

Film, Television & New Media 2019 v1.2

IA2 high-level annotated sample response

August 2018

Multi-platform project (25%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

2. symbolise conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story
3. construct pre-production proposals to communicate a narrative concept or idea
6. structure sequences using technologies for a multi-platform product
9. synthesise media sequences that communicate intended meaning to an audience.

Note: Objectives 1, 4, 5, 7 and 8 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Treatment

Assessment objective

2. symbolise conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story

The student work has the following characteristics:	Marks
• symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole	7–8
• symbolism of signified meaning by explaining signified meaning of technical and symbolic codes in a multi-platform story	5–6
• symbolism of conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story	3–4
• documentation of connection between proposed formats	2
• description of an idea for a multi-platform story	1
• does not satisfy any of the descriptors above.	0

Criterion: Pre-production (storyboard)

Assessment objective

3. construct a pre-production format to communicate a narrative concept or idea

The student work has the following characteristics:	Marks
• construction applies symbolic, technical and generic codes and conventions to maximize audience experience	6–7
• construction applies symbolic codes and cultural codes	4–5
• construction of a pre-production format to communicate a narrative concept or idea	3
• construction of a written or visual representation using pre-production conventions	2
• construction of a written or visual representation for a project	1
• does not satisfy any of the descriptors above.	0

Criterion: Structuring media elements

Assessment objective

6. structure sequences using technologies for a multi-platform product

The student work has the following characteristics:	Marks
• structure exploits production practices to enhance meaning	5
• structure demonstrates considered production choices	4
• structure sequences using technologies for a multi-platform product	3
• structure contains components of a multi-platform product	2
• use of equipment to record or create sound and images	1
• does not satisfy any of the descriptors above.	0

Criterion: Synthesising media elements

Assessment objective

9. synthesise media sequences that communicate intended meaning to an audience

The student work has the following characteristics:	Marks
• synthesis and resolution of a conceptual problem in a multi-platform sequence that realises the potential of production practices	5
• synthesis of a moving-image media story that juxtaposes media to enhance meaning	4
• synthesise of media sequences that communicate intended meaning to an audience	3
• organisation of media for a narrative form	2
• use of moving-image media and audio	1
• does not satisfy any of the descriptors above.	0

Task

Subject	Film, Television & New Media	Instrument no.	IA2
Technique	Multi-platform project		
Unit	3: Participation		
Topic	—		

Conditions			
Duration	—		
Mode	Multimodal	Length	45 seconds to 5 minutes
Individual/ group	Individual	Other	<p>Written treatment 800–1000 words Storyboard 12–24</p> <ul style="list-style-type: none"> • Submission <ul style="list-style-type: none"> – pdf of treatment and storyboard – .mov, .mp4 or .avi for dynamic files
Resources available	Editing software Filmmaking hardware		
Context			
<p>Iterative Entertainment is an award-winning company that has been highly successful in the production of multi-platform content. They believe that today's fans want story worlds that live beyond a single screen and they want content they can play an active role in. Iterative Entertainment is seeking new multi-platform projects to develop as part of their 'nurturing new talent' program.</p>			
Task			
<p>You must develop a project pitch that presents a story idea over two or more platforms. To do this, you must write an 800–1000-word treatment that outlines how technical and symbolic codes will enable audiences to participate and interact with the story, construct a 12–24 shot storyboard to communicate the narrative idea and then produce a 45-second to 5-minute pilot sequence for your idea.</p>			

Sample response

Criterion	Marks allocated	Result
Treatment Assessment objective 2	8	8
Pre-production (storyboard) Assessment objective 3	7	7
Structuring media elements Assessment objective 6	5	5
Synthesising media elements Assessment objective 9	5	5
Total	25	25

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

Smith — Treatment

Smith

Episode 1

Meet Smith, the central character in this multi-platform story world. He has realized that his mind has been taken over by the media. He is unable to think for himself. As Smith tries to break free of his enslavement, a twist comes into play as the audience will realize they too have fallen into a trap.

PLAY

Meet the family.....

Click Here

Smith — Treatment

	<p>This multi-platform project aims to raise awareness of media addiction, a phenomenon that has been caused by apps and websites which have been engineered to get users scrolling as frequently as possible. As content producers have developed sophisticated ways to seize and maintain our focus, we have lost control of our relationship with technology.</p>
<p>Treatment [8] symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole Describes an idea for a multi-platform story.</p>	<p>Smith, the central character in this multi-platform story world, spends too much time using screen media -- so much so that it interferes with other aspects of his daily life. One day at work, he realises that he is unable to resist watching screens. He is surrounded by screens everywhere he goes and feels he has lost control of his life. He is unable to think for himself, relying on the media to educate and entertain him. He realises he has a problem when one day a screen he was watching switches off. He is paralysed. As Smith tries to break free of his enslavement, a twist comes into play as the audience will realize they too have symbolically fallen into a trap like Smith himself as their screen switches off.</p>
<p>Treatment [8] symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole Documents connections between proposed formats.</p>	<p>The project will be presented as an interactive webisode where the audience learn about Smith and his family through webisodes and by interacting with secondary characters through new media platforms. The narrative will become richer for audiences who participate in different and unique manners across different media. Each character will interact with the audience to provide extra narrative contexts. Smith's blog will allow the audience to discover the family history and complicated family dynamics that led to him using in his work to run away from family conflict. The audience will discover through Instagram and You Tube that at 18, Smith's daughter has become successful with her fashion channel but her desire for material possessions has created an obsession with online shopping. By reading the teenage son's Twitter feed the audience will realise he has become intensely anxious about the prospect of a meaningless future. In his webisode, he uses Twitter obsessively on the train home from school to vent his concerns. He tweets quotes from movies symbolising his search for fulfillment and meaning of life. A blog linked to the webisodes will reveal to audiences that the wife is a hardworking homebody. Her blog named "Simplicity" will promote wellbeing, sustainable living and her desire to get back to basics. The audience are invited to contribute ideas, information, and stories to bring families back together by avoiding non-essential social media use.</p>
<p>Treatment [8] symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole Clarifies the use of technical and symbolic codes.</p>	<p>In the film sequence, Smith's bland environment and business dress symbolise isolation. The mise-en-scene will have many screens within screens, reflective surfaces like mirrors and tiles, and cold colours to emphasise that Smith is trapped in a confusing of house of mirrors. His body language is devoid of expression, symbolising his malaise caused by media addiction. Close ups on Smith's face will reveal that Smith has been rendered emotionless by this condition. Cracks created through CGI will appear around Smith as he physically reaches out symbolising a change. As he gazes into each screen and reflection, Smith realises that his world has exploded and is devoid of colour.</p>

Smith — Treatment

<p>Treatment [8] symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole</p> <p>Further clarification of signified meaning of technical and symbolic codes.</p>	<p>When a door opens and casts light onto Smith this signifies illumination, awareness, and enlightenment. As a tracking shot follows Smith towards the light and ultimately to emancipation, the screen cuts to black, symbolically trapping the audience as Smith is set free. There is a long pause as the audience consider if there has been a technical error, or if this is a story without an end. A voice over is used to ask the audience rhetorical questions such as “how would you like the story to end?” Just when the audience thinks the ending will come, the shot cuts to a test pattern, ending the transmission but signifying how easy it is for an audience to be trapped by media. Smith is now free and the audience have been tricked.</p>
<p>Treatment [8] symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole</p> <p>Justification of the interrelationship and purpose of symbolic codes.</p>	<p>In this multiplatform project, the purpose of extra media layers is to add context and detail to the central narrative and allow the audience to interact with the characters themselves which, in turn, may affect the outcome of the narrative. It is important character’s symbolic relationship with the media they use at the beginning with the story is unique but aligned to show that Smith and his children have the same problem. The audience interaction with each character provides another layer to the same theme of media addiction because it places the audience within the problem. The film is set in a sterile and impersonal setting, much like a prison, to show Smith’s vulnerability and isolation from his family which has been created by his media consumption. Although the daughter’s prolific use of social media mirrors the father’s consumption but enables greater freedom in a materialistic way, she has been trapped in her materialism. The son’s obsession with meaning and purpose in his Twitter feed is aligned to the daughter’s revelation. The wife has been represented as the nurturer in her role. In contrast to the other characters, her use of social media is more controlled and purposeful. Symbolically, she is the helper, the guiding light. By engaging with each character the audience will recognise that all characters are similarly disengaged with each other because of their solitary pursuits. It is intended that revelations made over time will serve to bring the family closer together and therefore create awareness of the effect of media addiction on the family unit.</p>
	<p>914 words</p>

Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

Construction of a written and visual representation for a project.

Frame Number: 1		INT SMITH'S OFFICE MORNING	
		Shot type:	Fade up from black to MS
		Shot length	20 seconds
		Camera angle	EL
		Camera movement	Zoom in to ECU of Smith
		Audio	Narrator
		FX	Nil
		Transition	Crossfade to Frame 2
<p>Description: Smith is surrounded by screens reflecting images as he and his family is introduced to the audience who are themselves watching a screen. A screen within a screen within a screen is a motif repeated throughout the production linking symbolically to the notion that we are all in a digital trap from which we cannot escape. As the camera zooms in to Smith, screens are reflected back through his eyes. The crossfade to the next frame uses Smith's eyes as a graphic match.</p>			

Frame Number: 2		INT SMITH'S BEDROOM DAY	
		Shot type:	ECU
		Shot length	3 seconds
		Camera angle	BE
		Camera movement	Nil
		Audio	Narrator
		FX	Nil
		Transition	CUT TO 3
<p>Description: Smith's head is on a white pillow signifying that his world is devoid of colour and variety. The narrator describes his daily routine emphasising that there is a lack of variety in Smith's world.</p>			

Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

Pre-production conventions have been used such as:

- correct labelling of the shot type and shot duration
- purposeful shot composition, camera movement and subject movement
- detailed elements of costume and setting
- transitions from one shot to the next
- audio

Frame Number: 3



INT SMITH'S
KITCHEN MORNING

Shot type:	CU
Shot length	2 seconds
Camera angle	EL
Camera movement	Nil
Audio	Narrator
FX	Nil
Transition	CUT TO 4

Description: Continuing with the lack of colour motif, Smith is in a white kitchen, wearing a white shirt, and mechanically pours cereal into a white bowl.

Frame Number: 4



INT SMITH'S
BATHROOM DAY

Shot type:	CU
Shot length	2 seconds
Camera angle	EL
Camera movement	Nil
Audio	Narrator
FX	Nil
Transition	CUT TO 5

Description: Even when brushing his teeth, Smith stares at his reflection as though he was watching a screen.

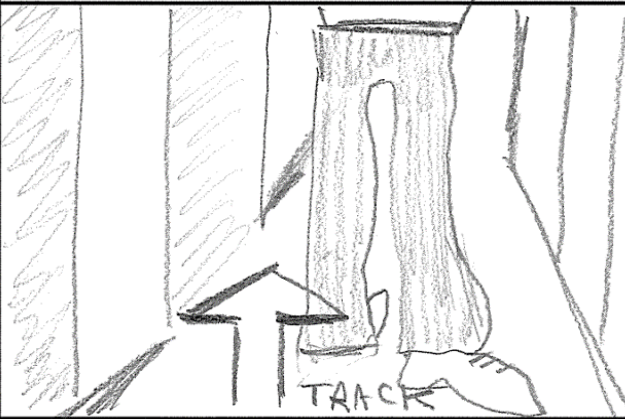
Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

A narrative concept or idea has been communicated: this is the story of Smith who works in an office and seems to be very isolated. The description field indicates what is happening and outlines symbolic elements of the story.

Frame Number: 5

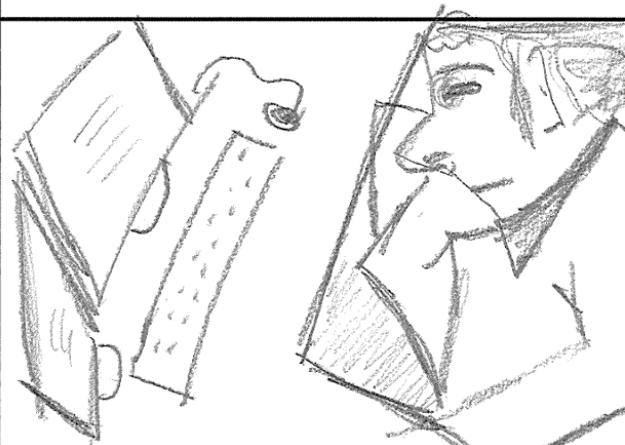


INT SMITH'S OFFICE
DAY

Shot type:	MS
Shot length	2 seconds
Camera angle	LCA
Camera movement	Tracking
Audio	Narrator
FX	Nil
Transition	CUT TO 6

Description: The camera tracks Smith as he walks unenthusiastically into his grey office. He is alone literally and metaphorically.

Frame Number: 6



INT SMITH'S OFFICE
DAY

Shot type:	MS
Shot length	2 seconds
Camera angle	HCA
Camera movement	Nil
Audio	Narrator
FX	Nil
Transition	CUT TO 7

Description: Smith is slumped in front of two computer screens. The HCA makes Smith look small and insignificant.

Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

The narrative is advanced using technical and symbolic codes such as a crossfade to show time passing, slow motion to emphasise mood and screens within mirrors to emphasise entrapment.

Frame Number: 7



INT SMITH'S OFFICE
NIGHT

Shot type:	MS
Shot length	2 seconds
Camera angle	EL
Camera movement	Nil
Audio	Narrator
FX	Nil
Transition	Cross fade to 8

Description: Smith exits his grey office. Slow motion here might be useful to emphasise the mechanical and lifeless nature of his routine. A crossfade to the next shot signifies time passing to another day.

Frame Number: 8



INT DAY BATHROOM

Shot type:	MS
Shot length	3 seconds
Camera angle	EL
Camera movement	Tracking Smith
Audio	Narrator
FX	Nil
Transition	CUT TO 9

Description: The bathroom has a wall mounted TV which is reflected many times through the surrounding mirrors. Smith cannot resist the lure of the screen.

Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

The narrative is advanced using technical and symbolic codes such as a use of varied camera angles and camera movement.

Frame Number: 9



INT DAY BATHROOM

Shot type:	Over the Shoulder CU
Shot length	2 seconds
Camera angle	EL
Camera movement	Slow dolly on Smith
Audio	Narrator
FX	Nil
Transition	CUT TO 10

Description: Smith seems mesmerised not by what is on the screen but by the presence of the screen itself.

Frame Number: 10



INT DAY BATHROOM

Shot type:	CU
Shot length	2 seconds
Camera angle	LCA
Camera movement	Nil
Audio	Narrator
FX	Nil
Transition	CUT TO 11

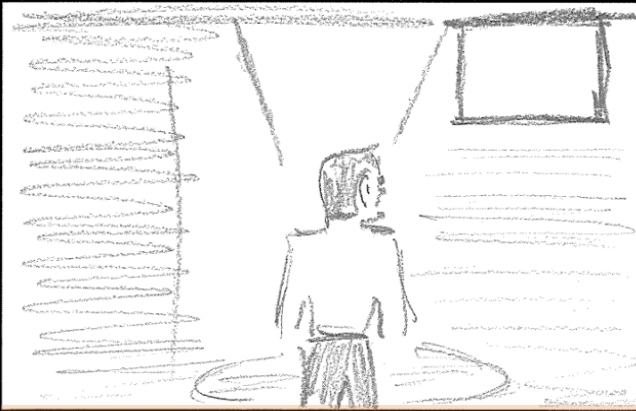
Description: The LCA CU on Smith's head makes him seem trapped by the screen.


Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

The narrative is advanced using technical and symbolic codes such as a vignette to emphasise that Smith is trapped and an exploding wall emphasising that his world has collapsed when he is unable to access screens.

Frame Number: 11		INT DAY BATHROOM	
	Shot type:	MS	
	Shot length	10 seconds	
	Camera angle	HCA	
	Camera movement	Nil	
	Audio	Narrator	
	FX	CGI vignette	
	Transition	CUT TO 12	
	<p>Description: The CGI here will gradually block out Smith's surrounds and emphasise that he is tunnel visioned. Tension is created by the fast paced but blurred out montage on the screen above Smith. It is almost irrelevant what the content of the montage is as Smith still finds it irresistible.</p>		

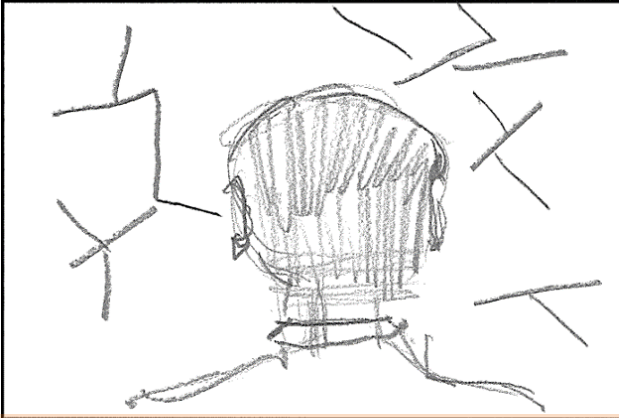
Frame Number: 12		INT DAY BATHROOM	
	Shot type:	CU	
	Shot length	12 seconds	
	Camera angle	EL	
	Camera movement	Dolly around Smith	
	Audio	Narrator	
	FX	CGI exploding wall	
	Transition	FADE TO BLACK	
	<p>Description: The narrator points out that the reason Smith is entranced by the screen is that it prevents him from thinking at all. When the screen turns off, he is paralysed. "Stunned, Smith was unable to move for the longest time. No screen meant no story and no story meant no trance like state".</p>		

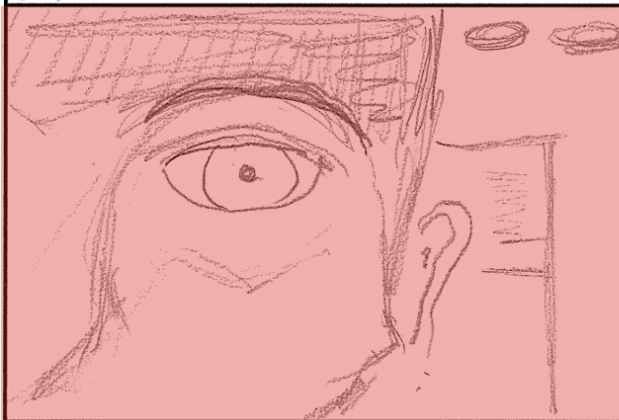
Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

The narrative is advanced using technical and symbolic codes such as computer-generated imagery (CGI) — cracks and colour wash — signifying a change that is about to happen.

Frame Number: 13		INT DAY BATHROOM	
	Shot type:	FADE UP TO MS	
	Shot length	10 seconds	
	Camera angle	EL	
	Camera movement	Nil	
	Audio	Narrator	
	FX	CGI cracks	
	Transition	CUT TO 14	
<p>Description: Fade up from black to Smith discovering cracks in the surrounding walls. This signifies that his world is falling apart.</p>			

Frame Number: 14		INT DAY BATHROOM	
	Shot type:	CU	
	Shot length	10 seconds	
	Camera angle	LCA	
	Camera movement	Nil	
	Audio	Smith talking	
	FX	Red wash CGI	
	Transition	CUT TO 15	
<p>Description: As Smith starts to challenge his reliance on screens, his surrounds start to change. A colour wash is added to show he is starting to think about change.</p>			

Smith — Pre-production (storyboard)

Pre-production (storyboard) [7]


construction applies symbolic, technical and generic codes and conventions to maximize audience experience

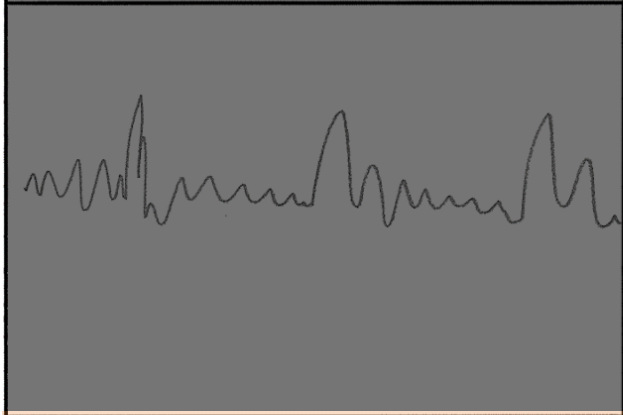
The narrative is advanced using symbolic codes such an illuminated door signifying emancipation for Smith.

Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to enhance audience experience

The audience experience is enhanced because the narrator has now engaged the audience by addressing the audience.

Frame Number: 15		INT DAY BATHROOM	
	Shot type:	MS	
	Shot length	4 seconds	
	Camera angle	LCA	
	Camera movement	Track Smith	
	Audio	Narrator	
	FX	CGI door	
	Transition	CUT TO 16	
Description: A door opens and as Smith starts to move towards it, a bright light shines beyond.			

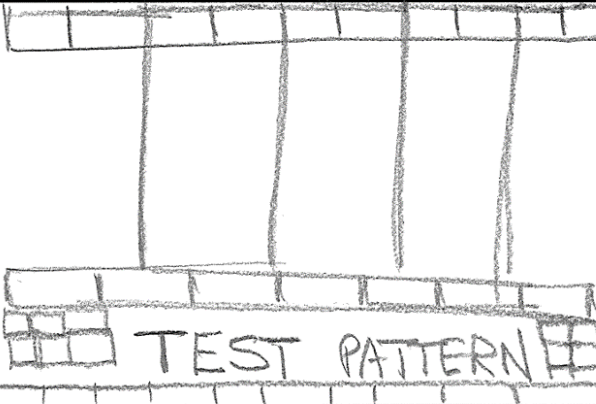
Frame Number: 16		INT DAY BATHROOM	
	Shot type:	LS	
	Shot length	10 seconds	
	Camera angle	Nil	
	Camera movement	Nil	
	Audio	Narrator	
	FX	CGI waveform	
	Transition	CUT TO 17	
Description: The narrator addresses the audience who have now also wanting to know the outcome of the story.			

Smith — Pre-production (storyboard)

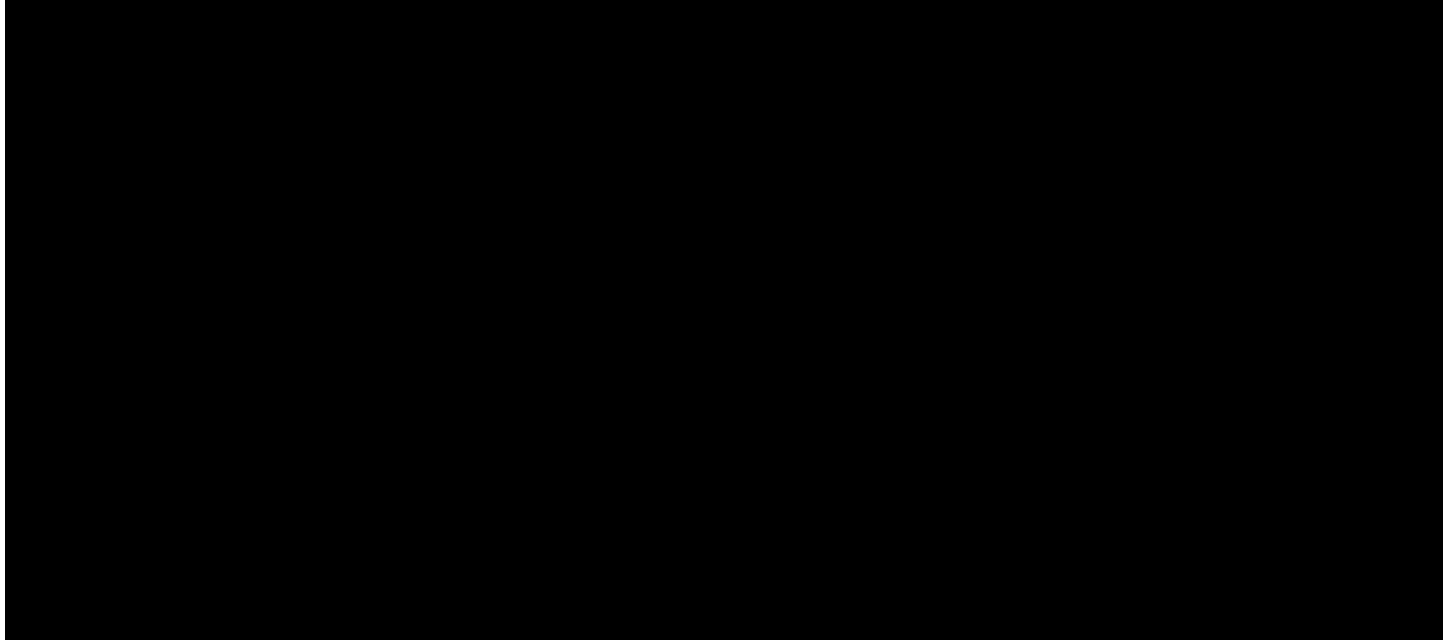
Pre-production (storyboard) [7]

construction applies symbolic, technical and generic codes and conventions to maximize audience experience

By denying the audience access to the end of the story, the audience becomes emotionally involved and therefore their experience is enhanced.

Frame Number: 17	
	Shot type: TEST PATTERN
	Shot length: 10 seconds
	Camera angle: Nil
	Camera movement: Nil
	Audio: Beep
	FX: Nil
	Transition: CUT TO BLACK
Description: Just when the narrator hints at what might happen next, the audience are denied this knowledge placing them metaphorically in Smith's shoes – entranced by media.	

Smith — Pilot



Please see annotations that show the match to the instrument-specific marking guide (ISMG) performance-level descriptors on next page.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_film_tv_19_smith.mp4

***Smith* — Structuring media elements**

Structuring media elements [5]

structure exploits production practices to enhance meaning

Exploitation of production practices is demonstrated in the product through CGI and special effects applied to create symbolic meaning. For example, the cracks in the wall could be symbolic of Smith's broken life or even signpost a breakthrough that is about to happen.

***Smith* — Synthesising media elements**

Synthesising media elements [5]

synthesis and resolution of a conceptual problem in a multi-platform sequence that realises the potential of production practices

The story is simple but effective and is relevant to the audience. The conceptual problem is clearly identified in the treatment — to raise awareness of media addiction. An audience watching this webisode and interacting with the characters would identify media addiction as a recurring theme. Participation is encouraged. It is unclear how an audience would land at the webisode in the first place but that is probably beyond the scope of this task. The product clearly aligns with the unit theme of participation.