

Film, Television & New Media 2019 v1.2

IA3 mid-level annotated sample response

August 2018

Stylistic project (35%)

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 through descriptions of technical and symbolic codes in a stylistic project treatment
4. apply relevant terminology and written language conventions in a treatment
6. structure visual, audio and text elements using technologies to edit a stylistic project
7. experiment with moving-image media languages and stylistic conventions
9. synthesise media elements in stylistic ways to explore identity.

Note: Objectives 1, 3, 5 and 8 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Treatment

Assessment objective

2. symbolise conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment

The student work has the following characteristics:	Marks
• symbolism illustrates stylistic aesthetic through use of symbolic codes, metaphors and stylistic elements	5–6
• symbolism through description of stylistic influences that inform technical and symbolic codes	4
• symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment	3
• identification of a film style, auteur or director as an influence	2
• description of an idea for a media project	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying literacy skills in a treatment

Assessment objective

4. apply relevant terminology and written language conventions in a treatment

The student work has the following characteristics:	Marks
• application of premises that are based on the selection and discussion of key information to justify and persuade	4
• application of generic conventions specific to the treatment, controlled structuring and sequencing of information	3
• application of relevant terminology and written language conventions in a treatment	2
• use of basic vocabulary	1
• does not satisfy any of the descriptors above.	0

Criterion: Structuring media elements

Assessment objective

6. structure sounds, images and text sequences using technologies to edit a stylistic project

The student work has the following characteristics:	Marks
• structure exploits production practices that communicate meaning and a stylistic aesthetic	9–10
• structure demonstrates stylistic influence on moving-image media	7–8
• structure shows sounds, images and text sequences using technologies to edit a stylistic project	5–6
• structure uses components of a stylistic project	3–4
• uses equipment to record sound and images	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Reflecting

Assessment objective

7. experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement

The student work has the following characteristics:	Marks
• experimentation shows development and refinement of stylistic conventions, methods, elements and forms	4–5
• experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement	3
• describes stylistic ideas	2
• summarises a project workflow	1
• does not satisfy any of the descriptors above.	0

Criterion: Synthesising media elements

Assessment objective

9. synthesise media elements in stylistic ways that explore identity and conventional representations

The student work has the following characteristics:	Marks
• synthesis and resolution of a conceptual problem that shows a personal stylistic aesthetic	9–10
• synthesis of symbolic, figurative, metaphorical or abstract media elements or forms that realise a personal, social or cultural identity	7–8
• synthesis of media elements in stylistic ways that explore identity and conventional representations	5–6
• synthesis of experimental media elements	3–4
• organisation of media elements in a timeline that expresses an idea in visual or audio form	1–2
• does not satisfy any of the descriptors above.	0

Task

Subject	Film, Television & New Media	Instrument no.	IA3
Technique	Stylistic project		
Unit	4: Identity		
Topic	—		

Conditions			
Duration	—		
Mode	Multimodal	Length	Treatment of 800–1000 words Individual production of 2–5 minutes Reflective statement of 200–400 words
Individual/group	Individual	Other	<ul style="list-style-type: none"> • Submission <ul style="list-style-type: none"> – pdf of treatment and reflective statement – .mov, .mp4 or .avi for dynamic files
Resources available	Editing software Filmmaking hardware		
Context			
<p>In Unit 4, you have experimented with moving-image media representations and languages to express, explore and question artistic identity. Filmmakers progressively develop an aesthetic style by experimenting with technologies, representations and film languages. In this project, you will use technologies and languages to challenge traditional ideas and practices to design and produce a stylistic moving-image media production.</p>			
Task			
<p>You will create and present a stylistic project. To do this you must write a treatment for a stylistic moving-image media production which outlines how you will use technical and symbolic codes in a symbolic and stylistic way. You will make the stylistic production and then write a reflective statement outlining how you have explored identity.</p>			

Sample response

Criterion	Marks allocated	Result
Treatment Assessment objective 2	6	3
Applying literacy skills in a treatment Assessment objective 4	4	3
Structuring media elements Assessment objective 6	10	6
Reflecting Assessment objective 7	5	3
Synthesising media elements Assessment objective 9	10	6
Total	35	21

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

Light — Treatment

<p>Treatment [3] symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment Describes an idea for a stylistic project.</p>	<p>'Light' is a short film piece that focuses on the patterns and movements that result from various lights shining on natural objects. It goes close to the shadows that are created by light, and the confusion that results from this distortion. This related to the concept of 'identity' because fear of shadows is something that all of us have experienced, particularly as children.</p>
<p>Treatment [3] symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment Identifies film director as an influence.</p>	<p>There are many key technical and symbolic codes that are central to the stylistic aesthetic of 'Light'. In terms of technical codes, these are use of cross-fades and dissolves, so that one light pattern fades into the next. I want to do this so that the audience is unsettled, because they won't be able to distinguish one moment from the next. Superimposition will also be used to further distort and confuse. In terms of symbolic codes, most shots will be close-up, making the audience focus in on patterns they may usually overlook. Close-ups distort familiar images, because we don't usually 'zoom in' to what we see every day. Every shot will contain an element of movement, like a slow pan, all in the same direction, so that the whole film seems like a single, slowly-moving shot. These codes will work together to create the erratic, confused, distorted look of 'Light'.</p>
<p>Treatment [3] symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment Describes technical and symbolic codes.</p>	<p>The main influence on the stylistic aesthetic of 'Light' is Dada. Hans Richter's 'Filmstudie' (1925) shows the interesting images that moving lights present, especially when the source of the light, or what it actually is, is obscured. 'Light' will focus its attention on patterns that occur on the floor or ground. For children, weird shadows in unfamiliar places are often extremely scary - because who is making the shadows?</p>
<p>Treatment [3] symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment Describes technical and symbolic codes.</p>	<p>'Light' will start with a shot of a kitchen floor, with a pattern made from the morning sun shining through the grille on the window. Natural sound effects will be heard, whatever is the atmos of the space. In the kitchen, this might be a kettle boiling. The film will then progress, as if a journey, through various spaces in the home, finding light patterns on carpets and walls. Sounds will include faint radio, or maybe wind outside. After the house shots, 'Light' will move outside, and show patterns found in the front garden and on the footpath, such as shadows cast by trees and leaves and lamp-posts. Sounds will be rustling leaves, and birds chirping.</p>
<p>Applying literacy skills in a treatment [3] application of generic conventions specific to the treatment, controlled structuring and sequencing of information Controlled structure and sequencing of information.</p>	<p>There will follow some shots of light patterns in interiors - in the gallery, in shops, in cafes. Sounds will include soft voices, coffee machines running, beeping of cash registers. Then the camera will board a train, and capture the patterns made by light as the sun sets. Sounds for this sequence will be the train in motion. Then, as darkness falls, 'Light' will show numerous shots of shadows from trees, cars, people lengthening on the ground, and add to the this the sound of creepy night time birds. The film will end back in the house, in the kitchen at night, showing how 'normal' objects such as the knife block cast terrifying patterns as the moonlight shines against them. Sounds here will be a creaking door.</p>

Light — Treatment

<p>Treatment [3] symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment</p> <p>Describes technical and symbolic codes.</p>	<p>The music that will be used throughout the entire film will be Brahms's 'Hungarian Dance No. 5 in G Minor', because the whirling, swirling, frantic vibe of the song will contrast with the smooth-flowing images of light and shadow. The minor key of the song suggests darkness, which matches the shadows in the film. Also, this song is out of copyright.</p>	
<p>Applying literacy skills in a treatment [3] application of generic conventions specific to the treatment, controlled structuring and sequencing of information</p> <p>Applies written language conventions relevant to a treatment.</p>	<p>To film 'Light', I plan on using my mobile phone to film, because it's a filming technology I always have available, and therefore I will be able to film light patterns whenever I see them, particularly at twilight or at night. Phones are small and therefore allowing access to interesting, potentially-unreachable-by-DLSR spaces. It will be edited on my phone to create a very 'you are there', in-the-moment feel. This filming approach will help make 'Light' a very edgy film, and is part of my stylistic aesthetic. The viewer will be left with a sense of confusion, and wondering whether the film's title should not be 'Light', but 'Shadow'. In a way, this is a metaphor for life - shadow and light co-exist.</p>	
	<p>References:</p> <p>Richter, H. (1925) 'Filmstudie'</p>	

Light — Video



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

This video can be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_ftvm_19_ia3_asr_mid.mp4

***Light* — Structuring media elements**

Structuring media elements [6]

structure shows sounds, images and text sequences using technologies to edit a stylistic project

Shots are not controlled. The camera has been used to record clear close-up shots with deliberate movement.

The film is structured according to the concept outlined in the treatment. Visual choices have a clear connection to this concept.

Images fluidly move due to the consistent pan motion. The warp effect used on the kitchen floor shot enhances 'confusion'. Limited use of sound is used. The idea of 'distortion' and confusion outlined in the treatment is not realised adequately. Title choice and movement does not suit the intended style. The influence of Dada is not clearly recognisable and the intended concept is not visually translated.

***Light* — Synthesising media elements**

Synthesising media elements [6]

synthesis of media elements in stylistic ways that explore identity and conventional representations

Visuals have been organised with a clear structure in the edit.

There is some experimentation in the visual elements used. The gallery floor, the train, the candle share a visual aesthetic regarding *light*. Their combination throughout the film demonstrates conventional representations.

While a stylistic exploration of conventional representations is apparent through the consistent use of close-ups, the focus on the shadows and patterns made by light is less stylistically apparent as the metaphorical or figurative intent is unclear.

Light — Reflective statement

<p>Reflecting [3] experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement</p> <p>Describes workflow.</p>	<p>The processes used to create this film involved being opportunistic. When I saw a cool light/shadow pattern, I filmed it. I decided not to ever add unnatural light to a shot - I never turned on lights, or added lights to a scene - I just used the natural lighting. This was because I wanted 'Light' to be very real, and highlight the shadows in our everyday. I filmed this during a single day, shooting whatever interesting light/shadow patterns I encountered.</p>
<p>Reflecting [3] experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement</p> <p>Outlines experimentation.</p>	<p>I played with how close a shot I could gather, and using my mobile phone to film really helped with this. The closer a shot is, the more distorted the pattern. Framing out the background was important to add confusion. I tried editing on a phone, using an app I found, rather than using traditional computer-based software. I found this allowed me to immediately see the result of my work, and reflect on how it looked then and there. I was also able to think what the next shot would be, once I'd put the previous shot into a timeline. This is the Dada idea of 'one image begets another'. I tried to channel the Dada idea of linking unrelated images together by slowly panning right in all my shots, because this creates the feeling of being one uncut shot, when I linked the images together in editing. However, this was challenging because sometimes I panned the wrong way, and therefore had to play around in editing software to flip the footage.</p>
<p>Reflecting [3] experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement</p> <p>Describes stylistic ideas.</p>	<p>I realise, after making 'Light', that I could have easily changed this film's title to 'Shadow', because of its focus on shadows on the floor. But I have kept it as 'Light', because this word suggests hope, and our world needs to focus on the light in the darkness.</p>