

# Film, Television & New Media subject report

2021 cohort

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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](mailto:office@qcaa.qld.edu.au)

Website: [www.qcaa.qld.edu.au](http://www.qcaa.qld.edu.au)

# Contents

<b>Introduction</b>	<b>1</b>
Audience and use	1
Report preparation	1
<b>Subject data summary</b>	<b>2</b>
Subject completion	2
Units 1 and 2 results	2
Units 3 and 4 internal assessment (IA) results	2
IA1 marks	3
IA2 marks	4
IA3 marks	5
External assessment (EA) marks	6
Final subject results	7
Final marks for IA and EA	7
Grade boundaries	7
Distribution of standards	7
<b>Internal assessment</b>	<b>8</b>
Endorsement	8
Confirmation	8
<b>Internal assessment 1 (IA1)</b>	<b>10</b>
Case study investigation (15%)	10
Assessment design	10
Assessment decisions	12
<b>Internal assessment 2 (IA2)</b>	<b>16</b>
Multi-platform project (25%)	16
Assessment design	16
Assessment decisions	17
<b>Internal assessment 3 (IA3)</b>	<b>21</b>
Stylistic project (35%)	21
Assessment design	21
Assessment decisions	23
<b>External assessment</b>	<b>27</b>
Examination — extended response (25%)	27
Assessment design	27
Assessment decisions	27

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# Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing 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
- assist in assessment design practice
- assist in making assessment decisions
- help prepare 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 (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

## Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes 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 completion

The following data includes students who completed the General subject or AS.

For the purposes of this report, while the 2021 summative units for the AS are AS units 1 and 2, this information will be included with the General summative Units 3 and 4.

**Note:** All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 181.

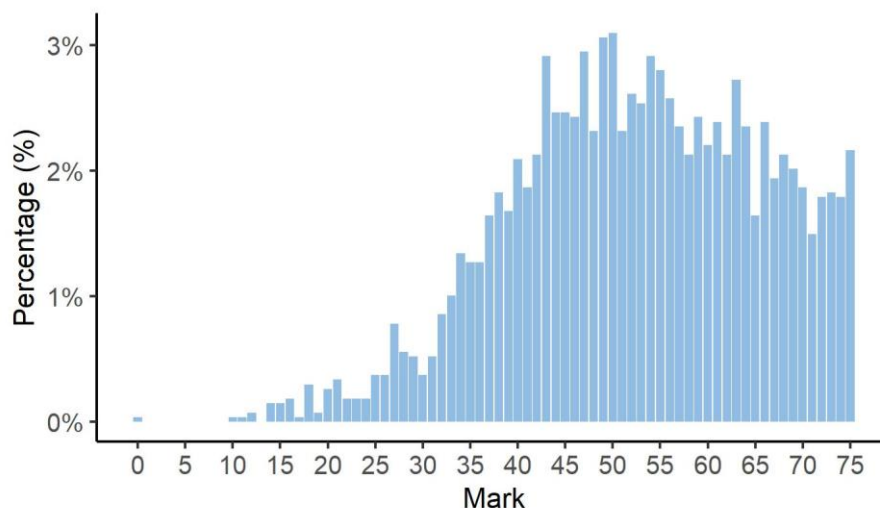
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2557	2711	2648

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2429	128
Unit 2	2559	152

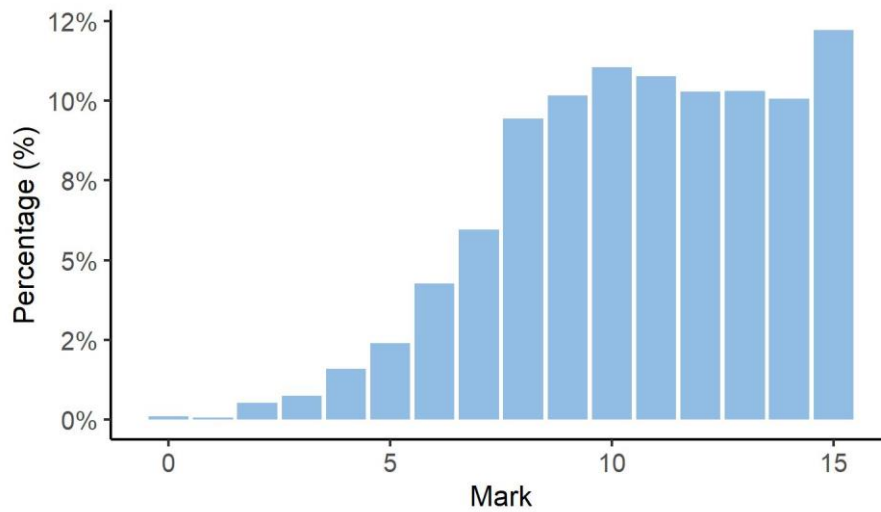
## Units 3 and 4 internal assessment (IA) results

Total marks for IA

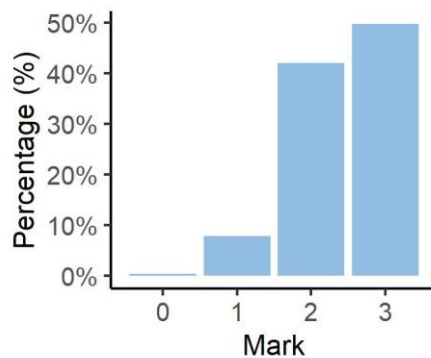


## IA1 marks

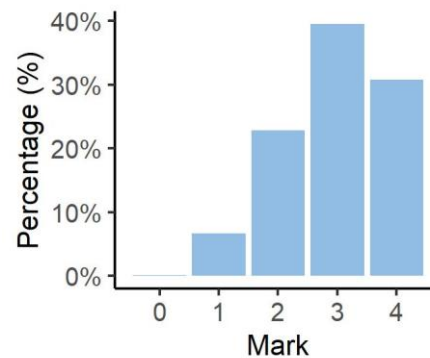
### IA1 total



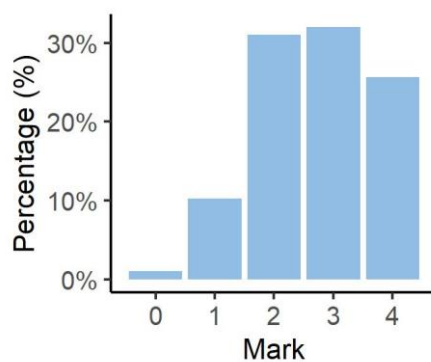
### IA1 Criterion: Explaining contexts of production



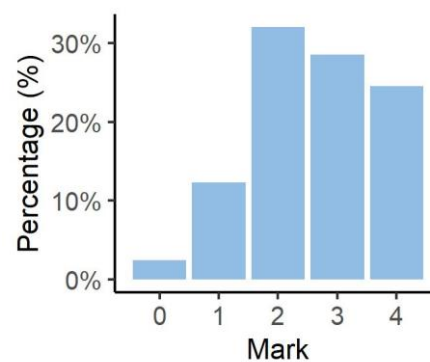
### IA1 Criterion: Applying relevant terminology, referencing and written language conventions



### IA1 Criterion: Analysing features

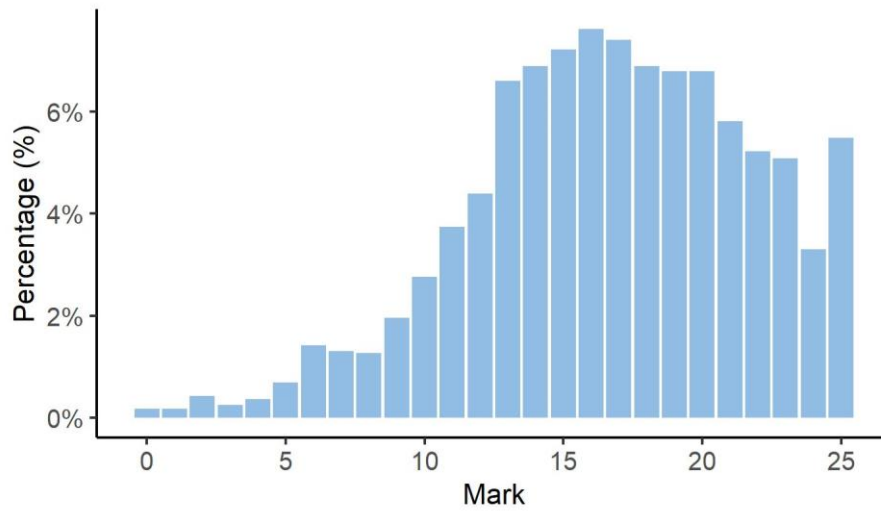


### IA1 Criterion: Appraising the impact of an investigated case

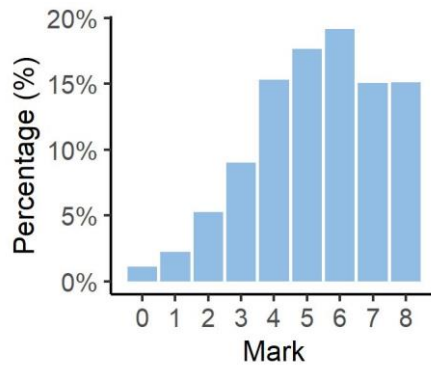


## IA2 marks

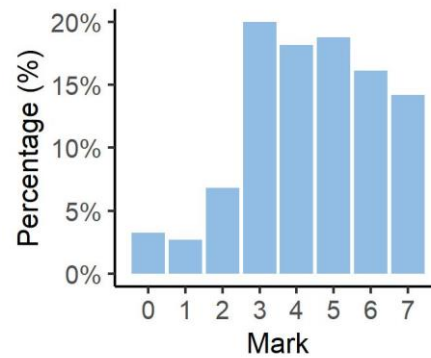
### IA2 total



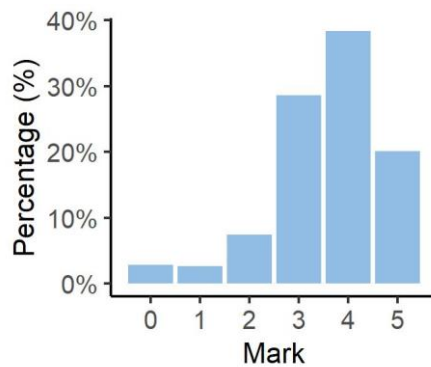
### IA2 Criterion: Treatment



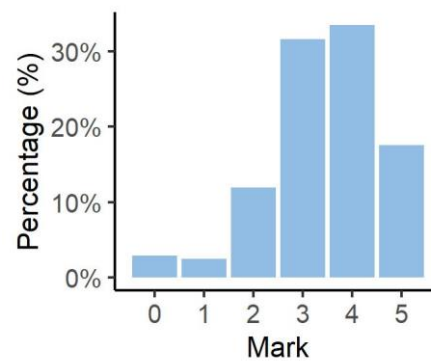
### IA2 Criterion: Pre-production (storyboard)



### IA2 Criterion: Structuring media elements

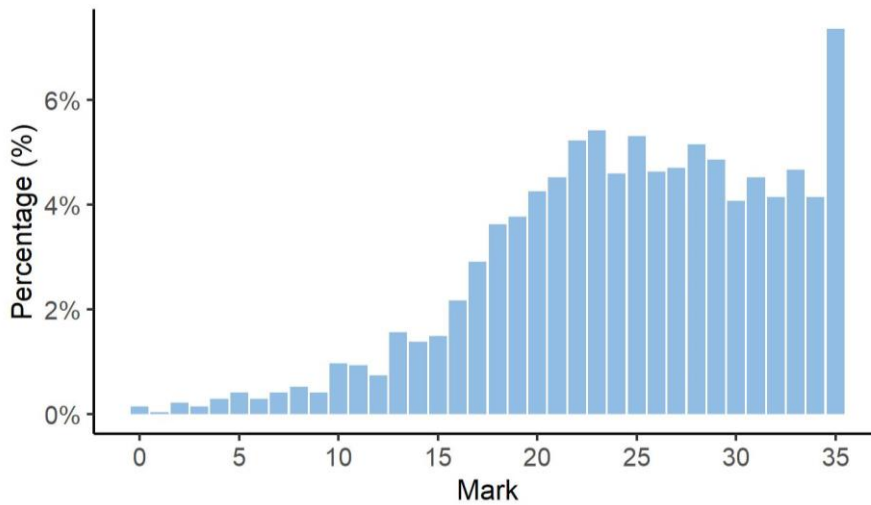


### IA2 Criterion: Synthesising media elements

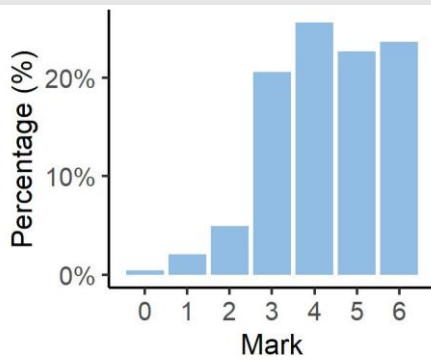


## IA3 marks

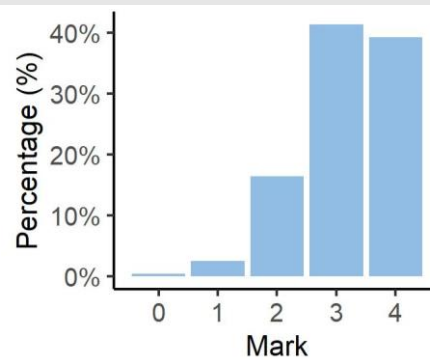
### IA3 total



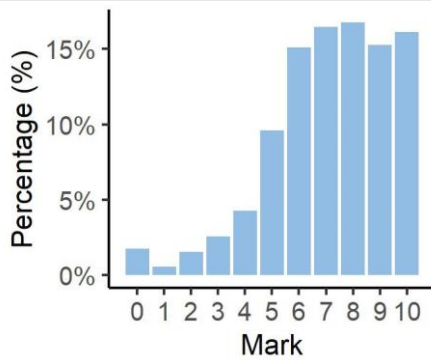
### IA3 Criterion: Treatment



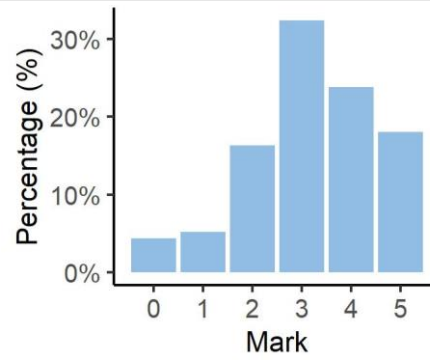
### IA3 Criterion: Applying literacy skills in a treatment



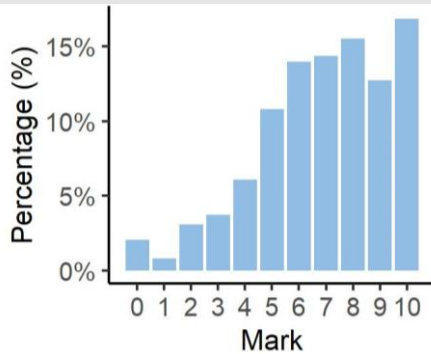
### IA3 Criterion: Structuring media elements



### IA3 Criterion: Reflecting

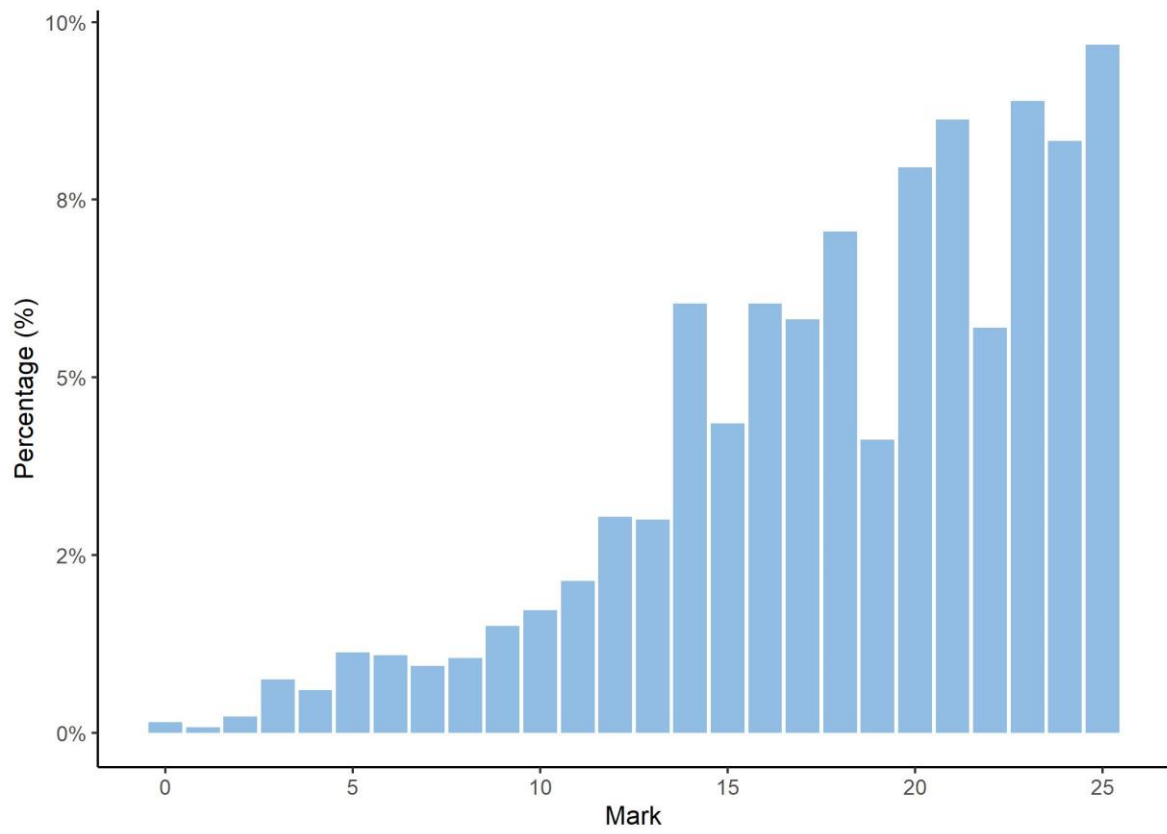


### IA3 Criterion: Synthesising media elements



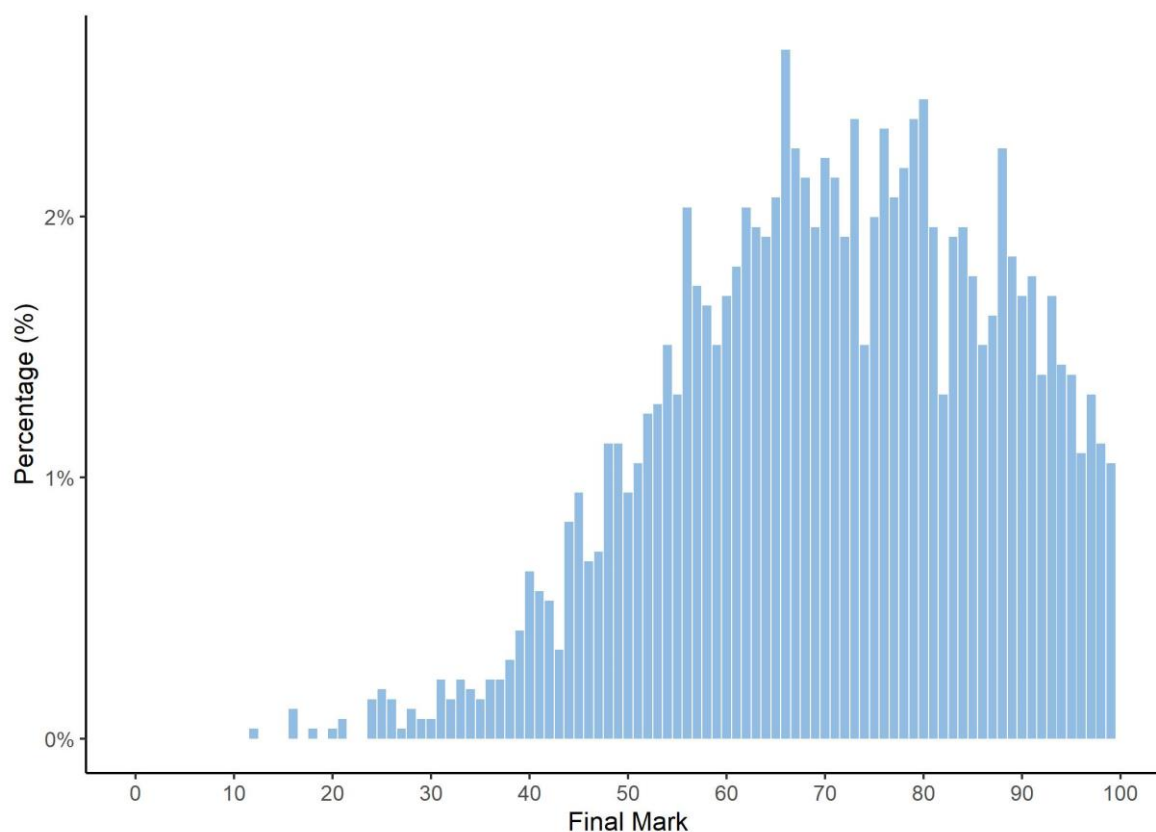


## External assessment (EA) marks



# Final subject results

## Final marks for IA and EA



## 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	100–82	81–66	65–44	43–17	16–0

## Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	768	914	826	136	4



# 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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

### Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	183	183	183
Percentage endorsed in Application 1	74%	78%	92%

## Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

**Number of samples reviewed and percentage agreement**

<b>IA</b>	<b>Number of schools</b>	<b>Number of samples requested</b>	<b>Number of additional samples requested</b>	<b>Percentage agreement with provisional marks</b>
<b>1</b>	181	1100	189	82.87%
<b>2</b>	181	1061	310	67.4%
<b>3</b>	180	1082	207	78.33%



## 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.

Students must adhere to research conventions, e.g. citations, reference lists or bibliographies. This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

### 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.

Validity priority	Number of times priority was identified in decisions*
Alignment	31
Authentication	4
Authenticity	6
Item construction	5
Scope and scale	5

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided a clear lens through which students could explore the task in the form of a context specific to the school
- suggested media platforms that allowed for an investigation of audience participation and/or a specific publication context focusing on how audiences act and participate (General syllabus section 4.6.1)
- suggested example moving-image media products where formal elements functioned as a system to communicate meaning (Alternative Sequence section 2.6.1)
- included a task description and scaffolding that aligned with the context statement

- included all assessment objectives, making explicit the cognitive processes being assessed in the task, e.g. explain, apply, analyse, appraise
- contained checkpoints that were clear, aligning with authentication strategies and identified key stages that supported the student to complete the task.

### Practices to strengthen

It is recommended that assessment instruments:

- include a context that provides an authentic, school-specific framework for the task. The context should be somewhat different from school to school across the state, and could reflect choices about the audience, purpose, scenes/characters selected, themes, genre or mode, subject matter selections, etc.
- provide students with explicit instructions in the task description about what they must do to complete the task. These instructions must ask students to address the cognitive process in the assessment objectives, i.e. explain, apply, analyse and appraise, as described in the syllabus (General syllabus section 4.6.1; Alternative Sequence section 2.6.1)
- include the assessment objectives in the task description under a subheading 'To complete this task you must'
- include checkpoints that are specific and clear for students to understand and indicate that one draft must be submitted for feedback, e.g.
  - 5 weeks prior to due date: Decide on a case for investigation
  - 2 weeks prior to due date: Draft due
- include checkpoints that align with the task, in accordance with syllabus specifications (General syllabus section 4.6.1; Alternative Sequence section 2.6.1)
- include scaffolding that supports students in demonstrating the assessment objectives and specifications of the task. This scaffolding should unpack the task into processes, strategies or steps that students could follow, ensuring they are not miscued towards a different task or objectives.

### 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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	7
Layout	3
Transparency	11

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear, simple, error-free language and punctuation that supported students to understand the processes they needed to follow to complete the task
- used scaffolding that presented processes in a logical order reflecting the sequence in which students should complete them
- used checkpoints to support strategies for ensuring student ideas are workable and that the case study selected is appropriate
- outlined the requirement for referencing in student responses, in both scaffolding and task description sections.

## Practices to strengthen

It is recommended that assessment instruments:

- do not include rephrasing of the assessment objectives, as this can result in the task description misguiding students about what they must do
- include assessment objectives in order to allow students to demonstrate all levels of the ISMG
- are proofread thoroughly for errors in punctuation, spelling and syntax. Ensuring that the instrument models correct use of language conventions helps prevent potential misinterpretation by students.

## 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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Explaining contexts of production	90.61%	2.21%	7.18%	0.00%
2	Applying relevant terminology, referencing and written language conventions	88.40%	3.31%	5.52%	2.76%
3	Analysing features	89.50%	4.97%	5.52%	0.00%
4	Appraising the impact of an investigated case	88.95%	3.31%	7.73%	0.00%

## Effective practices

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

- explicit statements of the contexts of productions of the moving-image media case were made, 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, which attracted the audience and sustained audience engagement over time, were analysed
- investigative practices were used to determine the impact of audiences participating with the case over time.

### Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpt may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

This student response excerpt has been included:

- to demonstrate clear and consistent application of the Explaining contexts of production criterion, as it provides evidence of the significance of the contexts of production on
  - technologies (popular gaming YouTubers promoted the game)
  - audiences (the popularity increased because of influencers)
  - institutions (YouTube allowed creators to post videos).

#### Explaining contexts of productions (3 marks)

- explanation of the significance of the contexts of production on technologies, audiences and institutions

Although the game was released in 2018, it took two years for the game to kick off. The game became a hit after popular gaming YouTubers were posting videos of them playing the game. The first Youtuber to stream the game on his channel was 'Sodapoppin'. The popularity of the game quickly grew and more YouTubers from other areas such as James Charles who runs a makeup channel also started to play the game and stream it on his YouTuber channel with his 25,000,000 million subscribers. The institution, YouTube allowed creators to post videos of them playing the game and this helped grow the audience of the game. Then more celebrities and popular influencers were also documenting themselves playing the game. This resulted in the game becoming a huge hit across the world. The game can be played on three platforms. IOS, Microsoft Windows and Android. Players can easily play between these platforms with no issues unlike most games on Xbox or PlayStation which use platform-specific game servers. This meant more people could play together and there was no restraint to the platform you could play on versus to the ones your friends can play on.



This student response excerpt has been included:

- to demonstrate effective application of referencing conventions.

<p><b>Applying relevant terminology, referencing and written language conventions (4 marks)</b></p> <ul style="list-style-type: none"> <li>• application of literacy skills is enhanced by supported judgments, articulated ideas and controlled structure to enhance communication of meaning</li> </ul>	<p>EssentiallySports. 2021. Popular Streamer Hails the Success Of Among Us As it Becomes Steam Bestseller - EssentiallySports. [online] Available at: &lt;<a href="https://www.essentiallysports.com/popular-streamer-hails-the-success-of-among-us-as-it-becomes-a-steam-bestseller-news-esports/">https://www.essentiallysports.com/popular-streamer-hails-the-success-of-among-us-as-it-becomes-a-steam-bestseller-news-esports/</a>&gt; [Accessed 9 February 2021].</p> <p>IGN India. 2021. How Among Us Came Back From the Brink of Obscurity. [online] Available at: &lt;<a href="https://in.ign.com/feature/151288/how-among-us-came-back-from-the-brink-of-obscurity">https://in.ign.com/feature/151288/how-among-us-came-back-from-the-brink-of-obscurity</a>&gt; [Accessed 9 February 2021].</p> <p>Nytimes.com. 2021. Everyone’s Playing Among Us. [online] Available at: &lt;<a href="https://www.nytimes.com/2020/10/14/style/among-us.html">https://www.nytimes.com/2020/10/14/style/among-us.html</a>&gt; [Accessed 9 February 2021].</p>
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This student response excerpt has been included:

- to demonstrate analysis of the interactive features of traditional and emerging moving-image media platforms as it provides evidence of interactive features that:
  - encouraged audience participation, such as celebrity-created parodies
  - sustained audience engagement, such as a Twitter feed.

<p><b>Analysing features (4 marks)</b></p> <ul style="list-style-type: none"> <li>• analysis of the interactive features of traditional and emerging moving-image media platforms which sustain audience engagement and participation</li> </ul>	<p>With the use of interactive technologies, audiences can greatly enhance their experience within the brand. After Netflix released season 3 of <i>Cobra Kai</i>, they worked with a few celebrities, such as YouTube star “King Vader”, to create comedic, parodied versions of the show’s premises. This created more content for audiences to engage with, and allows audience to continue binge watching while waiting for another season. <i>Cobra Kai</i>’s Twitter account “Cobra Kai” also further shows clips of the show every single week with engaging captions such as “<i>In a town where karate is illegal, one Sensei fights back.</i>” Audiences feel more a part of the show than ever, which can be explained using the uses and gratifications theory (UG). The UG approach to media assists media companies in understanding the behaviours of an audience in relation to media, stating how people use media for their own need. (Communication Theory, N.D). <i>Cobra Kai</i> must utilise this approach effectively to develop a strategy to fulfil a deep satisfaction within its consumers to bring audience members bingeing for more content.</p>
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This student response excerpt has been included:

- to demonstrate appraisal of factors that may have influenced the impact of audiences participating in a moving-image media case, as it provides evidence of:
  - the influence of promotional materials such as trailers on audience participation and engagement
  - the significance of a marketing agenda on the audience.

**Appraising the impact of an investigated case (4 marks)**

- appraisal of factors that may have influenced the impact of audiences participating in an investigated new and traditional moving-image media case

Although, future film releases may limit audience participation if films do not appeal to both children *and* adults. Whilst children are a significant cause of adult participation, with parents responsible for the purchase of cinema tickets and streaming services, adults may be less likely to take their child to films with poor reviews (Barker, 2020). Such is the case for The LEGO Movie 2 which generated 192.3 million USD at box offices- a minor profit when considering the first film produced a much larger 468.1 million USD (THE NUMBERS, 2019). Screen Rant pins the downfall of the former to two faults: the unimpressive promotional trailer that failed to present the film as a 'must see' and the promotional positioning of a 'kids' film' that Warner Bros. constructed (CHRYSOSTOMOU, 2021).

The agenda of LEGO – to sell LEGO products- also slightly implicates audiences' ability to be completely submersed in the multiplatform world. This is because the platforms operating to let one engage with the films and tv series they enjoy are also the platforms constantly marketing LEGO's material products. However, the way in which LEGO does market its products is subtle and acceptable given it is a brand and followers, especially hard-core fans, want to be able to access all LEGO has to offer in their chosen platform.

**Practices to strengthen**

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

- for the Analysing features criterion, in the highest performance-level descriptor, responses demonstrate analysis of the interactive features of moving-image media platforms where audience engagement and participation are carried on continuously and without any diminishing of intensity or extent (i.e. sustained)
- for the Appraising the impact of an investigated case criterion, in the highest performance-level descriptor, responses should demonstrate appraisal of factors that may have influenced the impact of audiences participating and engaging in the case over time
- appropriate referencing conventions are applied in case study investigations.

**Additional advice**

- Strategies are to be implemented to ensure that student work is within syllabus conditions, i.e. 1000–1500 words, with in-text referencing and a bibliography.
- When responses exceed the response length outlined in the syllabus, the school assessment policy for managing response length is to be applied. 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.
- Prior to submitting samples for confirmation, check scans of student responses carefully to ensure all pages are accounted for.



## Internal assessment 2 (IA2)

### Multi-platform project (25%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical, and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a solution to a problem, including all pre-production and production work. It may include written paragraphs and annotations, diagrams, photographs, or video.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

### 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 priority	Number of times priority was identified in decisions*
Alignment	29
Authentication	5
Authenticity	4
Item construction	6
Scope and scale	3

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- featured a context, which provided a school-specific framework for students to approach the task. Effective contexts provided students with information about their target audience, purpose for creation, viewing context, etc.
- cued students as to what they must do to complete the task by explicitly including the assessment objectives in the task description under the subheading 'To complete this task you must'
- included checkpoints that were relevant to the task and aligned to what students are required to submit according to syllabus specifications (General syllabus section 4.6.2; Alternative Sequence section 2.6.2).

## Practices to strengthen

It is recommended that assessment instruments use wording that gives students the opportunity to cover the required assessment objectives. By not including these objectives, rephrasing the objectives, or using the objectives of another task or syllabus, students may not be cued to demonstrate the requirements of the task and therefore may not be able to achieve the performance level descriptors for each criterion's ISMG.

## 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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	3
Layout	0
Transparency	12

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear, simple language that supported students to understand the processes they needed to follow to complete the task
- outlined processes in a logical order in both task description and scaffolding
- implemented strategies, such as content rating guidelines, to avoid student engagement with or construction of inappropriate content.

## Practices to strengthen

It is recommended that assessment instruments:

- provide information in the appropriate section of the task in order to minimise student confusion or misinterpretation
- use language and vocabulary throughout that aligns to the assessment objectives of the syllabus (General syllabus section 4.6.2; Alternative Sequence section 2.6.2), and cues students towards meeting the assessment objectives.

## 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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Treatment	78.45%	16.57%	3.87%	1.1%
2	Pre-production (storyboard)	75.14%	22.65%	1.66%	0.55%
3	Structuring media elements	86.74%	8.84%	3.31%	1.1%
4	Synthesising media elements	91.16%	5.52%	2.21%	1.1%

### 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 to allow for the interrelationship between the concept and associated symbolism to be easily justified and for maximum consideration of target audience
- the formatting guidelines for the storyboard and the suggested formatting and language of the treatment was followed and pre-production formats were completed prior to the commencement of principal photography.

### Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpt may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

This student response excerpt has been included:

- to demonstrate the interrelationship and purpose of symbolic codes in the multiplatform story as a whole and the justification of how use of these codes throughout the film allows the audience to be invested, as it provides evidence of
  - how the *mise en scene* will create the mood of comfort and love
  - how the contrasts in the costume and behaviour will be used to create imbalance and anxiety to draw the audience into the tension of the story.

**Treatment  
(8 marks)**

- symbolism and justification of the interrelationship and purpose of symbolic codes to the multiplatform story as a whole

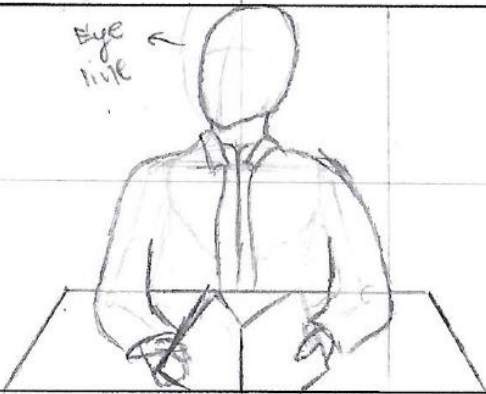
At the beginning of the trailer sequence, Rose's casual attire and the warm environment symbolises the comfort she possesses – and receives around Alexander. Furthermore, the red coloured flowers she gifts to Alexander are a symbolic mise-en-scene element as red flowers are often associated with love, admiration and desire. Later in the sequence, when the couple is on the way to their date, Rose is seen wearing a red scarf-like accessory – which, when contrasted to the bland and straightforward outfit, Alexander emphasises an imbalance in his desire for a relationship with Rose. Although Rose is outspoken and full of expression when confessing her feelings, her body language symbolises her anxiety caused by potentially friendship-ending comments she is about to make (reflected in her acting style). To emphasise the theme of love and desire, colour grading was symbolically employed to insert a hint of pink/red throughout the sequence. This causes the audience to become invested in Rose's plight.

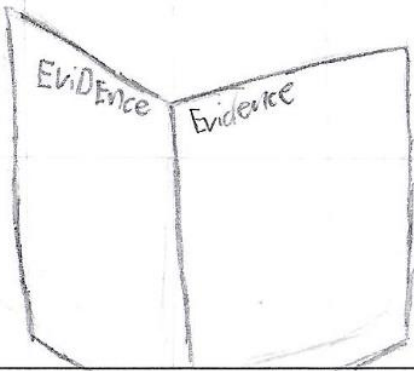
This student response excerpt has been included:

- to demonstrate a clear application of symbolic, technical and generic codes and conventions which maximize the audience's experience, as it provides evidence of
  - how the framing assists in focusing the audience's attention
  - how the stylistic transitions between the two shots indicate a power dynamic between characters
  - how the sound design creates tension.

**Pre-production  
(storyboard)  
(7 marks)**

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

Shot number: 3		Int. day. Interrogation room	
	Shot type	Medium close	
	Duration	4 seconds	
	Camera Angle	Neutral	
	Camera Movement	N/A	
	Audio	Clock ticking, evidence folder	
	FX	N/A	
	Transition	Cut	
	<p>Description: Detective looking up at officer, looks down at the evidence folder and opens it. The medium close up shot focuses the audience's attention on the Detective, the protagonist and the evidence folder, the main plot device of the project and reduces the audience's attention on the background/scenes location. The interaction between the Detective and the officer, with the Officer handing the Detective the evidence folder, instantly shows the audience the power dynamic between the two and communicates the officers authority over him.</p>		

Shot number: 4	Int. day. Interrogation room	
	Shot type	Medium close
	Duration	2 seconds
	Camera Angle	High angle
	Camera Movement	Pan down
	Audio	Accentuated ticking
	FX	N/A
	Transition	Cut
	<p>Description: Detective opens evidence folder, revealing its contents. The shot starts and ends on the click of the clock. This reveals the contents of the evidence folder to the audience, and further sets the tone and setting. The short, stylistic transitions between the following sequence further establish the clock as a major theme within the setting as the shots are cutting in time to the clock ticking and supply a link between the film and the multimedia project, as the contents of evidence folders serves a significant aspect within the interactive projects counterpart.</p>	

There are no student response excerpts in production work because either the student/s did not provide permission or there were third-party copyright issues in the response/s.

### Practices to strengthen

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

- for the Treatment criterion, the use of symbolic codes is purposeful and justified
- for the Pre-production (storyboard) criterion, a clear understanding about symbolic, technical, and generic codes and conventions relevant to storyboards is evident in student work and linked to the intent expressed in the treatment.

### Additional advice

- Ensure that the checkpoints and the scaffolding on the endorsed assessment instrument are followed, particularly in ensuring that treatments and storyboards are completed prior to the commencement of principal photography.
- For confirmation
  - submissions should be checked carefully to ensure the correct evidence is uploaded for each student, e.g. the treatment and storyboard matches the film to be submitted; the treatment is not uploaded twice, instead of a treatment and a storyboard
  - ensure all video samples can be viewed fully using MOV, AVI or MP4 formats.
- Response length should be managed through feedback to ensure students 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*).



## Internal assessment 3 (IA3)

### Stylistic project (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to synthesise a stylistic moving-image media product, including all pre-production and production work. It may include written paragraphs and annotations, diagrams, photographs or video.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

### 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 priority	Number of times priority was identified in decisions*
Alignment	7
Authentication	5
Authenticity	1
Item construction	1
Scope and scale	0

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an authentic and school-specific context as a framework for how students could approach the task. Effective contexts, for instance, provided students with information about intended target audience or viewing context, purpose for creation, or linked what students learnt in the unit with IA3
- provided students with opportunities to demonstrate all performance level descriptors in the ISMG, by stating what students must do complete the task in the task description section
- used clear language to describe processes, steps and give instructions in the task description, context and scaffolding sections.



## Practices to strengthen

It is recommended that assessment instruments:

- provide an authentic, school-specific framework for the task. Directly copying the QCAA sample assessment compromises the authenticity of student responses
- use wording that gives students the opportunity to cover the required assessment objectives (General syllabus section 5.6.1; Alternative Sequence section 3.6.1). By not including the objectives, rephrasing the objectives, or using the objectives of another task or syllabus, students may not be cued to demonstrate the requirements of the task and therefore may not be able to achieve the performance level descriptors for each criterion's ISMG
- require students to only complete pre-production formats required by the syllabus specifications (General syllabus section 5.6.1; Alternative Sequence section 3.6.1).

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

\*Each priority might contain up to four assessment practices.

Total number of submissions: 183.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- implemented strategies to avoid inappropriate content on IA3, such as providing the instruction that 'your project must not contain any images or representations of drug or alcohol use'
- used accessible error-free language that modelled correct use of language conventions and ensured students were able to clearly understand what the task required of them
- provided clear instructions that aligned to the language of the assessment objectives and the ISMGs.

## Practices to strengthen

It is recommended that assessment instruments:

- are viewed in the 'print preview' function in the Endorsement app to check that the formatting of items such as tables does not impede clarity for students
- use language in the task description that cues students to cover the assessment objectives.

## 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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Treatment	88.33%	10.56%	1.11%	0.00%
2	Applying literacy skills in a treatment	93.33%	5%	1.67%	0.00%
3	Structuring media elements	86.67%	7.78%	2.78%	2.78%
4	Reflecting	91.67%	8.33%	0.00%	0.00%
5	Synthesising media elements	87.78%	6.67%	2.78%	2.78%

### 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 clearly challenged traditional ideas and practices
- the formatting and language of the treatment and reflective statement were clear.

#### Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpt may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

This student response excerpt has been included:

- to demonstrate how symbolism has illustrated a stylistic aesthetic, as it provides evidence of
  - how the use of reflective surfaces, mirrors and glass will be used to develop apprehension, tension and a sense of danger
  - how the traditional symbolism of a supporting device has been abstracted to develop a sense of vulnerability
  - how German expressionistic devices challenge traditional symbolic codes.

**Treatment (6 marks)**

- symbolism illustrates stylistic aesthetic through use of symbolic codes, metaphors and stylistic elements

*Phantasm* has been produced to not display brutality and ferocity similar to a generic modern cinema blockbuster but contains worrying and confronting imagery to create mood that produces stress in unexpected ways. This provides the viewer a “feeling of pleasurable fascination and excitement mixed with apprehension, anticipation, and tension” (Nangia, 2019). In German Expressionism, Mise-En-scene can symbolically capture this emotion through a preoccupation with mirrors, glass, and other reflective surfaces. In film, mirrors are used for moments of reflection, both the physical and emotional kind. Challenging the traditional use of mirrors, in *Phantasm* they are implemented into the setting to highlight incoming danger that the character is situated in. Furthermore, A major stylistic feature of German Expressionism is the use of distortion and exaggeration (CCEA, 2016). In traditional cinema, the inclusion of a trolley in a dreamlike state is generally used to symbolise support and assistance from others (Flo, 2020). However, in *Phantasm* this symbolism has been reversed; the unattended trolley rolling across the screen represents dissociation and loneliness, positioning the audience to see the true vulnerability of the main character.

This student response excerpt has been included:

- to demonstrate how experimentation has occurred through the development and refinement of stylistic conventions, methods, elements and forms, as it provides evidence of
  - how the theme of humanity changed as the film developed
  - how the experimentation with masks and mosaic effects achieved a sense of discomfort
  - how the production process involved finding solutions to unforeseen issues.

**Reflecting (5 marks)**

- experimentation shows development and refinement of stylistic conventions, methods, elements and forms

**Note:** The highlighting in this response has been made by the teacher when marking.

**Reflective Statement: Entropy**

I've attempted to produce a film using characters from my fictional universe *Operation: Evolution* before but had failed. **Short on ideas for IA3, I decided to try again.** Originally, the premise was going to explore the meaning of humanity, but as the film developed, the idea developed into **more of a character identity piece.** However, it still has elements that question the meaning of humanity through an inhuman lens. The film details the warped views, reality and backstory of #0475, a human test subject in a futuristic dystopia.

I drew from a range of sources **that would inspire the style and visuals of my film.** My main influences were *Umbrella Academy*, *GTFO*, *Spider-Man: Into the Spiderverse*, French New Wave and German Expressionism. I experimented with non-linear storytelling through flashbacks and observation transcriptions by Doctor Peterson, the head scientist of the project. Chromatic aberrations were used to warp scenes to create a sense of discomfort. I experimented with the 'mosaic' effect on shots including the skull mask. The mask was constructed to have a geometric and low-poly appearance, referencing #0475's true form while not being as graphic. This was inspired by German expressionism's use of geometric shapes **in mise-en-scene to create an unsettling atmosphere.**

During the planning phase, I found suitable locations to enhance the mise-en-scene. However, both mural locations I had planned to use turned out to be unusable. **The first was situated on a narrow road which would be a health and safety hazard, and the second had been painted over.** To make up for this, I filmed in nearby locations. The first substitute was located on a slope which made it difficult to film steadycam shots. Additionally, there was little coverage, so the lighting made the shot unusable. The second substitute was more preferable than the ideal location and made for a lovely, abstract shot.

#0475's teleportation was my first attempt at visual effects. It is slightly rushed, but the effect happens so fast it isn't very noticeable. Furthermore, chromatic aberrations and glitches spike during the effect, masking any mistakes. During post-production, glitch effects were added but due to a premiere pro issue, an error is present on some of the transitions. Conveniently, it further adds to the glitchy technology effect.

If I were to recreate my film, I would make the time to take a trip to Brisbane with my actor to film with the plentiful array of street art. This would allow me to film diverse mural shots that enhance the symbolic exploration of #0475's mind. I would also re-mask teleportation VFX to be neater.

Overall, I am satisfied with my film and feel it illustrates the intended meaning through unconventional means.

This student response excerpt has been included:

- to demonstrate how the student has structured sounds, images and text sequences, using technologies, to edit a stylistic project, as it provides evidence of
  - how production practices have been exploited through advanced control of production elements, such as editing rhythm, framing and transitions
  - how a stylistic aesthetic has been achieved through use of alternative points of view shots, jump cuts and lighting.

**Structuring media elements (10 marks)**

- structure exploits production practices that communicate meaning and a stylistic aesthetic



Content (video, 1 min)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr\\_ftvm\\_19\\_ia3\\_snip\\_1.mp4](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_ftvm_19_ia3_snip_1.mp4)

This student response excerpt has been included:

- to demonstrate how the student has synthesised media elements in stylistic ways that explore identity and conventional representations, providing evidence of a personal stylistic aesthetic through
  - the use of varied non-linear narrative montages to visually present the concept of a writer's mind
  - the use of a stylistic colour palette to evoke mood and tone.

**Synthesising media elements (10 marks)**

- synthesis and resolution of a conceptual problem that shows a personal stylistic aesthetic



Content (video, 1 min 18 sec)

[https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr\\_ftvm\\_19\\_ia3\\_snip\\_2.mp4](https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_ftvm_19_ia3_snip_2.mp4)

## Practices to strengthen

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

- responses demonstrate a clear understanding of the cognitive processes outlined in the assessment objectives, i.e. symbolise, apply, structure, experiment and synthesise, for the highest marks to be awarded
- treatments clearly detail how the application of stylistic conventions, methods, elements and forms will contribute to a stylistic aesthetic rather than simply outlining the plot
- reflective statements clearly detail how the application of stylistic conventions, methods, elements and forms changed throughout the production process.

## Additional advice

- 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 submission 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*).
- For confirmation
  - ensure all video samples can be viewed fully using MOV, AVI or MP4 formats
  - check submission files carefully to ensure they have been uploaded for the correct student and all parts have been uploaded, e.g. check for missing pages and ensure that the treatment and reflective statement have been uploaded.



# External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

## Examination — extended response (25%)

### Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination consisted of one paper:

- Paper 1 consisted of a choice of three extended response questions and related stimulus (37 marks).

The examination assessed learning from the course of study. Questions were derived from the key concepts of representations, audiences, and languages.

The assessment required students to respond to their chosen question and related stimulus in the form of an analytical essay.

The unseen stimulus included three video excerpts. Students were provided with contextual information during the examination to support their understanding of the stimulus.

### Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

### Effective practices

Overall, students responded well to:

- the assessment technique, as
  - students were well prepared for writing an analytical extended response
  - most students used appropriate subject-specific terminology
  - most students demonstrated an understanding of the key concepts
- the stimulus, as students were able to access and engage with the digital stimulus as intended to demonstrate all assessment objectives and related cognitive processes
- the level of difficulty of the questions, as most students provided mid to high level responses.

### Samples of effective practices

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

## Extended response

Criterion: Explaining

Effective student responses:

- explained the characteristics of the key concept accurately and in 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.

This student response excerpt has been included:

- as it discusses how audiences are influenced through the manipulation of filming techniques, codes and conventions, particularly in reference to the soundtrack
- as it shows how and why this stimulus was made to illicit an emotive connection with the audience
- as it explains who the audience is and how the product has been shaped to encourage change in relation to the food industry.

<p><b>Explaining (9 marks)</b></p> <ul style="list-style-type: none"> <li>• characteristics of the key concept (3 marks)</li> <li>• contexts of production (3 marks)</li> <li>• contexts of use (3 marks)</li> </ul>	<p>In 2012 Chipotle, an American chain of restaurants in the United States, Canada, France, Germany and the United Kingdom, released an advertisement titled 'Back to the Start'. The aim of this advertisement was to promote improvements to the food supply industry as part of Chipotle's campaign to be the change in the food industry. The advertisement features a soundtrack of Willie Nelson's recording of 'The Scientist' by Coldplay, which highlights the significance of the advertisement's title and role in encouraging and supporting sustainable farming methods and family farming. In support of this, proceeds from the downloads of the soundtrack go to the Chipotle Cultivate Foundation. Chipotle's advertisement, 'Back to the Start', manipulates media to create an emotive connection with its audience to effectively position its audience to form a positive outlook on sustainable and family farming, and thus encourages them to buy guilt-free food from Chipotle.</p>
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Criteria: Analysing

Effective student responses:

- consistently identified and described constituent parts of the stimulus accurately and with detail relevant to the chosen question

- consistently identified clear and valid interrelationships between constituent parts of the stimulus relevant to the chosen question
- consistently provided insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus created meaning

This student response excerpt has been included:

- to demonstrate accurate and detailed description of how camera movement has been used to represent contrasting parts of the farm scene to position the audience
- to illustrate the identification of the interrelationships such as
  - panning shots and the passing of time
  - the use of acoustic music and nostalgia
  - the notion of fences creating a feeling of separation
- for its insightful and plausible interpretations, such as the chopping down of trees symbolising the end of the idyllic lifestyle that was represented at the start of the stimulus.

#### Analysing (13 marks)

- constituent parts (5 marks)
- interrelationships (4 marks)
- interpretations (4 marks)

The advertisement begins with a panning shot of the ~~the~~ country-side at night and the sound of birds chirping. As the shot continues to pan, representing the passing of time, day breaks and the audience can clearly see the bright green grass, trees and rolling hills. ~~The~~ The song also begins to play beginning with the authentic sound of an acoustic guitar. This beginning scene places the audience in an idyllic and peaceful country-side setting and shows them the ideal farm life. As the shot continues to pan the audience is ~~is~~ shown a scene of a man and woman holding their baby with a pig nearby and a tire-swing hanging from a tree in the background. This emphasises the idyllic farm-yard scene and fills the audience with a feeling of nostalgia. The pig then leads the audience to a scene of the ~~farmer~~ <sup>farmer</sup> building a shed near a small gathering of pigs. As the shot transitions to a higher angle the audience feels like they are being separated as they watch fences being put up around the pigs and trees being cut down to make room for a larger shed. This scene symbolises the end of the idyllic and peaceful family farm which represents the 'start' from the title of the advertisement.



Criterion: Appraising

Effective student responses:

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

This student response excerpt has been included:

- as it gives insightful conclusions, such as how the stimulus creates an emotional connection to position the audience to support sustainability
- as it provides contrasting evidence from the stimulus to emphasise the conclusion that the audience has a choice, and they are not helpless.

**Appraising (10 marks)**

- drawing conclusions (5 marks)
- justifying a viewpoint (5 marks)

Through \* illustrating the various negative impacts of non-sustainable farming methods, Chipotle positions the audience to support sustainable farming methods. The advertisement places the audience in close contact with the farmer to create an emotional connection which is weakened by the stark ~~reality~~ contrast of the unsustainable farming methods which place the audience in a helpless state. However, by showing the audience that its not too late to make a positive difference, the light-hearted and nostalgic connection to the family-farmers is re-instilled into the audience.\*In conclusion, the audience is effectively positioned to form a positive outlook on sustainable and family farming methods through the way that media is manipulated to create an emotive connection in Chipotle's advertisement 'Back to the Start'.

\*The audience is encouraged to look for more sustainable ways of sourcing food, and Chipotle is representing ~~themselves~~ itself as a restaurant which provides sustainably sourced 'guilt-free' food.

Criterion: Applying written literacy skills — Terminology and Language conventions

Effective student responses:

- used film, television and new media terminology that was accurate and relevant in response to the chosen question
- communicated film, television and new media ideas and meaning in a sustained, organised and cohesive sequencing of information
- used language conventions consistently and with clarity.

This student response excerpt has been included:

- to demonstrate accurate and detailed use of subject-specific terminology
- to show the use of topic sentences followed by a cohesive organisation of supporting information which is sustained throughout the response.

<p><b>Apply written literacy skills (5 marks)</b></p> <ul style="list-style-type: none"> <li>• terminology (2 marks)</li> <li>• language conventions (3 marks)</li> </ul>	<p>Within 'We've All Been There', technical and symbolic codes are highly effectively manipulated in order to build suspense, tension, and consequently, audience engagement. For example, handheld camera movements <del>were</del> <sup>used</sup> frequently <del>utilised</del> <sup>for</sup> during tracking shots of the protagonist female running towards the beginning of the film (such as from 0:05-0:07 and 0:24-0:26) as a way to build tension, and create a sense of urgency and chaos. This was further enhanced through the use of other camera movements throughout the film, such as the fast pan to reveal the garbage truck at 0:08, and the dolly tracking shot at 0:45-0:46 for the same purpose. By having majority of the shots within the film feature fast camera movements, tension and pace are effectively built to place emphasis on the action. Consequently, this also greatly juxtaposes the static shots where there is no camera movement (such as at 0:58 and 0:33), to highlight a release of tension for audiences, and place emphasis on <del>key moments</del> <sup>the thoughts of characters in key moments</sup>.</p>
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### Practices to strengthen

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

- implementing strategies to assist students to deduce or conclude the significance of the contexts of production and use from evidence in the stimulus and reasoning, rather than repeating information from the context statement
- continuing to provide learning opportunities for students to be able to write about 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

- supporting students to
  - structure their response in a sustained, organised and cohesive sequencing of information
  - use a range of evidence in the stimulus to justify any points that they make
  - use subject-specific terminology.