic reminder to guide the students in the development of their travel brochures. These templates can be adapted to suit other types of media information texts.

Phase 2a — Enhancing: Behind the look

Students:

- develop skills in the media languages used in print, such as framing, angles, symbols, logos and colour
- apply skills and knowledge in the design of a travel brochure.

Outcomes	Activities	Gathering evidence
<p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p>ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>	<p>Students:</p> <ul style="list-style-type: none"> • collect examples of the types of shots used in brochures and suggest the reasons why certain types of shots are used for particular purposes; look again at the terms 'close-up', 'middle distance' and 'long shot' (see Teaching considerations); consider questions such as: <ul style="list-style-type: none"> – where does it seem we are standing in relation to the scene? – what impression of the character(s) or object(s) does the angle create? – why are close-ups or fish-eye lenses used? – what photographic or computer-generated effects are used to make the scenes or shots of people more attractive? Consider lenses, paint effects, wide angles. • cut out and alter some magazine photographs to create some of the types of shots used in brochures • explore symbols and logos and their commonly understood meanings (see Teaching considerations) • examine a familiar symbol such as a friendship symbol of two hands shaking. Discuss its meaning and how it is generated — is this an appropriate symbol for friendship? They investigate other symbols for friendship from a variety of cultures. • list or draw familiar symbols — for example, symbols used for female, male, Olympics, telephone, wheel chair/disabled person access, fast food chains, TV networks, clothing labels • discuss why symbols and logos are employed — why is a symbol used instead of words or another way of communicating the information? • examine logos from the local community such as the school crest or crest used by the local government authority, and those used by service providers such as the water authority and electricity company and by local businesses; discuss the reasons for the choices and the ways in which they contribute to the public image of the company • investigate the use of symbols on brochures, such as company logos, clocks, calendars, planes, suitcases, telephones • list the types of symbols that will be needed for their brochures and create or scan the images or access the graphic representation from clipart • experiment with colour palettes in paint or computer paint programs to indicate feelings and moods • find examples of the use of colour in brochures, e.g. to convey a sense of relaxation, action, warmth or wealth. They investigate the use of colour to create particular feelings — how does the use of colour contribute to the purpose of the advertisement? 	<p>ME 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i>

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Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • explore with the teacher how the meaning conveyed in a brochure depends on both the images and the surrounding text; changing those images or text can change the meanings derived • cut out magazine images, such as a sports car or glamorous person, and discuss the ideas, associations and connotations evoked • explore the concept of juxtaposition by being shown two pictures in combination such as a photograph of a car accident next to the sports car, and discussing the new sets of associations, connotations and ideas. Other possible juxtapositions which could be created from commonly available pictures include: an airline advertisement next to a picture of an air crash; a plate of food from the recipe pages next to a starving child; or an icy cold drink and a hot beach scene. • cut out pictures from magazines and juxtapose them to create meanings different from the original. Students view each other's example of juxtaposition and describe their responses. They discuss how similar their responses were to those intended by the creator. • create examples of juxtaposition to be used on the travel brochure, such as an image of a stressed family mealtime at home juxtaposed with an image of a family having a picnic at a beach resort • apply their knowledge of media languages using packages such as Microsoft Word by experimenting with Word Art, text boxes, callouts, colour of text, background and fill, scanning of images, headers and footers, and inserting symbols and images • investigate layout skills and the key elements of page design — colour, size, type style and shape • investigate the types of typography (font and lettering style) travel brochures use — do brochures targeted at different audiences use different typography? Are they bold or condensed? formal or informal? • cut up a brochure and glue sections on to a piece of paper; label the design features and suggest reasons for the selection and use of the features, such as: <ul style="list-style-type: none"> – shape, position and colour of font and lettering style to highlight and give a particular mood or association – type size and reasons for its use — for example, to differentiate between headings and text – lines ruled or drawn across or down a page to connect or separate items – boxes to highlight or separate items – white space to separate items and proximity to link items – arrangement of text elements to give emphasis to some information – composition and placement of visual elements, including illustrations, diagrams, photographs and colour to communicate information and mood • apply their knowledge of layout, note-making skills and presentation of information with software packages such as Microsoft PowerPoint through demonstrations and hands-on activities of slide building and transitions. 	<p>ME 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>ME 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Teaching considerations

The Level 2 module *Making meaning* includes activities and resource sheets for exploring shot types and angles.

The type of technology processes applied will be dependent on the resources available in the school. Although Microsoft Word and PowerPoint are suggested in the activities, the same learning process could be replicated with visual arts materials and paper or card. Where possible, students should be given the opportunity to explore the creative potential of the computer programs available at the school. Students should construct a wide range of media texts for real purposes, audiences and contexts.

Microsoft Design Gallery Live (<http://dgl.microsoft.com/>) has useful graphics that students could download.

The idea of 'connotation' and 'denotation' is an important concept in coming to understand how viewers construct the meaning of specific images. Visual texts can be read at two levels of meaning. On the simpler, denotative level, one is dealing with literal, commonsense, everyday meanings, whereas 'connotation' refers to the inferences, associations and suggestions activated by the viewer in response to the elements in the image. A rose is a flower, but in certain contexts it can connote love or passion. Similarly a photograph of a street could have different connotative meanings. If the photograph were sepia toned it could connote age and the past. If it were in full colour it would be more likely to connote the modern. Recognise that explicit teaching must occur to develop students' understanding of values and stereotypes that underpin images and symbols.

Phase 2b — Enhancing: Information alive!

Students:

- apply their skills in the media languages and technologies in the creation of a travel brochure or information brochure
- respond to their own and others' use of visual design features.

Outcomes	Activities	Gathering evidence
<p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p>ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p>	<p>Students:</p> <ul style="list-style-type: none"> • research the roles involved in publishing, such as journalist, photographer, designer, editor, desktop publishing operator, and printer • collaboratively decide on the roles for each member of the group, drawing on individual strengths and interests • decide on the topic or content to be researched and presented in the form of a brochure • research the content material • research information from a SOSE context — for example, explorers • decide on the main information to be presented in the brochure format • establish the purpose and audience for their own information text: <ul style="list-style-type: none"> – what is this brochure for? – who will see or use it? – where will it be seen or used? • decide which format is appropriate, size, number of pages and number of columns to a page • consider hierarchy: what needs to be big? What needs to be small? Decide on headings and the size of images • select the font and size (should be 9 to 12, depending on font and audience); think about the image conveyed by a font, and whether a classic or modern image is wanted • discuss the types of shots used in brochures and the reasons for their selection • list the types of shots they need, wide shots for landscape and close ups of people having fun • list the types of symbols that will be needed for their brochures and develop the images or access the graphic representation from clipart • work in small groups to develop a company name and logo for their brochures • work in small groups to discuss what colours they will use and how they will use them in the travel brochures • write captions for each photograph • are reminded that they will need to be aware of the effect of juxtaposing images or juxtaposing images with words on their travel brochures • discuss their progress with the design of a brochure (Student resource 1 is an example used with Australian explorers as the context; see Teacher resource 1 for other SOSE contexts) 	

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Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • watch the teacher modelling the right way to use the template, with the template examples provided as posters for display in the classroom • create brochures using a template and instructions from Student resource 3, 4, 5 or 6 • arrange the text into paragraphs and columns • separate headings, paragraphed text and graphics with boxes, rules or white space • sort and organise the words, create connections between the words, images and headings with signposts such as arrows, brackets, boxes, colour and proximity • experiment with design for the layout using features such as rules, boxes, white space, shape, position, and colour and size of type and graphics • position the text so that it organises the information and helps readers to find the information they want • use headings and subheadings to offer readers a point of entry into the subject • assess the draft design for balance of all the elements and the aesthetics of the design — e.g. that there is unity and overall aesthetic appeal by using and arranging design elements in a balanced and harmonious way • complete the design of the brochure and print it • reflect on the final product and whether it has achieved the specified purpose of communicating information to an audience in an interesting way so that the audience can easily access the information and identify what is important in it • share their final product with their peers as printed texts or combined with oral presentations • respond to each other's brochures with comments and ideas on the use of design elements and visual images • display brochures on notice boards, display spaces in the library, display shelves or as Microsoft PowerPoint presentations. 	<p>ME 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>ME 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Teaching Considerations:

If students are proficient in a word-processing program, it is more efficient to write and edit the text using the word-processing program and then import it into a publishing program. The templates have been included to model how electronic templates can help students in the design process.

Microsoft Design Gallery Live (<http://dgl.microsoft.com/>) has useful graphics that students could download.

Phase 3 — Synthesising: Camera, lights, action!

Students:

- explore the conventions in infomercials and lifestyle program segments
- present information in the format of an infomercial or TV segment.

Outcomes	Activities	Gathering evidence
<p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p>ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p> <p>ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>	<p>Students:</p> <ul style="list-style-type: none"> • view examples of infomercials and TV lifestyle programs • present an improvised comedy sketch of a TV segment that attempts to present information in an entertaining way such as an infomercial or lifestyle segment • communicate information and feelings to other students using nonverbal communication, including facial expressions, gestures, stance and body movements • discuss how and when people communicate with nonverbal communication and signing, and consider the various cultural understandings that might be attributed to certain gestures • view mime artists or characters such as Mr Bean to observe the ways body language can be used to communicate with others • analyse the use of voice tone and nonverbal communication in infomercials and advertisements • identify the use of TV production techniques such as 'noddies', live demonstrations and celebrity testimonials (see Teaching considerations) • brainstorm a list of conventions for an infomercial or lifestyle segment: <ul style="list-style-type: none"> – short segment, within a lifestyle or variety program – studio setting – practical demonstration – testimonials by celebrities, sporting stars – segment presenter and product or company representative as the salesperson – casual interview style – urges the viewer to buy the product straight away by dialling a telephone number • explore advertising features in newspapers and magazines, and infomercials on TV and their purposes: <ul style="list-style-type: none"> – what are the differences between commercials, advertisements and infomercials? – what types of products are promoted? – when and during what programs do they appear? – how do you know this? consider the programming schedule – which categories of audience are they targeting — for example, women aged 25–40? – why are they so popular for viewers and producers? • debate the pros and cons of the TV medium for presenting information in comparison to the print medium, including benefits for the audience, immediacy, entertainment value and the power of moving images and sound 	<p>ME 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • student–teacher consultation

This table is continued on the next page...

Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • are taken through the process of writing a segment for TV using the TV script format (see Student resource 7) • adapt the information from their brochures into a script for a short TV segment • script an infomercial, or lifestyle or travel segment for a TV program • present a few minutes from the script to the class • record a number of the best of the performances on video as a live recording or film the segment as scripted, making use of techniques such as 'noddies' or over-the-shoulder shots from behind the interviewer or interviewee (see Teaching considerations) • compare the differences between designing for information delivered in a brochure and planning for a TV segment, including: <ul style="list-style-type: none"> – the different planning focuses — one is on the most efficient and effective way to use space and the other one is on use of time – the different modes of communication being used to deliver the information – the different processes involved in their production – the different ways the end user may use or interact with the information • discuss the advantages and disadvantages of presenting information in the forms of brochures, TV segments and websites for the producers and the receivers of the information. 	<p>ME 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>ME 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i>

Teaching considerations

Refer to other modules from the media strand for additional information about video production, including *Getting personal* and *Making meaning*.

'Noddies' are mute shots of the interviewer or interviewee looking interested and nodding his or her head but not saying anything. They are often used when there is only one camera to film an interview and are recorded after the interview is over so they can be edited in later. The eye line and background must match with the other shots. This is achieved by matching the lens height of cameras 1 and 2, the framing of both shots, and the background of both shots.

When filming over-the-shoulder shots be careful to maintain continuity, for example, if the interviewee is looking from right to left in the close up, then s/he should be looking from right to left in the wide shot as well. Keep the camera in the same horizontal position so the eye line remains the same and there is compatibility of backgrounds.

Possible links to SOSE

Teacher resource 1

The following table highlights the number of focuses or contexts possible when making links to SOSE using the 'Integrating Socially' model of inquiry (tuning in, preparing to find out, finding out, sorting out, making connections, and taking action).

Possible integration with relevant Level 3 SOSE sourcebook modules			
SOSE module title	<i>Cattle, gold and sugar cane: Working in the past</i>	<i>It's mine: Discovering Australia</i>	<i>It's my turf: Local area study</i>
SOSE module description	Students investigate a past industry of the local community to develop understandings about occupational specialisation, technological change and the contributions of diverse people to their community.	Students use a variety of sources to investigate the motives of various cultural groups associated with the exploration of the Australian continent, including indigenous groups and Captain Cook.	Students participate in a local area study to develop understandings about their community through a social/environmental inquiry process.
Link to The Arts module <i>Pizzaz! Where information comes alive</i>	A culminating activity may include creating a representation of a past industry — perhaps a travel brochure that depicts a past industry for a 'travel back in time' focus.	A culminating activity may include the travel agency designing a new and exciting tour that will follow the track of: <ul style="list-style-type: none"> – well-known Australian explorers – trading routes of Torres Strait Islander groups – the Macassans – Marco Polo's journey along the Silk Road from Europe to Asia. – Vasco da Gama's route from Portugal in Europe to India – Dirk Hartog's travels around Australia – Captain Cook's travels to Australia – French explorers – Aboriginal trade routes – Chinese explorers – brochure of the Spice Islands. 	A culminating activity may include the formation of a travel agency to design one or any of these visits as exciting new tours. An accompanied travel brochure of each location or feature may also be created.

Teacher observation **Teacher resource 2**

Teacher observation of collaborative activities

Project name: _____

Use a fluorescent highlighter to attribute the relevant colour for each session

Group name	Session date and core learning outcome that is the focus of the activity								
	e.g. 4/8 ME 3.2								

Lightly shade the box to indicate cooperative group skills
 BLUE The entire group worked collaboratively towards its goal.
 RED The group sometimes worked collaboratively towards its goal.
 GREEN A high level of support was needed to help the group work collaboratively towards its goal.

Use students’ initials to indicate their demonstrations of core learning outcomes
 BLUE The student demonstrated the core learning outcome.
 RED The student was working towards demonstrating the core learning outcome.
 GREEN The student was working towards demonstrating the core learning outcome at the previous level.

Student self-assessment record

Teacher resource 3

Progress log for _____ (group name)

Session time and date _____

Session goal: [what will be the end product from your session's work?]

What did we achieve in this session?

What is our goal for the next session?

How well did we work collaboratively?

BLUE: Our whole group worked collaboratively

RED: Our group sometimes worked collaboratively

GREEN: We needed a lot of help to work collaboratively

Self-evaluation of our contribution of ideas and skills to the group.

Write your name and colour the box to indicate your contribution.

PINK — Often

YELLOW — Occasionally

GREEN — Rarely

Sign _____		Sign _____		Sign _____		Sign _____		Sign _____	
---------------	--	---------------	--	---------------	--	---------------	--	---------------	--

Examining travel brochures

Teacher resource 4

Use the questions in the table below to help students examine travel brochures. Students could present their findings about each section in their media journal or on Student resource 2.

<p>Presentation techniques</p> <ul style="list-style-type: none"> <input type="checkbox"/> Let's look at the brochure's size, shape and style — for example, does it fold out? <input type="checkbox"/> Has a particular size, style or colour been used for a reason? Think about the meaning that has been created. <input type="checkbox"/> Has a particular media language been: <ul style="list-style-type: none"> ▪ repeated, enlarged, reduced and/or manipulated? ▪ lightened, darkened, underlined, made bold? ▪ included to attract attention (such as arrows, headings, slogans, symbols and diagrams)? <input type="checkbox"/> How has information been presented? Is it in tables, graphs, sentences, photographs with annotations? 	<p>Front cover</p> <p>What media languages have been used on this cover?</p> <ul style="list-style-type: none"> <input type="checkbox"/> logo, symbol, colour, image and text <p>Does the front page promote:</p> <ul style="list-style-type: none"> <input type="checkbox"/> a specific travel company? <input type="checkbox"/> a travel style such as historical and/or sporting tours? <input type="checkbox"/> a target audience? <input type="checkbox"/> a type of travel such as fly-drive or camping tours? <input type="checkbox"/> other 	<p>Page 2</p> <p>What information can be found on this page:</p> <ul style="list-style-type: none"> <input type="checkbox"/> brochure index <input type="checkbox"/> departure dates for tours <input type="checkbox"/> travel seasons and pricing <input type="checkbox"/> travelling information 'what to pack' list <input type="checkbox"/> tour options (shorter or longer tours) <input type="checkbox"/> other
<p>Page 3</p> <p>Tour information</p> <p>What type of information can be found on this page?</p> <ul style="list-style-type: none"> <input type="checkbox"/> tour schedule — map indicating which parts of Australia the tour will visit <input type="checkbox"/> daily activity breakdown <input type="checkbox"/> background information adding interest <input type="checkbox"/> passenger requirements <input type="checkbox"/> optional tour activities <p>What media languages have been used in this page?</p> <ul style="list-style-type: none"> <input type="checkbox"/> logos, symbols, graphics, catchy headlines, colour <input type="checkbox"/> images and photographs (camera frame and angles) representing people, places and events 	<p>Travel brochure pages continued or additional information</p>	<p>Back cover</p> <p>What type of information about the travel company can be found on this page?</p> <ul style="list-style-type: none"> <input type="checkbox"/> travel company address and contact details <input type="checkbox"/> motto/logo <input type="checkbox"/> booking methods <input type="checkbox"/> payment requirements <input type="checkbox"/> refund conditions <input type="checkbox"/> spin-off products <input type="checkbox"/> special conditions regarding legal issues

Interview set up**Teacher resource 5**

The following tips will help you set up and record an interview.

- **Test** the microphone, and check that the batteries are working before leaving the classroom, and check that you have a tape that will record (i.e. does not have the 'record' tab punched out).
- Choose a **location** that is not distracting (in terms of background noise, images and lighting — avoid a strong backlight, or use a reflector to add natural light) and that is suitable for the story content and possible cutaways.
- **Position** the camera to capture an introductory shot of both people and then change positions to record shots of the interviewee responding and nodding and smiling, the interviewer asking the questions and nodding and smiling. Make sure you do not '**cross the line**' and that, when edited together, the shots of the interviewer and interviewee will have **matching eye lines**. Choose whether to film the interview in profile and/or set it up in such a way that the talent is looking directly into the camera.
- Select appropriate **angles** for each shot and set up the tripod accordingly.
- Select the most appropriate ways to **frame** each shot. Think about shot variety (remember the editor will not want 'jump cuts') and creating an emotional impact — for example, an extreme close up for an intense response from the interviewee.
- Set up the **microphone** so that it best captures the voice of the speaker. Lapel microphones should not be placed over the heart or in a place where clothing moves or rustles; hand-held microphones should be kept still, held in the upstage hand and directed at the speaker from a distance of about 10–20 cm from the mouth in a 6 o'clock position.
- Start the interview with a '**nothing question**' to relax the interviewee and conclude with an '**anything-else-we-should-mention question**' to ensure that all information has been gathered (remember, other questions should be framed to get only **open** responses, *not* a 'yes' or 'no').
- Film two or three appropriate **cutaway** shots, such as a shot of the audience or interviewee's hand gestures. Remember that variety (shot size, angle, composition, or movement) and interest (related to story and interview, original) are important techniques for maintaining audience involvement.

REMEMBER TO 'TOP AND TAIL' EACH SHOT FOR THE EDITOR — A SLOW COUNT OF FIVE EACH SIDE OF THE SHOT SHOULD BE ADEQUATE.

Return to the classroom and view your footage. Complete an edit decision list and evaluate your skills.

Interview set up (continued)

Teacher resource 5

Recording a long interview

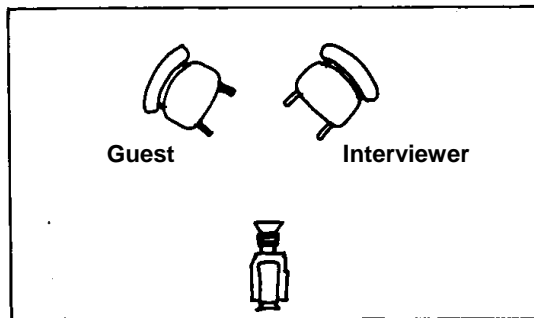


Diagram 1

Diagram 1 shows the interview set up to be used when the guest is not a very confident speaker and the interview needs to be recorded for more than a few minutes. In this case the interviewer will have an important role to play and appear in shot as much as the guest. The interview will be introduced and ended by the interviewer. The camera position and seating arrangement allows the camera operator to pan from guest to interviewer easily.

Typical camera movements for this type of interview:

- medium shot of interviewer for introduction. On the interviewer's turn to introduce the guest, zoom or dolly out to frame both guest and interviewer in a tight 2-shot (a 2-shot is a tight shot of two people showing heads and shoulders).
- remain in 2-shot for at least 30 seconds, then tighten the shot to medium shot of the guest only; the end of the interviewer's second question might be the appropriate time to do this
- change shots between close-up, medium close-up and medium shot, depending on the content of the interview
- for variation, occasionally pan to the interviewer for a question (do this only when you're on a medium shot — never on a close-up)
- at the end of one of the guest's answers, zoom or dolly to a 2-shot, especially if you expect that the interviewer is about to take up a new topic or line of questioning
- remain in 2-shot for some time — it is distracting to keep zooming or dollying back and forth
- again return to a medium close-up of the guest
- towards the end of interview, widen out to a 2-shot as interviewer turns to camera for final remarks.

Recording a short interview with a well-known person

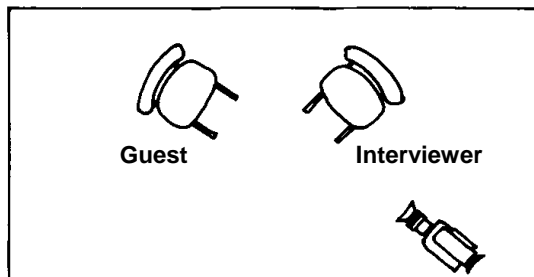


Diagram 2

Diagram 2 shows the interview set-up to be used for a short interview when the guest is well known to the audience. The interviewer introduces the subject and also ends the program.

Typical camera movements for this type of interview:

- in this set-up, the camera can frame a medium shot full-face of the interviewer if s/he leans around towards the camera for the opening remarks
- on the interviewer's turn to introduce the guest the camera can:
 - (a) pan to a tight 2-shot, including both guest and interviewer, or
 - (b) track back slightly to include the guest
- the camera can remain on a 2-shot until the guest has answered the first question (or at least 30 seconds).

As the interview continues the camera can zoom or dolly in unobtrusively to a medium shot or close-up of the guest.

Towards the end of the interview, widen the shot to a 2-shot before the interviewer turns to camera for the final remarks.

Note: By positioning the seats in this set-up, there is the opportunity for a good 2-shot in depth and a good close-up of the subject. The disadvantage is that the interviewer is not seen easily, but s/he has been seen in the opening shot, and during the rest of the interview viewers will want to see the guest and hear the questions.

The Super Travel Expo is coming!

All travel agencies are expected to design a brand-new tour, which follows the trek of a famous Australian explorer, for presentation at the Expo.

The presentation must include:

- a high-quality travel brochure
- a slide show.

Travel brochure research

Student resource 2

Travel brochure research

Name: _____ Date _____

Examine the design of at least five different travel brochures and fill in these sections. Remember to check each brochure thoroughly.

List the things that are in *all* of the travel brochures you examined (for example, colour photos).

List the things that are in only *some* travel brochures (for example, a daily planner table).

What was the most interesting design idea you found?

List the travel brochures you examined.

Travel brochure template — (a)

Student resource 3

This is an example of a template for a travel brochure using Microsoft Word

Date of publication

Volume number

HINT
Use **Word Art** to create a heading with lots of impact. Click and drag your heading to the best position.

HINT
Use **text boxes** to add information and move them to the best position.

Heading (name of tour)

Graphic
Insert your graphics into text boxes so that you can position them easily. Use the Draw menu to order the layer your graphics.

Graphic
Think carefully about the graphics you put on your front cover. Consider:

- framing
- camera angles
- colour
- juxtaposition
- symbols

and the connotations that can be attached.

You may need to edit your images using Photo Editor in order to create the meaning you need.

If you have a special offer, make sure it grabs the viewer's attention by being on the top layer of your document.

HINT
Colour a text box and lay it behind all the text as your background so that it prints out.

Text — FINE PRINT
The name of your Travel Agency, your company LOGO and other details about your company belong in this section.

Design a LOGO using the computer, or scan in a drawing and insert it into a text box or autoshape.

Travel brochure template — (b)

Student resource 4

This is an example of a template using Microsoft Word.

Historical recount title

After you have composed the historical recount, count your number of paragraphs and design the layout of your page.

If you put each paragraph into a different text box, you can position the text around the page in an interesting way.

Put a photo here of an explorer

Use the line colour tool to take the outline off the text box. Use the fill colour tool to turn off the background colour (white) or make the fill colour-opaque. That way you can layer graphics behind your text.

Remember to include graphics in the layout plan. Be sure to position them meaningfully in relation to the text.

Remember to consider the different options for font, size and colour. *Some fonts and colours have connotations that make you think of history.*

The back ground should be a natural scene of the Australian Bush — gum trees etc.

Travel brochure template — (c)

Student resource 5

This is an example of a template for a travel brochure using Microsoft Word.

Where are we going?

Use Word Art to make an effective heading for your page.

Use callouts to describe significant places and events that happened on the original trek.

Sketch your map using correct mapping techniques. Draw the path of the original trek in red. Add in the places where the explorers stopped for significant reasons.

Scan your image and insert it into a text box on your page.

Sketch a simple map of the centre of Australia using traditional mapping techniques and draw in the path — for example, of Burke and Wills.

Consider the background of your page. Remember not to draw the viewer's eyes away from the important information (the map and the callout boxes) by making the background too 'busy'.

Designing your brochure

Student resource 6

Plan and design your brochure by asking yourself these questions:

- How can I organise my information to help the readers find their way through the brochure?
- Is the information I want to include best expressed as an image, map, diagram, table or words in sentences? Why?
- What is the clearest, most memorable and most concise way for me to present the information?
- Do I need to explain my pictures with labels or captions? Why? Why not?
- Can I highlight, separate or connect parts of my text using colour, columns, headlines, box outlines and arrows etc.? How?

Designing your brochure

When designing the layout for your brochure remember to:

- Position and organise the information to help the readers find what they need easily and quickly.
- Use columns, white space and headings to help the readers find their way around each page.
- Use spacing, boxes and headings to make sure your information is not confusing, cluttered or cramped.
- Distinguish between main headings and subheadings by changing the size of the letters, and the thickness of the pen to create 'bold' text, underlining, and outlining of words.
- Consider using recognisable symbols for headings, such as a suitcase for a 'what-to-pack' list
- Use signposts to help the reader find information. Signposts include headings, boxes, colour, number labels, bullets, borders, arrows and ruled lines.
- Use symbolic colour, and catchy slogans.
- Sort and organise your ideas using layout elements such as boxes, arrows and headings.
- Ask yourself whether the meaning is clearer if you use a diagram, map or picture instead of words.
- Make sure the images are not just decorative, but add information.
- Write captions that add to the paragraphed text not just repeat it.
- Always think about the type of person you are targeting — if you were that type, would this brochure attract *your* attention?

Sample layout of brochure:

Front cover	Page 1	Page 2	Page 3
Page 4	Page 5	Page 6	Back cover

Documentary script format

Student resource 7

Here is a sample of a format for writing TV news or documentary scripts. The first two shots are included to show you the detail required in the script.

Visuals	Audio
<p>Shot 1 — 2 seconds HA, ELS of the new golfing range</p> <p>Shot 2 — 3 seconds LA, LS of golfers practising their teeing-off strokes from the undercover bays</p>	<p>Presenter: The latest golfing experience is set to tee off on the Fraser Coast with the opening of the new Day and Night Golf Range. It consists of 30 undercover bays featuring the latest in turf mats from the USA and an advanced players' grass area for practice.</p>

Acknowledgments

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This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook: Guidelines

The Arts Initial In-Service Materials

ISBN 0 7345 2221 5

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Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
