

Film, Television & New Media General Senior Syllabus 2019 v1.2

Subject report 2020

February 2021

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Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia
154 Melbourne Street, South Brisbane

Phone: (07) 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

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Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

Background

Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice, in making assessment decisions and in preparing students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences and Senior External Examination subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject data summary

Subject enrolments

- Number of schools offering the subject: 180.

Completion of units	Unit 1	Unit 2	Units 3 and 4*
Number of students completed	2464	2610	2610

* Units 3 and 4 figure includes students who were not rated.

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory	Not rated
Unit 1	2319	142	3
Unit 2	2423	177	10

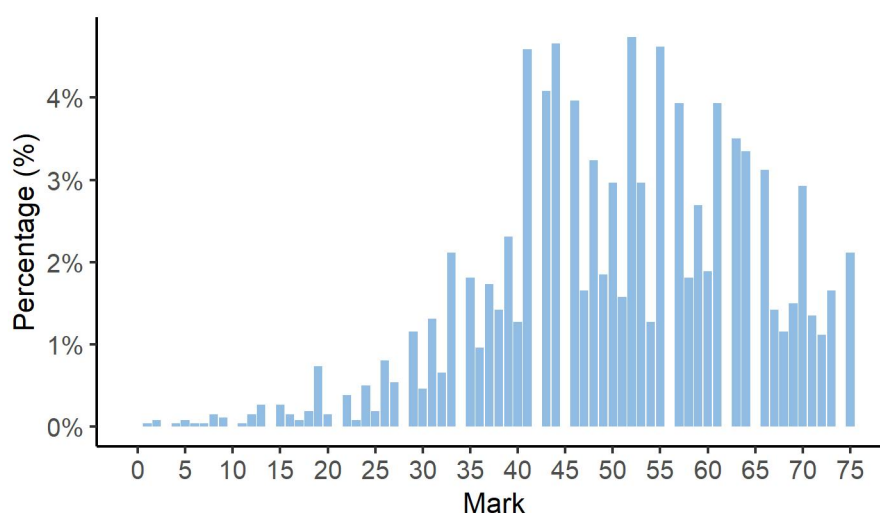
Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

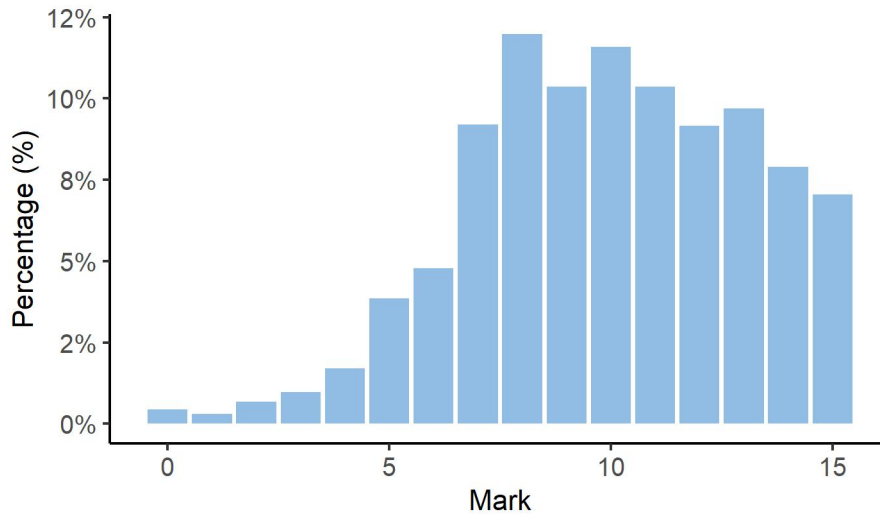
In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment

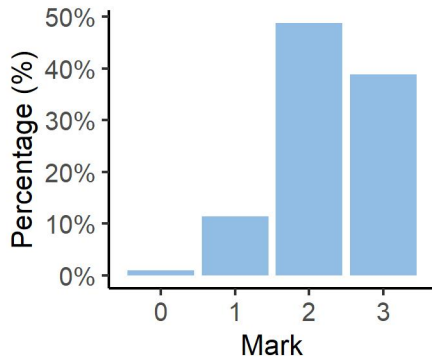


IA1 results

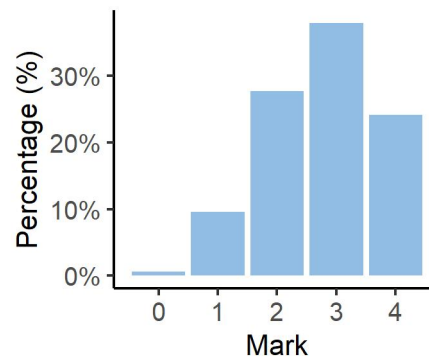
IA1 total



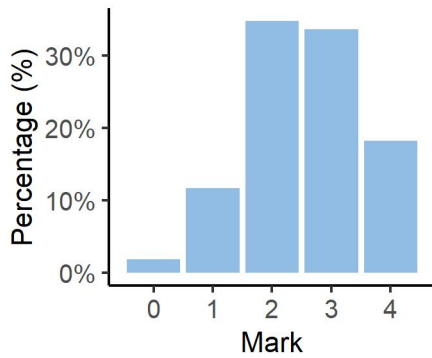
IA1 Criterion 1



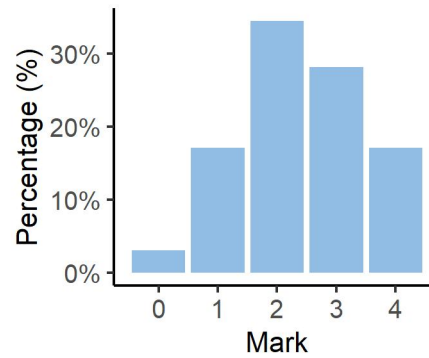
IA1 Criterion 2



IA1 Criterion 3

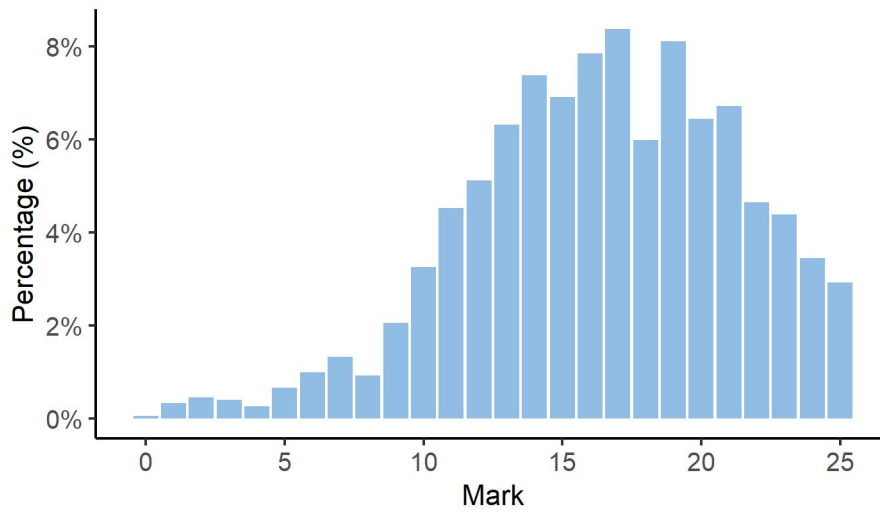


IA1 Criterion 4

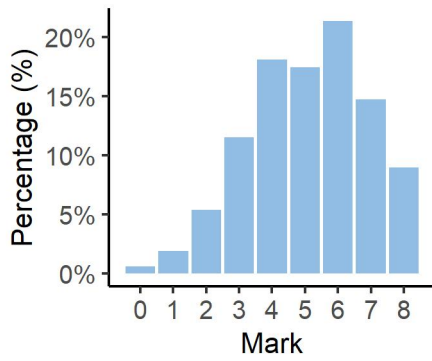


IA2 results

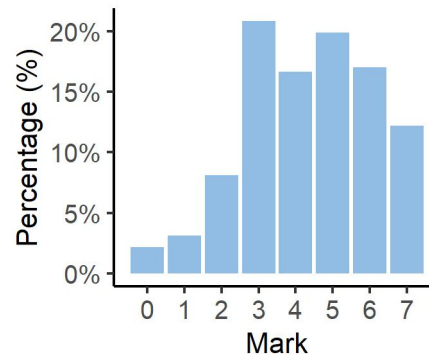
IA2 total



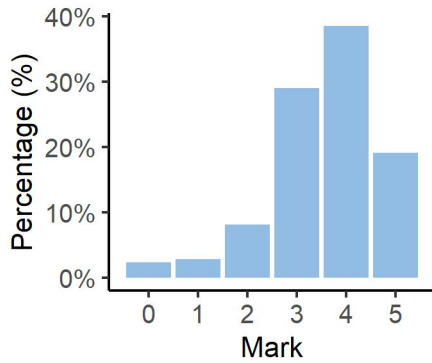
IA2 Criterion 1



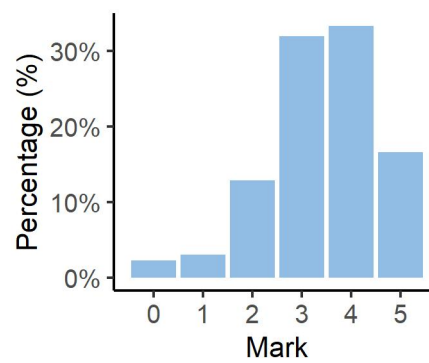
IA2 Criterion 2



IA2 Criterion 3

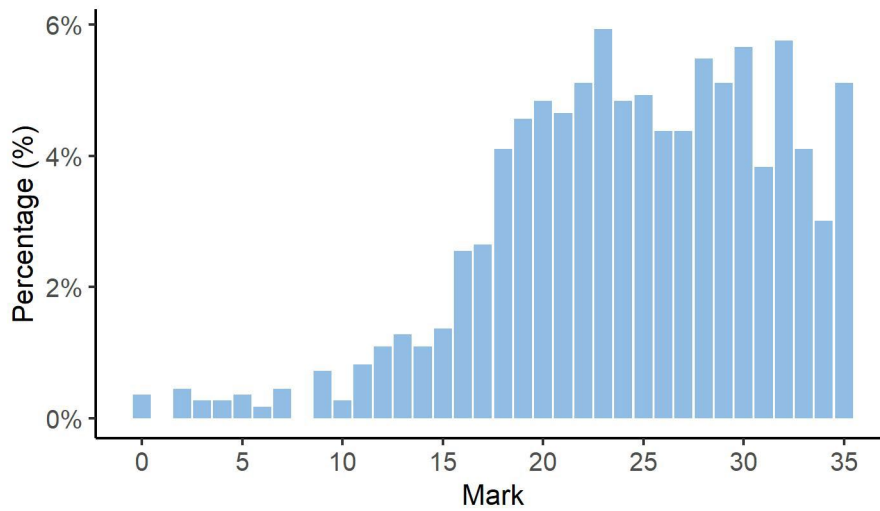


IA2 Criterion 4

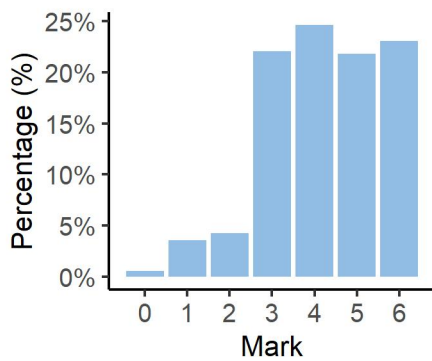


IA3 results

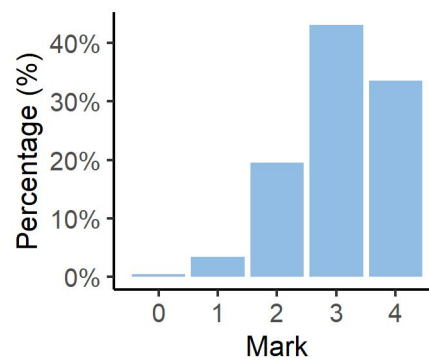
IA3 total



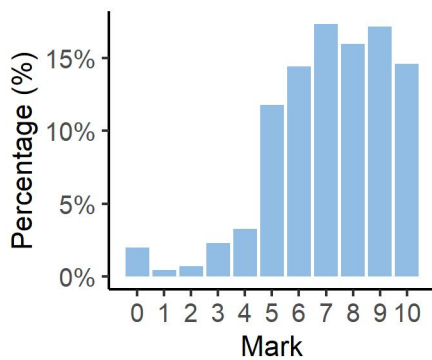
IA3 Criterion 1



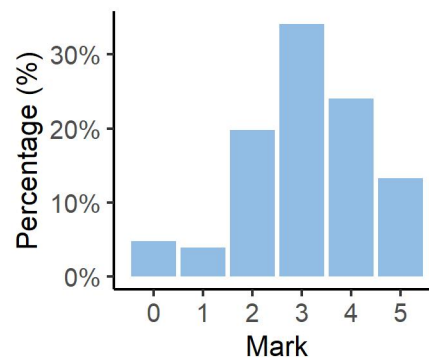
IA3 Criterion 2



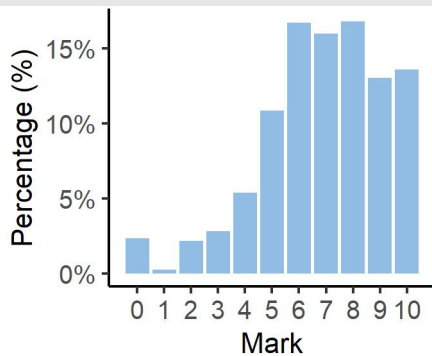
IA3 Criterion 3



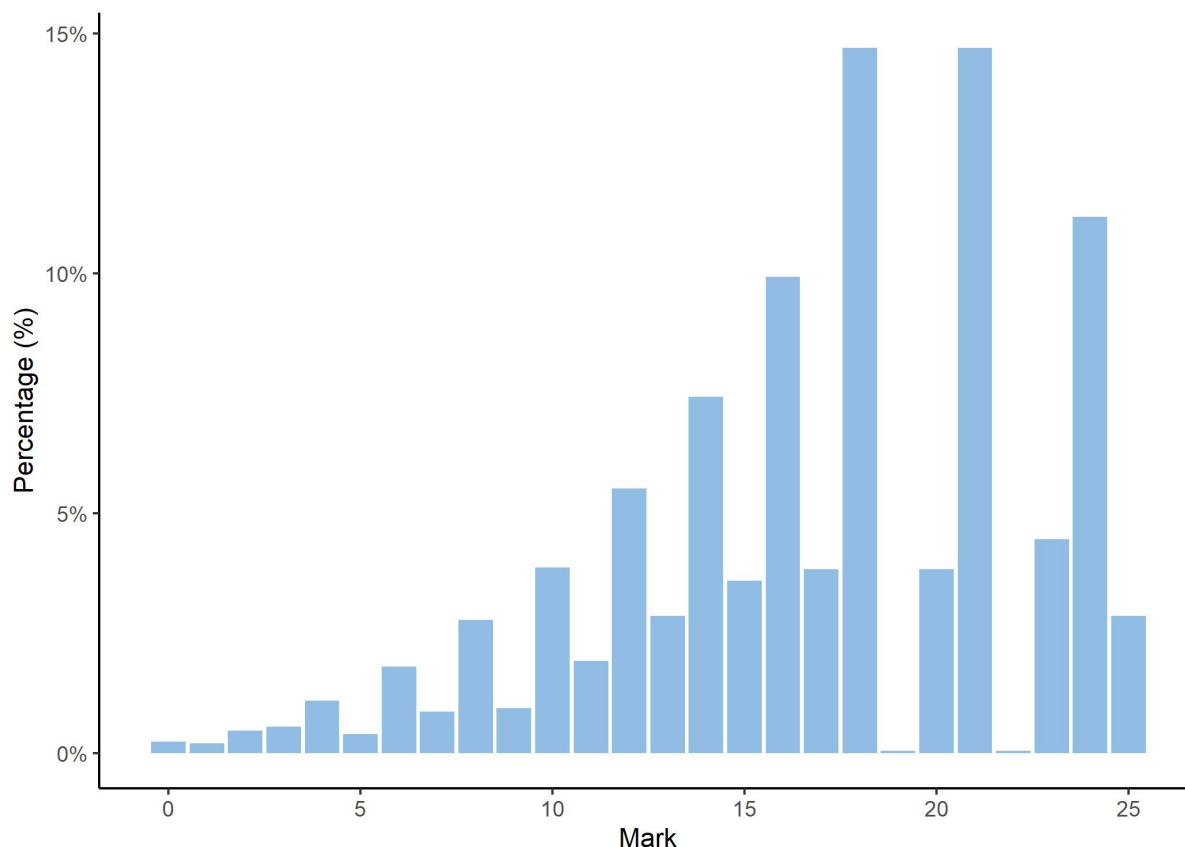
IA3 Criterion 4



IA3 Criterion 5



External assessment results



Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	673	736	947	188	11

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–81	80–67	66–44	43–17	16–0

Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
Total number of instruments	181	181	181
Percentage endorsed in Application 1	57	57	68

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

Number of samples reviewed at initial, supplementary and extraordinary review

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	180	925	178	22	3	98.35
2	106	561	234	0	26	93.74
3	74	395	94	0	10	97.10

Internal assessment 1 (IA1)

Case study investigation (15%)

This assessment requires students to research a specific problem, question, issue, design challenge or hypothesis through collection, analysis and synthesis of primary and/or secondary data. An investigation uses research or investigative practices to assess a range of cognitions in a particular context. Research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given (Syllabus section 4.6.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	33
Authentication	2
Authenticity	12
Item construction	12
Scope and scale	10

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all assessment objectives, making explicit the cognitive processes being assessed in the task, e.g. *explain, apply, analyse, appraise*
- the use of a clearly articulated, local or school-specific context and an authentic audience
- checkpoints that were clear, aligning with authentication strategies and identifying key stages that support the student to complete the task
- an authentication strategy stipulating that all sources must be acknowledged, and a bibliography
- scaffolding that provided clear, logically-sequenced instructions which did not repeat or redefine any information already provided in the assessment instrument.

Practices to strengthen

It is recommended that assessment instruments:

- consider the scope and scale of the syllabus conditions (Syllabus section 4.6.1), e.g. rather than asking students to explore an extremely broad case, such as the entire Marvel Cinematic Universe, ask students to narrow their focus to a specific case, such as selecting one character or storyline from this Universe

- avoid adding to the scope and scale of the task by requesting the submission of additional, non-assessment materials such as scripts, production logs and risk assessment forms
- do not copy the QCAA sample task verbatim. The contexts of the task should be designed to suit the school and its learners. Copying of a publicly available task does not allow for unique student responses, given the publicly available sample response
- include checkpoints that clearly indicate that ‘teachers provide feedback on one draft only’ as per the *QCE and QCIA policies and procedures handbook v2.0* (Section 8.2.5).

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	18
Language	5
Layout	0
Bias avoidance	0

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- avoidance of discriminatory stereotypes or language in stimulus, context and the wording of assessment items
- clear instructions using cues that aligned to the specifications, assessment objectives and ISMG
- clear, aligned and unambiguous use of language in instructions
- the limited use of bold, italics and other formatting features and only where relevant.

Practices to strengthen

It is recommended that assessment instruments:

- model accurate textual features such as spelling, punctuation, tense and grammar
- provide scaffolding to guide students as to the processes required to complete the task
- where no stimulus is provided, indicate this by writing ‘N/A’ in the ‘Stimulus’ box.

Additional advice

Teachers should facilitate student selection of case studies that are appropriate in scope and scale for investigation to ensure that the focus is not too broad or too narrow and is also an interactive case. For example, the scope and scale in analysing and appraising an interactive television series can be improved by focusing on an episode of an interactive television series. This will ensure that students have the opportunity to demonstrate the highest performance levels within the prescribed syllabus conditions for IA1.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Explaining contexts of production	97.02	0.78	2.20
2	Applying relevant terminology, referencing and written language conventions	99.40	0.07	0.52
3	Analysing features	98.18	1.19	0.63
4	Appraising the impact of an investigated case	98.81	0.97	0.22

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- explicit statements of the contexts of production of the moving-image media case were used, using the language of the syllabus
- genre-specific features and research conventions relevant to a research paper were used, including in-text citations and a bibliography
- the interactive features of the case were analysed, which attracted the audience and sustained audience engagement over time
- investigative practices to determine the impact of audiences participating with the case over time were used.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criteria at the performance levels indicated. The samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the responses.

Explaining contexts of production (2 marks) This response demonstrates that the student has clearly understood and researched the contexts of production.	<p>A media giant like Netflix has the ability to create large scale projects like this, spending up to \$13 billion in creating media projects in a year (Rubin, 2018). Before the creation of <i>Black Mirror: Bandersnatch</i>, interactive media like this was trialled with child audience. It was assumed that if this style of content wouldn't appeal to children, there would be no way an adult audience would take to this new style of storytelling.</p> <p>After a resounding success in the children's market, Netflix's first 15+ interactive film was put in to production. In 2015, Netflix gained ownership of the <i>Black Mirror</i> program, which would lead them to the topic of their first adult-oriented interactive film. The trial run with children was important in refining the interactive film format, ensuring the creation of <i>Bandersnatch</i> was a success.</p>
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<p>Applying relevant terminology, referencing and written language conventions (4 marks) This response demonstrates effective referencing.</p>	<p>Bibliography</p> <p>Anon., 2018. <i>Black Mirror: Bandersnatch (TV Movie 2018)</i> - IMDb. [Online] Available at: https://www.imdb.com/title/tt9495224/ [Accessed February 2020].</p> <p><i>Black Mirror: Bandersnatch</i>. 2018. [Film] Directed by David Slade. s.l.: Netflix.</p> <p>Knight, L., 2019. <i>Black Mirror: Bandersnatch could cost Netflix \$25 million in new lawsuit</i>. [Online] Available at: https://www.mirror.co.uk/film/black-mirror-bandersnatch-could-cost-13847338 [Accessed March 2020].</p>
<p>Analysing features (4 marks) This response demonstrates analysis of the affordances created by the media platform.</p>	<p><u>Affordances of Netflix on its Many Platforms</u></p> <p>The platform, being streaming giant Netflix, offers unique affordances to the viewer that shapes the way the story is 'played'. These features allow for interactivity from the audience. A perceptible affordance, being two buttons available for the viewer to select from, as well as a timer that encourages a fast choice, allows for navigation of the story. The options listed on these buttons will influence the path the story will take. As the audience is allowed to make choices, their experience is shaped, and unique. Netflix recognises this in the program <i>Black Mirror: Bandersnatch</i>, and supplies the viewer the option to return to a previous scene and choose a different option so they have to opportunity to explore new pathways. This leads to an increased and extended engagement of the viewer.</p>
<p>Appraising the impact of an investigated case (4 marks) This response demonstrates an appraisal of the limitations and benefits of audience interaction.</p>	<p><u>Overall Appraisal</u></p> <p>Netflix is attempting to change the game in terms of media interactivity and participation. <i>Black Mirror: Bandersnatch</i> is introducing this new storytelling form but is also highlighting the limitations of the Netflix platform. As Netflix continues to create these interactive films, limitations like the media literacy of viewers and the restrictive nature of the program can be developed further to improve this experience. It is clear that Netflix has found a way to engage a modern audience. Interactive media like this is likely going to change the way media is produced, particularly in the age of streaming services that provides many options and many types of content for a wide audience. Limitations of the platform like internet access and geographical locations that can limit accessibility to the platform won't be easily remedied without major changes to the platform itself. Audiences that can access Netflix will benefit from the affordances it offers and the <i>Bandersnatch</i> community created by fans in this refreshing and engaging media experience.</p>

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that teachers:

- engage with how to *analyse* (i.e. interpret, dissect and consider information relating to the purpose of moving-image media products and practices, and evaluate the strengths and limitations in theory or in practice), so that students have the opportunity to demonstrate this cognitive process to the highest performance levels. This may include the analysis of technical and symbolic codes, production contexts, and/ or forms of audience interaction
- provide learning experiences that allow students to explicitly engage with how to *appraise* (i.e. to make judgments and draw conclusions about the worth, significance or status of moving-image products) to ensure students have the opportunity to demonstrate this cognitive process to the highest performance levels
- ensure that referencing is actively taught so that students are clearly able to identify what constitutes referencing and apply it in their own case study investigation.

Additional advice

It is recommended that:

- teachers implement strategies to ensure that student work is within syllabus conditions, i.e. 1000–1500 words, with in-text referencing and a bibliography
- when student responses exceed the response length outlined in the syllabus, teachers apply the school assessment policy for managing response length. The strategy implemented by the school should be indicated on the ISMG and/or the student response, e.g. annotations on the student response to indicate the section that was used as evidence for the marks awarded.

Internal assessment 2 (IA2)

Multi-platform project (25%)

This assessment requires students to create a moving-image media story that audiences participate in over two or more moving-image media platforms. The genre and form through which students tell their story is open to school choice, and can be documentary, television and film genres, digital games, animation, interactive media and short film, or combinations of these (Syllabus section 4.6.2).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	51
Authentication	3
Authenticity	9
Item construction	10
Scope and scale	3

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all assessment objectives, making explicit the cognitive processes being assessed in the task, e.g. 'structure sequences using technologies for a multi-platform project'
- a specific, clear, real-world context
- clear checkpoints that aligned with authentication strategies and identified key stages that support the student to complete the task
- adherence to task conditions, such as pilot episode length (45 seconds – 5 minutes)
- scaffolding that provided clear, logically-sequenced instructions.

Practices to strengthen

It is recommended that assessment instruments:

- include checkpoints that clearly indicate that teachers provide feedback on one draft only per component, i.e. one draft for the treatment, one draft for the storyboard and one draft for the production
- adhere to task conditions in terms of both minimum and maximum lengths.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	19
Language	3
Layout	0
Bias avoidance	1

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- clear, unambiguous language
- the limited use of bold, italics and other formatting features and only where relevant
- scaffolding that used subheadings
- avoidance of discriminatory stereotypes or language in stimulus, context and the wording of assessment items.

Practices to strengthen

It is recommended that assessment instruments:

- model accurate textual features such as spelling, punctuation, tense and grammar
- are proofread for formatting prior to submission using the print preview function.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Treatment	92.21	7.39	0.40
2	Pre-production (storyboard)	89.35	10.12	0.53
3	Structuring media elements	95.87	3.2	0.93
4	Synthesising media elements	97.54	1.6	0.87

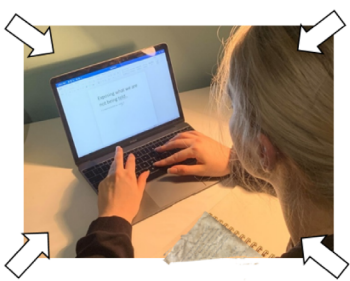
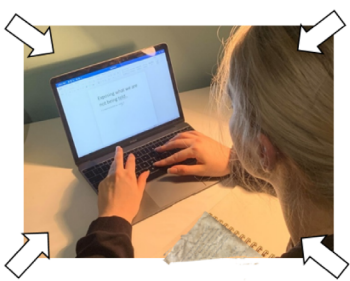
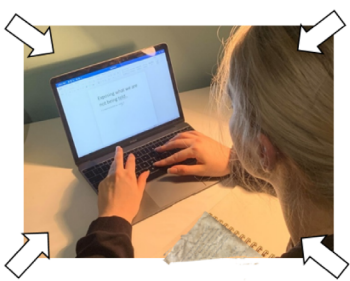
Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- there was a clear link between the assessment objectives, cognitive processes demonstrated, and the syllabus areas of study for the unit (technologies, audiences and institutions) in student responses
- the concept for the multi-platform project was designed specifically for a multi-platform story. This allowed for the interrelationship between the concept and associated symbolism to be easily justified and for maximum consideration of target audience with a clear link to how aesthetic style and mood would be created using technical and symbolic codes
- the formatting of the storyboard and the formatting and language of the treatment was followed. These pre-production formats were also completed prior to the commencement of principal photography.

Samples of effective practices

The following excerpts from responses illustrate the characteristics for the criteria at the performance level indicated. These samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the responses.

<p>Treatment (8 marks) This response demonstrates the interrelationship and purpose of symbolic codes to the multi-platform story as a whole by linking the mood created by the barren and desolate setting to the outcome of the central theme of technological control.</p>	<p>In a multi-platform project, the sole purpose of additional media platforms is to expand the narrative context, and therefore heighten the impact said narrative has on its intended audience. Thus, it is imperative that a character's symbolic relationship with the media platforms used is developed at the beginning of the narrative, to ensure Liberty's dire persistence for liberation and/or change is illustrated to audiences. The audience interaction, which the video game encourages, provides yet another opportunity to illustrate the central theme of technological control and addiction. Placing the players within Liberty's world, audiences quickly learn the cruel reality and terror of the situation. Fixed in a barren and desolate setting, the episode sets out to depict somewhat of a clinical mood, highlighting both the mental and physical impressionist repercussions of technological control. Despite Liberty's persistent activism for change through her secretive social media accounts, she is unable to grasp the difference between reality and fiction. Following in her parent's footsteps, through their detailed diary entries, her obsession for both liberation and independence is excessive. Taking to social media to voice her concerns, Liberty is consistently represented as the undetermined hero in her narrative role. Her use of social media and propaganda is seemingly intentional therefore more powerful, granting her the platform to reach vulnerable yet curious citizens, inviting them to a fight for a restored future. Symbolically, she is the beacon of hope that society so desperately needs. Through engaging with multiple platforms it is apparent that the recurring connection is the dull dystopian centered mood. Moreover, alongside this recurrent desolate environment and disposition Liberty's late parent's diary serves as a beacon of hope, yet also a constant reminder of the lethal consequences that follow noncompliance with technological control. Therefore the question is clear for viewers, will they submit to a life of desolation, or will they as members of modern day society in turn make the necessary proactive changes before its' too late.</p>																
<p>Pre-production (storyboard) (7 marks) This response demonstrates a clear application of symbolic, technical and generic codes and conventions such as the claustrophobic feeling created by the tight framing and zoom.</p>	<table border="1"> <tr> <td data-bbox="477 1364 845 1400">Frame Number:13</td> <td data-bbox="853 1364 1385 1417">Location: Interior - Liberty's Study, seated at her desk she begins her research and propaganda work mid-morning.</td> </tr> <tr> <td data-bbox="477 1417 845 1453"></td> <td data-bbox="853 1417 1385 1453">Shot type Over shoulder shot</td> </tr> <tr> <td></td> <td data-bbox="853 1453 1385 1489">Shot length 4 seconds</td> </tr> <tr> <td></td> <td data-bbox="853 1489 1385 1525">Camera angle High angle</td> </tr> <tr> <td></td> <td data-bbox="853 1525 1385 1561">Camera movement Zoom in on screen as she types</td> </tr> <tr> <td></td> <td data-bbox="853 1561 1385 1655">Audio Exultant and adventurous instrumental background music plays whilst Liberty begins to write about a topic she so strongly believes in. Layered sound – keyboard typing</td> </tr> <tr> <td></td> <td data-bbox="853 1655 1385 1727">FX Post-production effects- colour correction to heighten clarity and attain a bright and sterile setting.</td> </tr> <tr> <td data-bbox="477 1727 845 1874">Description: Opening a word document, Liberty begins to write about her findings and furthermore her parents discoveries. This recurrent link between Liberty and her parents is Liberty's sole societal connection depicted. Therefore, it undoubtedly heightens the surrealism of the punitive yet isolated environment in which Liberty lives in.</td> <td data-bbox="853 1727 1385 1874">Transition (to next shot) cut</td> </tr> </table>	Frame Number:13	Location: Interior - Liberty's Study, seated at her desk she begins her research and propaganda work mid-morning.		Shot type Over shoulder shot		Shot length 4 seconds		Camera angle High angle		Camera movement Zoom in on screen as she types		Audio Exultant and adventurous instrumental background music plays whilst Liberty begins to write about a topic she so strongly believes in. Layered sound – keyboard typing		FX Post-production effects- colour correction to heighten clarity and attain a bright and sterile setting.	Description: Opening a word document, Liberty begins to write about her findings and furthermore her parents discoveries. This recurrent link between Liberty and her parents is Liberty's sole societal connection depicted. Therefore, it undoubtedly heightens the surrealism of the punitive yet isolated environment in which Liberty lives in.	Transition (to next shot) cut
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Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- teachers use the QCAA's cognitive verb toolkit to clarify processes outlined in the assessment objectives, and QCAA Portal syllabus resources to clarify understanding about symbolic, technical, and generic codes and conventions relevant to storyboards.

Additional advice

It is recommended that teachers:

- actively engage with professional learning opportunities and communities of practice to inform their understanding of multi-platform media
- implement strategies to ensure that student work is within syllabus conditions, i.e. a treatment of 800–1000 words, a storyboard of 12–24 shots, or an individual production of 45 seconds to 5 minutes
- ensure that the checkpoints and the scaffolding on the endorsed assessment instrument are followed, particularly ensuring that treatments and storyboards are completed prior to the commencement of principal photography
- proactively manage response length prior to the submission of the assessment task through feedback to support students to complete the project components within the assessment conditions specified by the syllabus. If the response submitted exceeds syllabus conditions, the school assessment policy for managing response length should be applied. The strategy implemented by the school should be indicated on the ISMG and/or the student response, e.g. annotations on the ISMG or student response to indicate the section that was used as evidence for the marks awarded (*QCE and QCIA policy and procedures handbook v2.0*, Section 8.2.6)
- ensure all video samples are able to be viewed fully using correct format of MOV, AVI or MP4. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Film, Television & New Media 2019* resource for all internal assessments.

Internal assessment 3 (IA3)

Stylistic project (35%)

This assessment requires students to synthesise a stylistic moving-image media product using technologies and languages to demonstrate a stylistic aesthetic. The forms through which students tell their story is open to school choice, including short film, documentary, animation or digital games (Syllabus sections 5.1, 5.6.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	33
Authentication	6
Authenticity	14
Item construction	13
Scope and scale	2

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all assessment objectives, making explicit the cognitive processes being assessed in the task, e.g. 'experiment with moving-image media languages and stylistic conventions'
- consistent application of the assessment specifications and task conditions
- meaningful contexts that provided a clear framework and purpose for the task
- clear checkpoints that aligned with authentication strategies and scaffolding, providing significant milestones for students to work towards in their completion of the task
- scaffolding that provided clear instructions, informing students about the processes they could use or steps they could follow to complete the response. These steps were sequenced in the order they needed to occur for students to complete each task component and used subheadings
- a range of authentication strategies, including conferencing with students and students signing a declaration of authenticity.

Practices to strengthen

It is recommended that assessment instruments:

- include checkpoints that clearly indicate that teachers provide feedback on one draft only per component (i.e. one draft for the treatment, one draft for the production and one draft for the reflective statement)
- provide scaffolding to guide students as to the processes required to complete the task. Scaffolding is required as an 'intentional instructional strategy' (*QCE and QCIA policy and procedures handbook v2.0*, Section 8.2.3).

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	5
Language	1
Layout	2
Bias avoidance	0

*Total number of submissions: 181. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the use of bullet points to indicate key points or steps in the task
- clear alignment between information provided in the context, task, stimulus and scaffolding sections
- age-appropriate reference to the work of auteurs or to key film texts for students to use as influence.

Practices to strengthen

It is recommended that assessment instruments:

- avoid referencing moving-image media texts or moving-media image artists that are not age-appropriate or are legally restricted
- build in risk-management procedures to ensure that no component of the task requires students to engage in activities that may put them at risk (*QCE and QCIA policies and procedures handbook v2.0*, Section 8.2.2)
- are proofread to ensure freedom from errors.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Treatment	96.70	1.74	1.56
2	Applying literacy skills in a treatment	98.44	0.83	0.73
3	Structuring media elements	96.79	2.75	0.46
4	Reflecting	97.80	1.47	0.65
5	Synthesising media elements	95.78	3.12	1.10

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- there was a clear link between the assessment objectives, cognitive processes demonstrated, and the syllabus areas of study for the unit (technologies, representations and languages) in student responses
- the concept for the stylistic project was a clearly designed uptake of challenging traditional ideas and practices. This allowed for the interrelationship between the concept and associated symbolism to be easily justified and for maximum consideration of target audience, with a clear link to how aesthetic style and mood would be created through the use of technical and symbolic codes
- the formatting and language of the treatment (pre-production format) was followed and completed prior to the commencement of principal photography.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criteria at the performance levels indicated. The samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the responses.

Treatment (5–6 marks)

Applying literacy skills in a treatment (4 marks)

This response describes key information such as the use of flashbacks and Dutch angles to create disharmony and indicates films where these ideas come from in exploring the concept of anxiety.

The experimental film “The Audition” explores the natural response to anxiety and how an audience can feel those same emotions through cinematic techniques.

“The Audition” takes elements from both the surrealism film movement as well as the Impressionism film movement, as it depicts dream-like thoughts, while also attempting to convey emotional sensations using film techniques.

“The Audition” tells the story of a young man who dreams of becoming an actor, however when he has to prepare for an audition he is consumed by crippling anxiety. The young man must find a way to overcome his anxiety to realise his short-term goals and long-term aspirations. “The Audition” is a metaphor for “living your best life” and working through self-doubt towards a state of self-confidence.

“The Audition” examines the conflict within us; the relationship between what the individual wants and what the individual feels like he or she can achieve. Anxiety can fill a person with self-doubt and uncertainty, preventing the realisation of dreams and stifling potential.

The young man is the main character of “The Audition”. He aspires to become an actor on the big screen, and dreams about starring in classic 80s movies like *Ferris Buellers Day Off*, *The Princess Bride* and *Indiana Jones*. However, when he is given an opportunity to audition and become an actor, he starts to get anxious. Doubting whether he is likely to be successful, he is both driven and held back by the fear of failure.

The opening shot is a Dutch angle of the young man’s eyes looking around nervously, surrounded by darkness. The Dutch angle is a type of shot that has a noticeable tilt on the camera’s x-axis. This camera technique was used by German Expressionist in the 1920s. The Dutch tilt was used in this shot to signal to the viewer that something is wrong, disorientating or unsettling.

When the young man blinks it cuts to a flashback of himself as a child. The flashback interrupts the chronological sequence of events, adding to the non-narrative structure of the film. The young man’s flashback uses surrealism – the scene is dreamlike as he searches for answers in his subconscious thoughts. We see a montage of the young man as a kid enjoying childhood movies such as *Ferris Bueller’s Day Off*, *Star Wars*, and *The Princess Bride*. During the montage, an old video filter will be used to tell the audience this is taking place in the past.

Eventually the camera cuts back to the eye shot of the young man, he blinks again and cuts to another flashback. Inspired by the Coen Brother’s *The Hudsucker Proxy*, we see the young man and another taller man backlit in silhouette. This cinematic technique is utilised to create a sense of mystery and tension. (Media language – codes and conventions?) “The Audition” is an experimental film that uses techniques to build tension and create an anxious response from the audience. The taller man offers the young man an opportunity, the young man gratefully accepts showing signs of pure excitement. However, when the young man steps out of the silhouette shadow it reveals his true emotions of stress and anxiety. This is symbolic of the fact that other people’s perception of our emotions can be different to our own feelings.

As the young man pulls his hair out in frustration, it cuts back to the eye shot of himself. The camera then swings around his back, transitioning to an over the shoulder shot, revealing a group of people looking at him tentatively at a table. The young man is at an audition. “duh doom... duh doom... duh... doom,” we hear the sound of his heartbeat escalating. There

Reflecting (4–5 marks)

This response demonstrates experimentation to show development and refinement of stylistic conventions, methods, elements and forms such as altering colour to enhance meaning and adding instrumental music to complement the colour.

Living without Light is an experimental film that investigates describing colour as a feeling or experience to those without perception of the world's colour.

With influences of Jane Campion's filmography and the simplicity of French New Wave's sequencing, *Living Without Light* was created as its own identity piece. A non-narrative project with experimentations in technologies and languages adding more depth.

By influence of Jane Campion's language's, close ups were used to enhance the audiences' experience with the idea of colour. Additionally, the sporadic changes between these close ups and medium shots keep the viewers involved as their attention is held by variety.

I decided that the film needed more depth. Through experimentation with technologies, colour was altered in each shot to strengthen the correlation and enhance meaning. The decision to manipulate the colour of a sequence of shots, to strengthen the correlation of colour to experience, was made. Furthermore, after some experimenting with nodes and saturation, the conversation shots have been changed to a black and white colour to highlight that the individual has no perception of what colour is in the world. It also showed the intensity of colour, where it does appear.

In accordance with audio, the goal was to keep it simple, similar to Jane Campion's films with silent, naturalistic audio. However, upon editing, I added an instrumental piece to the colour 'experience' shots to highlight the idea that it is a surrealist sequence. The soft music in the background added to the element of surrealism for that sequence compared to the realness of the other parts that were 'reality'. Some of the audio recorded by the zoom microphone was muffled by the wind. I tried to mask this with audio FX 'dialogue processor' and 'noise reduction', which helped, but not to the extent I had wished.

Whilst filming, the 'conversation parts' of the film, the intention was to never show the eyes of the 'blind' person to remove their sight from the audience, this was kept throughout the editing and filming processes. Additionally, the handheld camera, mirrors the techniques of the French new wave and emphasises on the realness of the conversation taking place. Using only the natural lighting and on scene shooting is also an element from the French new wave influence, that was used. The smoothness of the shots and sequences ideally, should flow better and have a slower pace.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that teachers:

- provide learning experiences that allow students to explicitly engage with the cognitive processes outlined in the assessment objectives, e.g. *symbolise, apply, structure, experiment, synthesise*, so that they have the opportunity to demonstrate what they know and can do to the highest performance levels
- continue to develop their understanding of the definitions of characteristics included in the ISMGs and seek clarity about performance-level descriptors when uncertain. For example, for the Structuring media elements criterion, there seemed to be misunderstanding regarding the two highest performance-level descriptors, 'exploits production practices' (9–10 marks) and 'demonstrates stylistic influence' (7–8 marks). This criterion requires students to structure sounds, images and text sequences using technology in a way that uses the inherent qualities of the technology to its full potential to intentionally assist the communication of meaning. Teachers should engage in QCAA professional development events or with resources in the QCAA Portal relating to making assessment decisions (e.g. the *Understanding ISMGs: Film, Television & New Media* resource), to assist with developing a shared understanding.

Additional advice

It is recommended that teachers:

- actively engage with professional learning opportunities and communities of practice to inform their understanding of multi-platform media
- provide opportunities for students to understand how to experiment with and demonstrate their own development of stylistic conventions

- ensure that the checkpoints and the scaffolding on the endorsed assessment instrument are followed, particularly ensuring that treatments and productions are completed prior to the commencement of the reflection
- proactively manage response length prior to the submission of the assessment task through feedback to support students to complete the project components within the assessment conditions specified by the syllabus, i.e. a treatment of 800–1000 words, an individual production of 2–5 minutes and a reflective statement of 200–400 words. If the response submitted exceeds syllabus conditions, a school policy for managing response length should be applied. The strategy implemented by the school should be indicated on the ISMG and/or the student response, e.g. annotations on the ISMG or student response to indicate the section that was used as evidence for the marks awarded (*QCE and QCIA policy and procedures handbook v2.0*, Section 8.2.6)
- ensure all video samples are able to be viewed fully using correct format of MOV, AVI or MP4. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Film, Television & New Media 2019* resource for all internal assessments.

External assessment

Examination — extended response (25%)

Assessment design

Assessment specifications and conditions

The extended written response requires the sustained application of students' cognitive abilities. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting moving-image media to communicate meaning or applying concepts or theories. The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis and appraisal to fully answer a question
- a response in the form of an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words

The assessment instrument consisted of one paper with three questions. Students were asked to respond to their chosen question and related stimulus in the form of an analytical essay. Questions were derived from the context of subject matter of Unit 3 and Unit 4. The unseen stimulus was three video excerpts succinct enough to allow students sufficient time to engage with it. Students were provided with contextual information during the examination to support their understanding of the stimulus.

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

1. explain the contexts of production and use
4. apply written literacy skills using relevant technology and language conventions to communicate meaning
5. analyse the characteristics of moving-image media key concepts in stimulus
8. appraise the impact of key concepts and artistic practices in the communication of meaning.

Note: Objectives 2, 3, 6, 7 and 9 were not assessed in this instrument.

Assessment decisions

Overall, students responded well to the following assessment aspects:

- assessment technique
 - students were well prepared for writing an analytical extended response
 - most students used time codes to indicate parts of the stimulus that they analysed
- level of difficulty
 - generally, students provided across the board mid- to high-level responses

- stimulus
 - all students were all able to access and engage with the digital stimulus as intended to demonstrate all assessment objectives and related cognitive processes.

Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

Extended response

Criterion: Explaining

Effective student responses:

- explained the characteristics of the key concept accurately with detail
- provided a clear and detailed description of the contexts of production of the stimulus
- provided a clear and detailed description of the contexts of use of the stimulus.

Student sample of effective responses

This excerpt has been included because the student:

- demonstrates a clear understanding of the key concept of technology and explains the characteristics of film formats and audio used in the sequence
- provides a clear and detailed description of the contexts of production of the stimulus such as how and why the film maker has experimented with the intercutting between different film formats
- provides a clear and detailed description of the contexts of use of the stimulus such as placing the audience in the mind of the character's imagination using rotoscoping.

Explaining (3 marks)

This response:

- explains the characteristics of the key concept accurately with detail
- provides a clear and detailed description of the contexts of production of the stimulus
- provides a clear and detailed description of the contexts of use of the stimulus.

to create meaning. Jennings experimented with the intercutting between live action and animated mise en scene, accompanied by experimental audio, such as atmospheric and non-diegetic sound which aided in establishing a leitmotif. Furthermore, Jennings ^{paid} ~~paid~~ homage to film noir through manipulation of lighting and setting design, whilst paying ~~the~~ ^{paid} tribute to interests and experiences of an amateur film maker. Thus, after stringing together all aforementioned filmic techniques, it is evident that technologies have been used to a large extent by Jennings ^{Jennings,} ~~Jennings~~ to create meaning in 'Son of Rambow'.

The primary technology used by Jennings in this excerpt was animation. Jennings used the intercutting between live action and animated mise en scene to step away from à la mode cinema and to successfully explore and represent a child's imagination. The audience is first introduced to rotoscoping at 00:25 where ^{Will} ~~Jennings~~

Criterion: Applying literacy skills

Effective student responses:

- use film, television and new media terminology that is accurate and relevant in response to the chosen question
- communicate film, television and new media ideas and meaning in a sustained, organised and cohesive sequencing of information
- use language conventions appropriately and with clarity.

Student sample of effective responses

This sample has been included to demonstrate:

- use of film, television and new media terminology such as antagonist, representation and narrative
- communication of film, television and new media ideas and meaning in a sustained, organised and cohesive sequencing of information that is easily understood
- use of language conventions such as paragraphs and signposts to communicate clearly.

**Applying literacy skills
(2–3 marks)**

This response:

- uses film, television and new media terminology that is accurate and relevant in response to the chosen question
- communicates film, television and new media ideas and meaning in a sustained, organised and cohesive sequencing of information
- uses language conventions appropriately and with clarity.

lies ^{largely} ~~mostly~~ responsible for the ~~sequence~~, "Married ~~Life~~" lasting impact on the Pixar sequence has on its viewers. Colour specifically is starkly effective in its representation of mood and relative emotions. The initially bright and warm colour scheme turns sombre and dulls throughout the sequence as the dream trip to Paradise Falls drifts further from Ellie's and Carl's reach. Contrarily, Pixar's camera work ~~proves~~ remains greatly notable as it cunningly depicts time as the underpinning enemy and/or antagonist in the narrative. The time sequence of the "Paradise

Criterion: Analysing

Effective student responses:

- accurately identified and described constituent parts of the stimulus with detail relevant to the chosen question
- identified clear and valid interrelationships between constituent parts of the stimulus relevant to the chosen question such as the panning of the camera and the intercutting between different technologies
- provided insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus create meaning such as how the camera panning symbolises the character's control and foreshadows the outcome of the story.

Student sample of effective response

This sample has been included to demonstrate:

- accurate identification and description of constituent parts of the stimulus with detail relevant to the chosen question such as the invasion and destruction of the room creating audience curiosity, the crayon-like style of the animation and the use of narration
- identification of clear and valid interrelationships between constituent parts of the stimulus relevant to the chosen question such as the parallel to a nursery rhyme
- insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus create meaning such as the parallel between the girl's room and the destruction of the rainforest.

Analysing (4–5 marks)

This response:

- accurately identifies and describes constituent parts of the stimulus with detail relevant to the chosen question
- identifies clear and valid interrelationships between constituent parts of the stimulus relevant to the chosen question
- provides insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus create meaning.

Like spoken language is formed by fundamental letters, sounds and grammar, visual language is composed of technical and symbolic codes and conventions to communicate meaning. The media has successfully manipulated these codes to certain genre and narrative conventions which are both followed and broken effectively. The most memorable attributed to the media is its manipulation of a children's genre ~~using~~ using animation.

The advertisement presents a playful story ~~about a young girl~~ from a first person perspective of a little girl when a young Orangutan enters her room. The Orangutan is cheeky and curious, disturbing items from the girl's room before she asks the Orangutan to leave. This plot is simple yet symbolic, conducting engagement and curiosity to the audience for the narrative's resolution. Certain tropes of a children's cartoon are employed. The narration is from an older woman, whose soft voice is ~~similar~~ similar to storybook readings during childhood. The use of animals with human-like qualities is also conventional in children's stories. The inclusion of a young girl contributes a relatable human point of view to the 'silly' situation of an animal invading one's room. The animation uses an unpolished crayon-like appearance as a stylistic choice to soften the advertisement, complemented by colourful pastel colouring of the girl's room. Each character is deliberately ~~stylised~~ stylised with ~~accentuated~~ accentuated features including eyes to be adorable and admirable to the audience. Stylistic eyes on both the girl and the Orangutan allows the audience to emotionally connect with the expression of each character. ~~Lastly~~ Lastly, rhyme is an effective characteristic of a children's media to convey a memorable ~~story~~ story. The story is narrated with the pace and whimsy of a nursery rhyme which is easy for the audience to comprehend. These codes and conventions iconic to a children's genre have been

purposefully ~~used~~ followed to establish a lighthearted tone to the advertisement ~~and~~ and lead the audience on an engaging emotional journey.

Criterion: Appraising

Effective student responses:

- provided conclusions that led to a valid and convincing viewpoint in relation to the chosen question
- provided a range of pertinent evidence from the stimulus to logically support reasoning and justify a viewpoint.

Student sample/s of effective responses

This sample has been included to demonstrate:

- conclusions that lead to a valid and convincing viewpoint in relation to the chosen question such as the film representing the inside of a child's imagination
- a range of pertinent evidence from the stimulus to logically support reasoning and justification of a viewpoint such as the use of visual motifs and allusions to amateur filmmaking.

Appraising (4 marks)

This response:

- provides conclusions that led to a valid and convincing viewpoint in relation to the chosen question
- provides a range of pertinent evidence from the stimulus to logically support reasoning and justify a viewpoint.

camera angles. Although these are evident strengths of 'Son of Rambow', which ~~successfully~~ successfully convey meaning. ~~Its~~ Its meaning is potentially limited by the end slot when Will is woken up from his imagination. Due to his distraught mannerisms and panting, audiences may interpret this in a way which suggests ones imagination is evil or dangerous.

To thoroughly conclude, Garth Jennings used technologies to a large extent to create meaning in 'Son of Rambow', despite potential limitations. Jennings did so through experimentation of animated sequences, subtle allusions to film noir, leit motif and visual motifs; which ^{When} strung together illustrate his interests and experiences as an amateur filmmaker in the 1980s, as well as representing the complex ideas and images of a child's imagination, in a successful manner.

Practices to strengthen

It is recommended that when preparing students for external assessment, teachers:

- implement strategies to assist students to identify and explain the contexts of production and use of moving-image media. That is, students should be able to identify from the stimulus and context statement details such as:
 - how, when, where and why products are made
 - who they are made by
 - whether they receive public or commercial financing
 - what technologies are available
 - how products are distributed to audiences
 - what the impact of government regulations might be
 - who products are made for
 - why they are used

- how products are shaped according to whether users are classified as consumers, citizens or imaginative beings
 - who has access to the products and who doesn't
 - how market research is conducted and used
 - how audiences' appropriate products for their own purposes
 - how technologies change processes of interactivity and use
 - the effect of classification and regulation on product use
- provide learning opportunities for students to be able to write about the stimulus through the lens of the key concepts — technologies, representations, audiences, institutions and languages. Responses should demonstrate the interconnectivity between the key concepts and should make conclusions relevant to the key concept outlined in the question
 - support students to understand how to structure their response logically and aim to use evidence in the stimulus to justify any points that they make
 - ensure students avoid recounting the stimulus plot. Stronger responses referred to the effect of cinematography, editing and mise en scène in the stimulus.