Film, Television & New Media subject report

2022 cohort

February 2023

Contents

Introduction

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

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 use it to 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
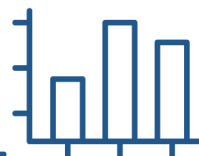
Subject completion

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

Note: All data is correct as at 31 January 2023. 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	2905	2757	2401

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2615	290
Unit 2	2571	186

Units 3 and 4 internal assessment (IA) results

Total marks for IA
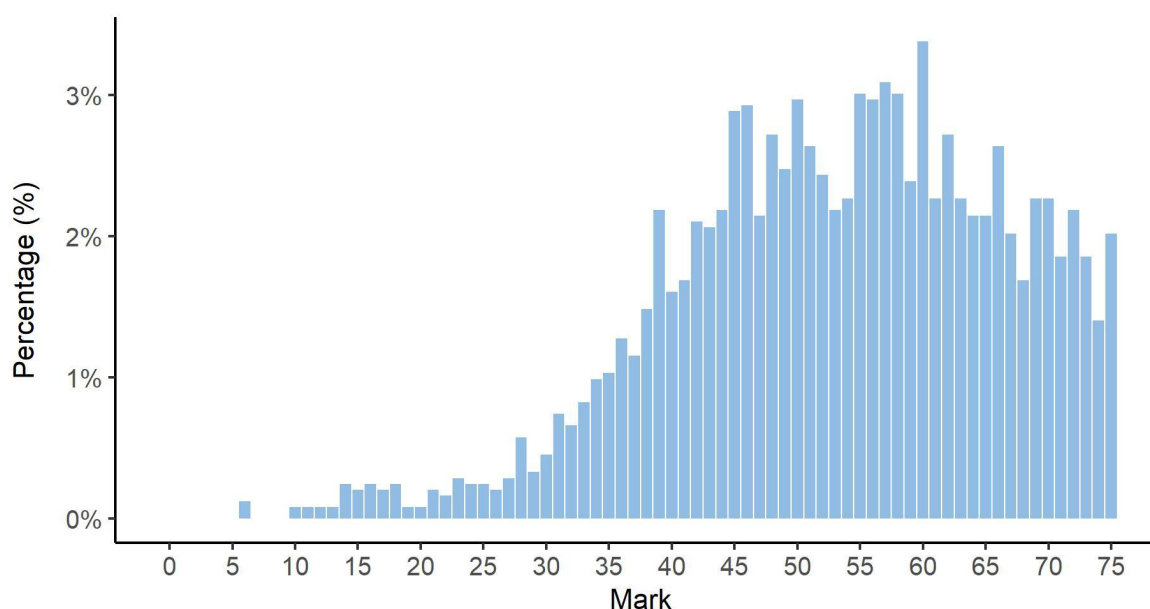
IA1 marks

IA1 total
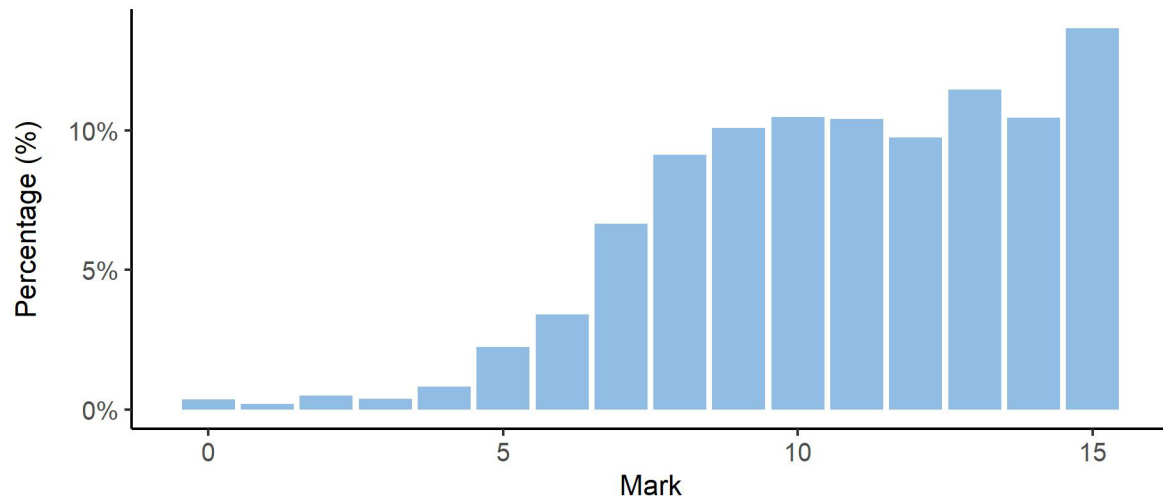
IA1 Criterion: Explaining contexts of production
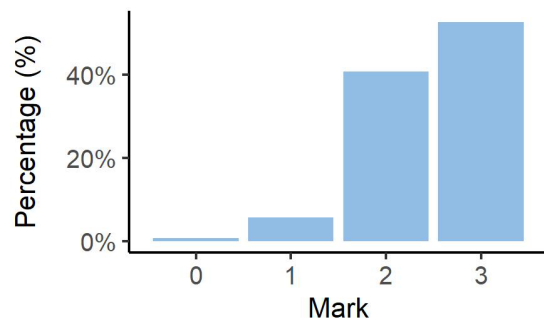
IA1 Criterion: Applying relevant terminology, referencing and written language conventions
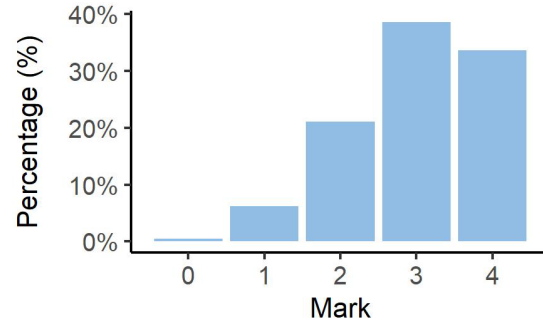
IA1 Criterion: Analysing features
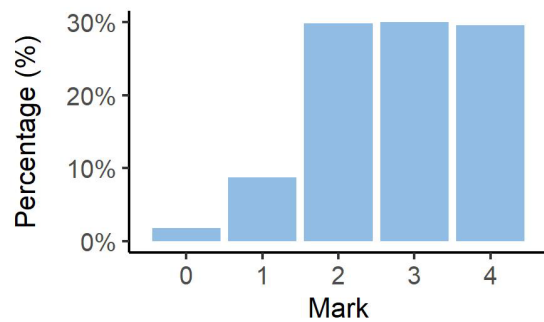
IA1 Criterion: Appraising the impact of an investigated case
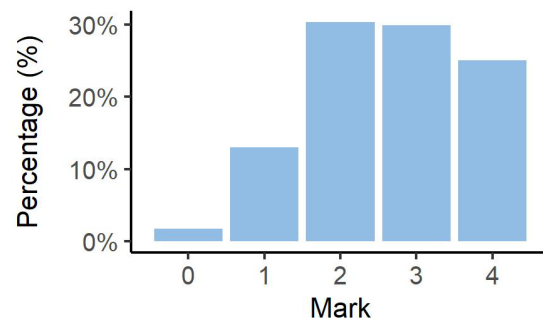
IA2 marks

IA2 total
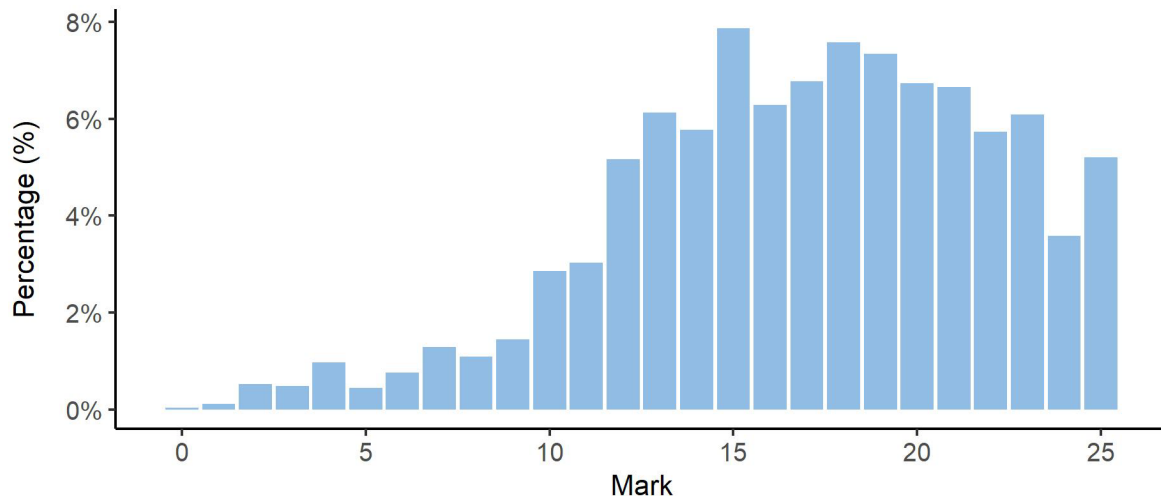
IA2 Criterion: Treatment
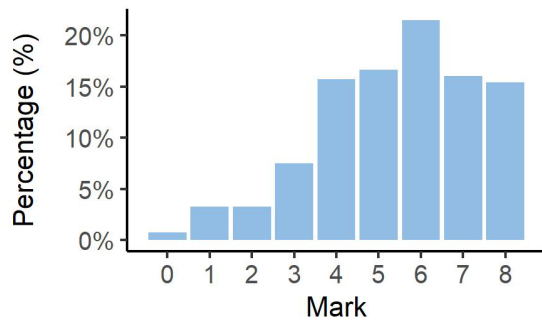
IA2 Criterion: Pre-production (storyboard)
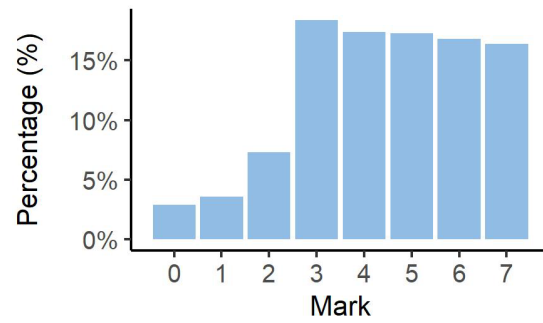
IA2 Criterion: Structuring media elements
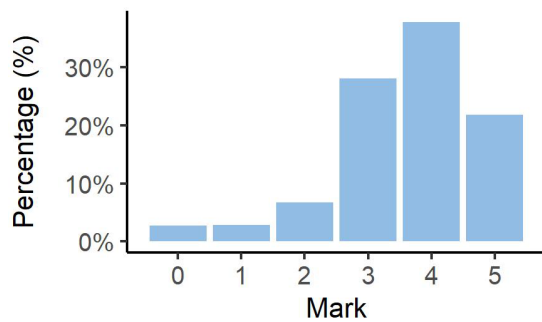
IA2 Criterion: Synthesising media elements
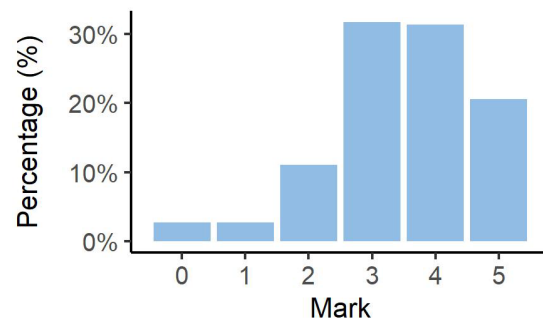
IA3 marks

IA3 total
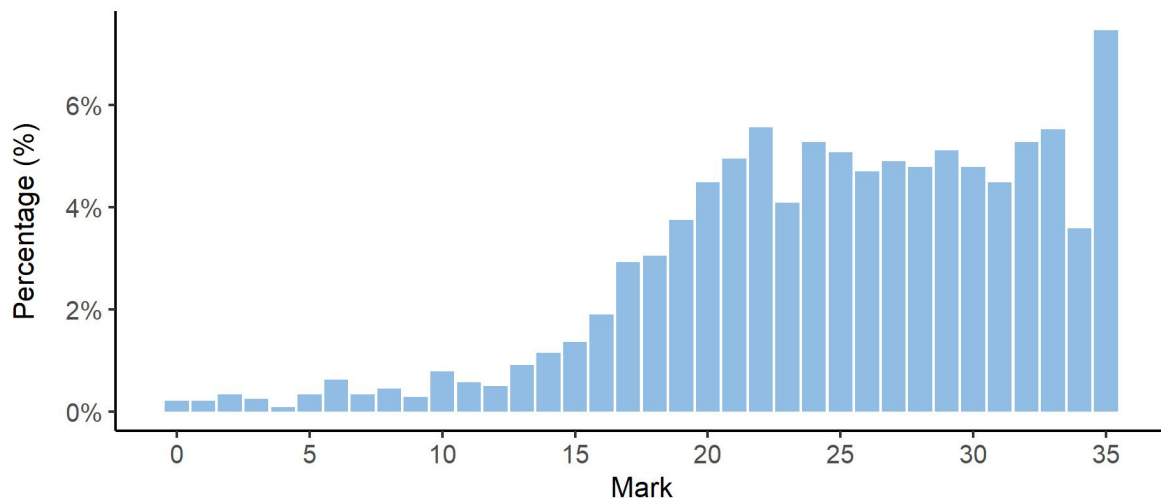
IA3 Criterion: Treatment
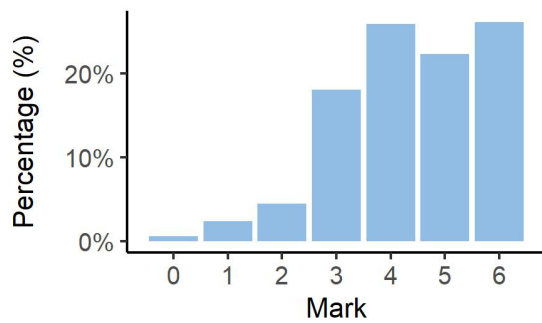
IA3 Criterion: Applying literacy skills in a treatment
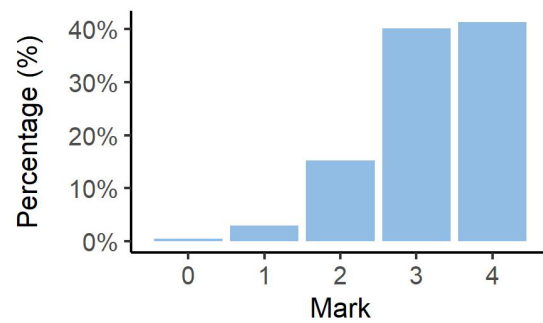
IA3 Criterion: Structuring media elements
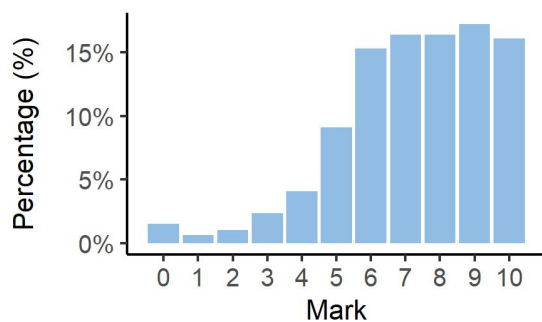
IA3 Criterion: Reflecting
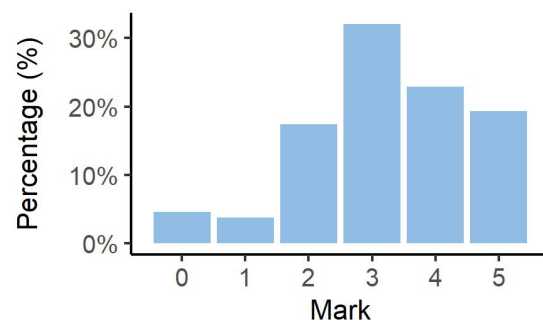
IA3 Criterion: Synthesising media elements
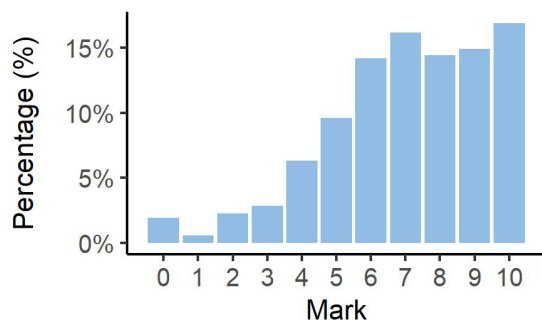
External assessment (EA) marks
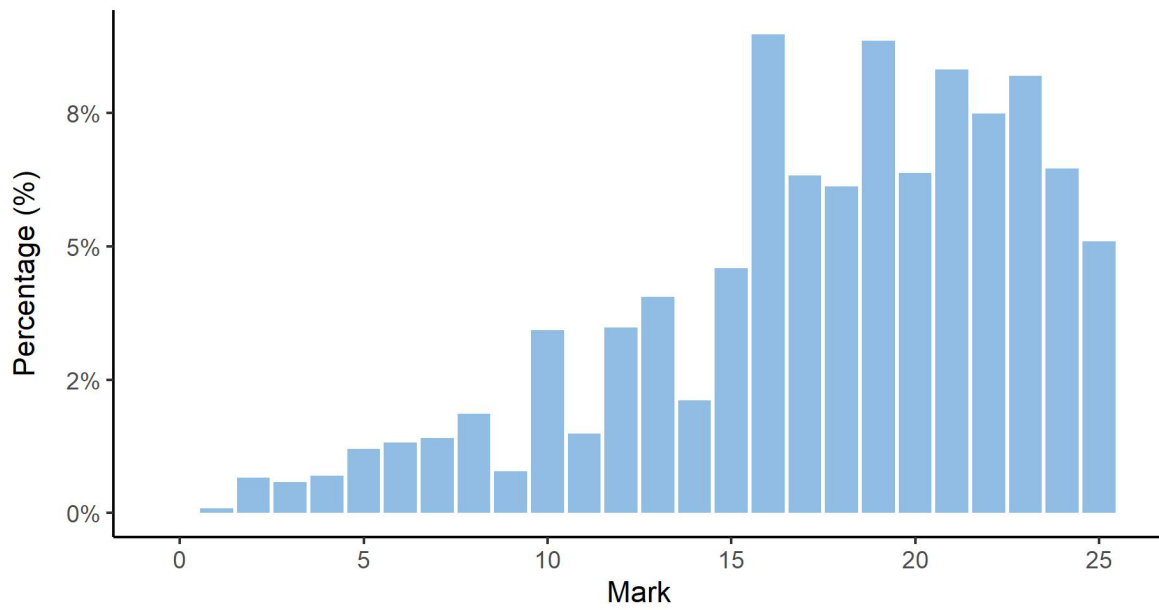
Final subject results

Final marks for IA and EA
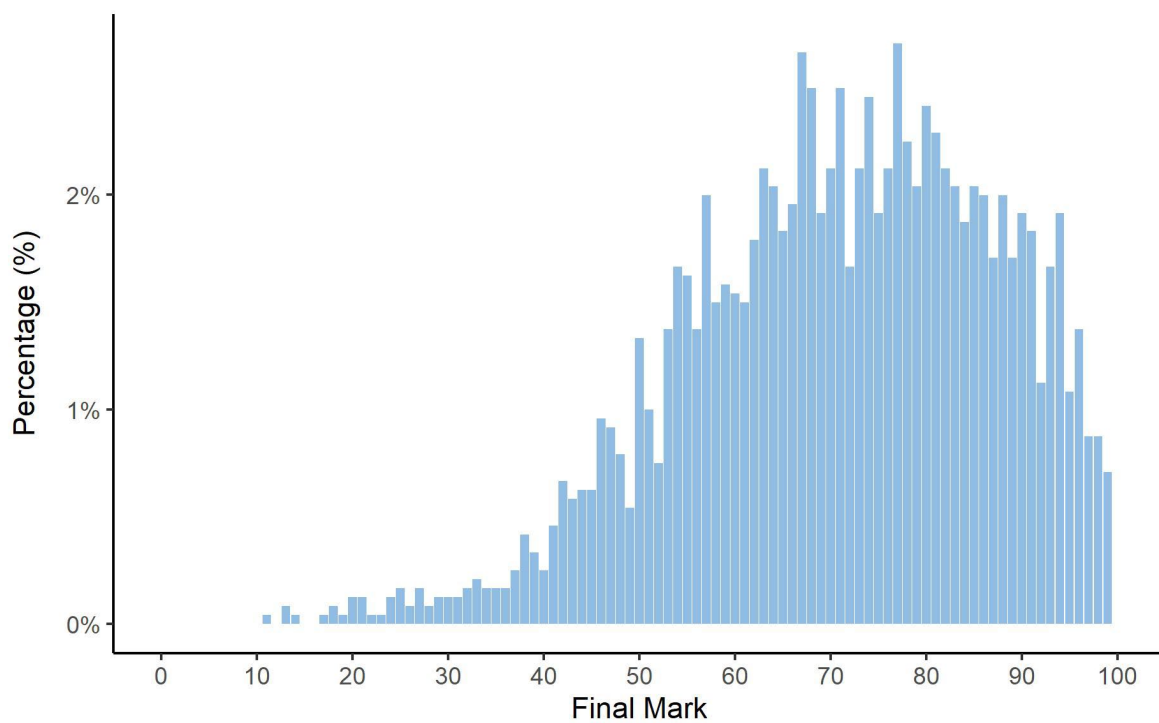
Grade boundaries

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	100–83	82–67	66–44	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	656	859	754	128	4

Internal assessment

The following information and advice relate 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 *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	179	179	180
Percentage endorsed in Application 1	88%	91%	87%

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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.6.

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

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	178	1059	114	78.65%
2	177	1034	378	56.5%
3	177	1088	158	79.1%

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.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	13
Authentication	0
Authenticity	3
Item construction	2
Scope and scale	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 179.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- featured a real-world context outlining prior learning such as a
    - competition run by a media institution, e.g. ACMI
    - special issue of a media magazine, website or publication
    - conference paper exploring a theme or prompting question
- provided guidance on the scope and scale of the case students selected to investigate.

Practices to strengthen

It is recommended that assessment instruments:

- include the subheading 'To complete this task you must' in the task section followed by the assessment objectives, using the exact wording from Assessment specifications (General syllabus, section 4.6.1)

- rather than replicating the scaffolding from the QCAA sample assessment, provide scaffolding that outlines the processes to complete the task that students can follow within the context set by the school

- include clear, sequenced checkpoints that break the task into segments and timeframes, e.g. task checkpoints indicate weeks for completion.

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	1
Layout	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 179.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear and concise language that supported student understanding of the necessary processes to complete the task

- indicated a maximum rating of MA15+ for cases selected.

Practices to strengthen

It is recommended that assessment instruments:

- avoid repetition of information in the task description, scaffolding and checkpoints

- explicitly cue students to research and reference.

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	90.45%	6.18%	3.37%	0%
2	Applying relevant terminology, referencing and written language conventions	89.33%	6.18%	2.81%	1.69%
3	Analysing features	92.13%	5.62%	1.69%	0.56%
4	Appraising the impact of an investigated case	87.08%	10.11%	2.25%	0.56%

Effective practices

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

- for Analysing features, responses

    – clearly focused on the interactive features of the case relevant to the Unit 3 subject matter of technologies

    – at the top performance-level descriptor, explicitly mentioned how the case sustains participation and engagement

- for Explaining contexts of production, responses had an explicit explanation of each of the key concepts (technologies, audiences, and institutions).

Samples of effective practices

This student response excerpt has been included to provide evidence of:

- an explanation of the significance of the contexts of production on technologies, audiences and institutions, e.g. explaining how

    – following safety regulations limits creative freedom on set

    – prime time placement broadens the audience base

    – following government regulations about sponsored advertising restricts potential revenue.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

The Block is owned and broadcasted by the 9Network and are funded through revenue gained from sponsor spots on live television with some help from sponsors such as Mitre 10, Ford and Youfoodz (Mediaweek, 2021). The 9Network is a commercial free-to-air network owned by the parent company Nine Entertainment Co. and includes the five channels: Nine, 9Go!, 9Gem, 9Life and 9Rush ("Nine Network (Creator) - TV Tropes," 2021). The role of Nine Entertainment Co. is to generate revenue from digital media, television broadcasting, radio, and other media sectors ("IBISWorld - Industry Market Research, Reports, and Statistics," 2021). Since the 9Network is commercial, they need to follow a set of government standards such as requiring collecting a minimum of 250 points annually between 6am and midnight to ultimately develop and reflect on Australian identity ("Commercial Broadcasters - Content regulation - Industry trends - Television - Fact Finders - Screen Australia," 2021), limits the show to creating large amounts of content. Given that The Block is both a production site and a construction site, they also need to follow safety regulations such as wearing appropriate clothing, holding a safety induction every morning, having frequent safety officer check-ups, and using iAuditor to keep track of everything that is happening on site ("The Block Case Study - SafetyCulture," 2021), limiting the amount of freedom the show has.

The series started in 2003 purely broadcasting on traditional television where viewers could only access packaged content by watching the show at certain times. As years passed, traditional television has become less popular, so the program needed to expand its presence by utilising emerging platforms such as Instagram and TikTok to maintain their younger demographic as well as creating their 9now app to watch episodes at any time. This in return allows for the show to rely less on traditional technology. Given that The Block broadcasts during prime time at 7pm on Sundays and 7:30pm Monday to Wednesday as well as the genre being a reality tv show, their target audience ranges from 16 - 54 (Shepherd, 2021). Having this wide target audience can ensure a greater range of engagement.

This student response excerpt has been included as it provides evidence of:

- the application of literacy skills enhanced by supported judgments, articulated ideas and controlled structure to enhance communication of meaning, by

  – explaining how filmmakers of *The Simpsons Movie* collaborated with retail outlets to promote the movie's themes of pollution and social control

  – articulating that media products should engage with new platforms to provide meaningful insights for content producers

  – articulating that *The Simpsons* had seen a decrease in its audience because the show had stopped engaging in emerging media platforms.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

The use of the above-mentioned multi-platform media products successfully generates a media franchise that encourages audiences to participate in more ways than it's flagship product – the TV show. Comparing the execution of *The Simpsons* in comparison with it's original timeslot competitors, *America's Most Wanted* & *Married…With Children* – the exploitation of multiplatform media as a way of audience participation and engagement allowed it to exceed the viewership (Lowry, 1997), net worth (Wallin, 2021) and no. of seasons (Wikipedia, 2022) for both shows – demonstrating it's ability to adapt it's various platforms to engage and sustain an audience for 35 years. The impact of *The Simpsons* aligns similarly with animated television shows of the past, and current – utilizing a recognisable animation language and character designs, a well-constructed dynamic and storyline to create an iconic and unique series.

The Simpsons Movie, a commercial success, winning Best Animated Feature Film at the 65th Golden Globe Awards – the plot of which places a dramatized social issues of pollution and government control, on the traditional American family of the TV show. The filmmakers partnered with Burger King and 7-Eleven to temporarily transform selected outlets into Kwik-E-Marts, raising the value of the film. It was praised for its emotional weight, whilst additionally making numerous call-backs to previous seasons (SOURCE NEEDED). The characters, in the final parts of the film, use their unique attributes and talents to bring Springfield back to normal after the EPA (fictional agency) releases the dome – done in similar fashion to the franchise's video gaming lineup.

The Simpsons in recent years hasn't released any notable products aside from the main TV series, a piece of traditional broadcast media, despite having the opportunity to engage with new platforms, such as TikTok and Instagram – where UGC and remixes thrive in younger audiences. Viewership of *The Simpsons*, whilst still successful, isn't what it used to be (decreasing 54% since its first season (Wikipedia, 2019)) indicating that the series has stopped engaging in emerging platforms to maintain relevance. It formerly engaged in emerging platforms such as video gaming, however, it hasn't released a flagship product since 2007 (the video game), and additionally hasn't participated in VOD in some regions.

Matt Groening's recent Netflix series *Disenchantment* is a good example of an animated series that utilizes the latest technology platforms to engage its audience and encourage participation. It regularly interacts with fans via it's social channels (Google, n.d.), and additionally is distributed directly to consumers via the leading Subscription Video On-Demand (SVOD) provider, Netflix. Netflix additionally collects user data and provides content producers with meaningful insights into audience engagement, and therefore allowing producers to understand what audiences like, influencing the final product.

This student response excerpt has been included to provide evidence of:

- analysis of the interactive features of traditional and emerging moving-image media platforms, which sustain audience engagement and participation, such as audiences being able to interact

    - with any console

    - at any time through on-demand platforms

    - by using accessible mobile apps.

Note:

- Toys For Bob (TFB) is a North American game development company.

- The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Unlike orthodox video games, TFB's coding meant that audience members were not restricted to their own consoles, as they could play on any console with a figurine and be able to access their character's individual progress and XP (experience points that measure their progress). Furthermore, the development and release of the Netflix series meant that younger audiences interacted and engaged with the storyline more often and easily, as Netflix was a popular entertainment avenue at the time. By extending the TV show into three seasons, audiences demonstrated continual engagement with the story-world via **traditional** platform media.

Further adaptations on **emerging** media platforms, including the development of mobile applications, enhanced and extended audience engagement with the franchise. In the first mobile game, 'Skylander's Trap Team', users accessed data – via their figurines – from existing consoles and servers and transfer it into the mobile universe. Thus, audience accessibility improved extensively, which meant that audiences played more frequently and easily. Responding to the audience demand for more user character opportunities and combinations, the introduction to the app, 'Skylanders Creator', "offered 'portal masters' a one-of-a-kind experience to create Imaginator characters on-the-go" (Fugate, 2016). Despite this expansion, audience engagement was not enhanced as was expected, and by 2018, the app became unavailable on apple stores (Chen, 2021).

This student response excerpt has been included to provide evidence of:

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

  - pricing, global access and technologies of access

  - the increase in available platforms

  - the release of free mobile apps.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Institutional and technological factors can have a great impact on how Pokémon fans are able to participate and interact with multi-platform moving-image media. This is because where, how, and what is released can both spread and limit potential audiences depending on individual situations. Institutional factors such as pricing, and global availability, and technological factors like console or technology requirements affects what and how fans can interact with Pokémon media. These factors are often amplified in traditional moving-image media, for example, the original Japanese exclusive release of Pokémon: Red and Green. International audiences couldn't access the game which would give Pokémon the global popularity until Pokémon: Red and Blue were released. Additionally, being Nintendo owned, Pokémon games are exclusively released on expensive Nintendo consoles such as the DS, Switch, or Gameboy, further limiting audience participation if an individual does not have access to such technology or have low socioeconomic status (Eden, 2019).

With the emergence of new moving-image media technology, Pokémon is able to become an easy to interact with and accessible media product because the increase in platforms comes the increase in possible audiences. Within community driven media, limiting factors are easier to manage; fan games, wikis, and online communities costing little to nothing to interact with. Additionally, the release of the free mobile app Pokémon Go, the availability to audiences who could now engage in the franchise was significantly increased, with over 500 million downloads upon release (2016) and roughly 65 million active players even after the popularity died down (Chung, 2018). Furthermore, the contributions of pro-user and prosumer fans invites audience members into the franchise through free and accessible community content. Pokémon's traditional moving image media distribution limited audience interaction, but as technology evolved the door was opened for all audiences to participate.

Practices to strengthen

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

- the chosen case is about moving-image media

- appropriate referencing conventions are applied

- exemplars on the QCAA Portal and past subject reports are viewed for example structures of the case study format

- for Appraising the impact of an investigated case

- – to be considered against descriptors at the top performance level (3–4 marks), when appraising the factors that influence audience participation, responses must have appraised the audience's impact on the case at 2 marks

- – to move beyond identifying at the lower performance level (1 mark), responses should include the language of appraisal.

Additional advice

- When student responses exceed the response length outlined in the syllabus, 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 and/or student response indicating the section used as evidence to award provisional marks (*QCE and QCIA policy and procedures handbook v4.0*, Section 8.2.6).

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	11
Authentication	0
Authenticity	2
Item construction	2
Scope and scale	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 179.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included the assessment objectives in the task description under a subheading 'To complete this task you must'
- featured a real-world context outlining prior learning, e.g.
  - new work being sought for a particular target audience by a production company, broadcaster or streaming service
  - pitching to a funding body, such as Screen Queensland
  - entering a film competition

- creating work for a specific viewing context or purpose, such as a tourism campaign, or developing work in a particular genre or to explore a theme
- used scaffolding that prompted students to engage with processes such as risk assessment and copyright consideration.

Practices to strengthen

It is recommended that assessment instruments:

- feature a context different from the QCAA sample assessment, to provide a school-specific framework for students to approach the task

- use the language of all assessment objectives when describing the task, so that students are given the opportunity to cover the required assessment objectives

- operate within the parameters of scope and scale established by the Assessment specifications (General syllabus, section 4.6.2).

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	0
Layout	0
Transparency	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 179.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear, sequenced checkpoints that supported student understanding of the processes needed to complete the task

- avoided use of jargon

- modelled accurate spelling, grammar and punctuation.

Practices to strengthen

It is recommended that assessment instruments:

- include information under appropriate task sections

- avoid repetition of information in the task description, scaffolding and checkpoints

- are proofread thoroughly.

Additional advice

To support students to demonstrate Objective 3, 'construct pre-production proposals to communicate a narrative concept or idea', indicate on the assessment instrument that storyboards, as a pre-production format, must be completed pre-production.

- This means that storyboarding occurs prior to filming and cannot contain tracings or screenshots from students' pilot sequences.

- Checkpoints, scaffolding or task descriptions could be utilised to reinforce this assessment specification.

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	69.49%	20.9%	7.34%	2.26%
2	Pre-production (storyboard)	68.36%	28.81%	1.69%	1.13%
3	Structuring media elements	81.36%	12.43%	5.08%	1.13%
4	Synthesising media elements	87.01%	7.34%	3.95%	1.69%

Effective practices

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

- for Structuring media elements, films exploited production practices in filming, editing and sound design

- for Synthesising media elements, there was a clear link between the treatment, storyboard and film that showed the intended meaning and resolved the conceptual problem posed in the treatment

- responses followed QCAA formatting guidelines for the treatment and storyboard (see QCAA Portal > Syllabuses > Film, Television & New Media > Resources > Additional resources)

- pre-production formats of the treatment and storyboard were completed in the design phase and prior to the commencement of principal photography.

Samples of effective practices

This student response excerpt has been included to provide evidence of:

- symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole, e.g.

    – use of a monochromatic colour palette to symbolically link to the character's personality

    – dulled colours used to symbolise guilt

    – disarray in the mise-en-scene used to symbolise the character's loss of control.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Symbolically, the application of colour and mis-en-scene provide further depth to the film narrative. The colouring throughout Dr.Syns interruption is monotonal, assisting in establishing the tone of her spiel by contrasting to the vivid colouring of the initial FloraTech advert. The dulled greys and sickly hues suggest a sense of dread in Dr. Syns message, alluding to the guilt she feels in being a part of the FloraTech operation and contrasting to the misleadingly chipper and hopeful colouring of the advert. Similarly, red is a stereotypical symbol of danger and is utilised within the film as the flashing alarm seen in the doorway, suggesting urgency. The manipulation of mis-en-scene within 'FloraTech' constructs further symbolism within the film. The lab is in a disarray around Dr. Syns figure, a harsh contrast to the conventional lab environment of stark white and orderly surroundings. The clutter of her background conveys a sense of panicked disarray, symbolising her loss of control as she is scrambling to break the story to the world before it is too late.

This student response excerpt has been included to provide evidence of:

- construction that applies symbolic, technical and generic codes and conventions to maximise audience experience, e.g. the student

    – describes the symbolic intent of the shower as a purification of the character

    – notes that the character's costume is symbolic of wealth.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

This student response excerpt has been included to provide evidence of:

- structure that exploits production practices to enhance meaning, e.g.

  - a controlled mix of diegetic and non-diegetic sound to build initial tension

  - differing amounts of light used instead of different colours

  - controlled editing rhythm and cuts on movement.

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

  - using a hard directional key light to add a dreamy washed-out look and enhance the otherworldly nature of the character's reality

  - juxtaposing handheld footage with slow motion, focusing the audience on important plot details and building suspense

  - using a monochromatic colour palette to encapsulate the aesthetics of vintage arthouse films of the 1960s.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Content (video, 1 mins 58 sec)

https://youtu.be/usY0SuL1feEh

Practices to strengthen

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

- in line with the syllabus specification for Treatment, responses ensure two or more platforms are used to communicate the story. The second platform needs to build upon on the story, not simply exist as a distribution or promotional platform (e.g. a television series with an Instagram page that explores the characters via Instagram stories)

- for Pre-production (storyboard), responses clearly articulate how the codes have been applied. Storyboards can be enhanced with the addition of a description in which students explain how they intend to apply codes and conventions relevant to the task. A description helps students to articulate intent and assists the teacher to understand intent. For example, where the colour red has been used, the description might say, 'The symbolic code of the colour red is used to symbolise the character's anger'

- responses for both Treatment and Pre-production (storyboard) are completed before the film component of the project. Note that

  - these are pre-production documents, so treatments should not be written in past tense and storyboards should not include screenshots from the completed film

  - photographs may be used by students when developing a storyboard, especially if a student's drawing skills are limited; however, these must clearly be taken prior to filming and the ISMG annotated to indicate this approach was used.

Additional advice

- Submissions should be checked carefully to ensure the correct evidence is uploaded for each student, e.g. that the treatment and storyboard match the film for submission and the treatment is not uploaded twice instead of a treatment and a storyboard.

- All video samples should be able to be viewed in full. From Event 1 2023, all video samples should only be uploaded in MP4 format.

- 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 indicating the section used as evidence to award provisional marks (*QCE and QCIA policy and procedures handbook v4.0*, 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	9
Authentication	4
Authenticity	1
Item construction	5
Scope and scale	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 180.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an authentic context indicating a target audience and a reason for task completion, e.g.
  - exploring a specific question or issue
  - promoting a school event
  - entering a competition or local festival such as the Brisbane International Film Festival (BIFF) or Bond University Film & Television Awards (BUFTA)
- included the assessment objectives in the task description under a subheading 'To complete this task you must'

- included scaffolding that guided students through a logical order of steps to complete the task.

Practices to strengthen

It is recommended that assessment instruments:

- ensure that the description of each project component cues students to demonstrate the cognitions identified in the assessment objectives (General syllabus, section 5.6.1)

- feature a different context from the QCAA sample response to ensure unique responses

- are designed to scope as stated in Assessment specifications (General syllabus section 5.6.1) and do not exceed the conditions of the task by requiring extra written material.

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	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 180.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were free of errors and modelled accurate spelling, grammar, punctuation and other textual features

- provided clear and concise instructions using language that aligned to the assessment specifications, cognitions and the ISMG.

Practices to strengthen

It is recommended that assessment instruments:

- avoid acronyms that may not be understood by all students

- are proofread thoroughly.

Additional advice

If used, the stimulus section can outline suggested starting points for idea generation.

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	90.96%	5.65%	3.39%	0%
2	Applying literacy skills in a treatment	96.05%	0.56%	3.39%	0%
3	Structuring media elements	87.57%	7.34%	1.69%	3.39%
4	Reflecting	91.53%	7.34%	1.13%	0%
5	Synthesising media elements	89.83%	5.08%	2.26%	2.82%

Effective practices

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

- for Treatment
    - clearly articulated how the codes were informed by stylistic influences
    - explicitly justified the use of symbolic codes, metaphors and stylistic elements
- for Reflecting
    - explained how stylistic elements were experimented with and how these were refined and developed throughout the project.

Samples of effective practices

This student response excerpt has been included to provide evidence of:

- stylistic aesthetic through use of symbolic codes, metaphors and stylistic elements, e.g.
    - editing different sequences in juxtaposition as a tonal montage, to express a new and separate complex idea, i.e. emotional repression
    - using a young central character to symbolise teenagers of any gender
    - using different colour palettes to metaphorically represent different emotions.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Swell is an experimental art film incorporating the codes and conventions of the film style Soviet Montage and experimental art films. This film will explore the notion of emotional repression, following a girl dealing with emotional build up as she struggles through it until it becomes too much to handle. The protagonist in this film is a representation of all people who suffer with emotional repression. This is a convention of Soviet Montage as characters in these films are usually representations of certain groups in society which helps audiences relate and connect to these films. "Soviet montage refers to an approach to film editing developed during the 1920s that focused, not on making cuts invisible, but on creating meaningful associations within the combinations of shots" (Moviola, 2022). Experimental art films are used to create an emotional response and provoke thoughts about a concept or idea. Most of the stylistic elements of an experimental film are used to create a suspenseful, tense and stressful tone for audiences. Swell incorporates technical codes, symbolic codes and stylistic elements of Soviet Montage and experimental art and presents visual metaphors to illustrate my individual aesthetic and identity. The film will use tonal Montage to evoke an emotional response in the audience as, "tonal montage uses the emotional meaning of the shots to emphasize a response from the audience" (Matrix Education, 2022). My film, *Swell*, connects to my identity as emotional repression is something that I experience and something I want to bring to audiences' attention. The intended audience for this film are teenagers of any gender.

The use of sound effects, music, lighting, editing and colour will be used to construct the stylistic aesthetic of experimental films and soviet montage further creating tone, and mood. This will be conveyed through symbolic and technical codes enforcing a serious and stressful tone. Constructed in fast-paced editing, dark lighting, CU shots, jump cuts and eerie music, stylistic to experimental art films, communicating to audience members symbolically the rapid change of emotions of the character in my film. The combination between these symbolic and technical codes will unsettle the audience and make them feel uncomfortable to signify the emotion of fear and anxiety. The panicked and dark mood of the film is constructed through, music and sound effect, as well as visual techniques such as colour and editing. The music repeated throughout the whole film will become louder and faster as the film continues to further construct the panicked and anxious mood, as well as the sound effect of running water. Dark lighting will be used throughout the film as well as three repeated colours, red, blue and purple. These colours represent emotions that the protagonist is feeling, red is anger, blue is sadness and purple is anxiety. This lighting and colours help to create the dark mood for the film. The style of the film is inspired by the soviet montage movement and the stylistic aesthetic of experimental art films. Many different stylistic elements are taken from both these styles to give the film a unique style. The main stylistic elements from soviet montage that have inspired my film are, tonal montage editing, protagonist representing a group in society and fast pace editing to make audiences uncomfortable. The main stylistic elements from experimental art films that have inspired my film are, a non-narrative structure, cutting between contradicting subjects and diegetic and non-diegetic sounds.

This student response excerpt has been included to provide evidence of:

- Application of premises that are based on the selection and discussion of key information to justify and persuade, e.g.

    - explaining how metaphors inspired by an experimental art film have been used to convey vivid imagery about a complex subject

    - detailing after each topic sentence exactly how a stylistic aesthetic will be achieved

    - using subject terminology accurately to enhance communication.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

My film, Swell, incorporates metaphors to help convey vivid imagery that transcends literal meanings and helps to communicate the issue of emotional repression. A repeated metaphor throughout the film will be a sink filling up with water, showing the overflow of emotions which implies to audiences that emotional repression is like your head is stuck underwater. This metaphor will be created by a CU shot of a white sink with bright lighting. The CU draws the audience's attention into the fast-running water and the white sink with the bright lighting contrasts the rest of the dark lit film. Contrasted lighting is a common stylistic element used in experimental art films to unsettle audiences, making them feel uncomfortable. An audio code used to further construct this metaphor is diegetic sound of fast running water coming out of a tap. This sound will be played every time the sink is shown on screen to build on tension, as diegetic sound is a technical code of experimental art films implying that the protagonist can hear this in her mind. Repeated throughout the film is a BEV, CU shot of different colored dye's swirling around milk. This shot starts with plain white milk as one drop of blue dye slowly drops into it, implying the emotion of sadness. A drop of red dye is then added to the milk as the blue dye is swirling around the frame to signify the emotion of anger. Lastly a drop of purple dye will be added with the other two colours to imply the emotion of anxiety. These three colours will be seen swirling around the milk until they all combined. Milk and varied colored dye's swirling around is a metaphor for the overwhelm of mixed emotions in an individual's mind, as the colours mix together towards the end it signifies that the buildup of emotions have become too much. This shot is inspired by Thomas Blanchard's experimental art film titled, *Kingdom of Colours*. He uses paint of many vibrant colours, as well as, oil, oat milk and soap in his film to communicate the activity of the human mind.

There are many different symbolic, technical and audio codes used in my film to create the overall stylistic aesthetic and drawing inspiration from soviet montage and experimental art film. The film starts with a LS of the protagonist standing against a white wall looking emotionless at the camera in a black top. This shot will be repeated five times, however each time the camera will come closer to the protagonist's eye going from a LS to a MS to a BCU, CU and then an ECU. This sequence of shots creates jump cuts to evoke the emotion of anxiety to the audience which will dissociate the audience as "the abuse of jump cut can easily cause an unpleasant effect on audiences" (Hwung, 2022), and is a stylistic element of experimental art films. The jump cuts into her eye implies that we are entering her mind. The next shot is a BEV, CU shot of the milk as a drop of blue dye is added to it to signify the emotion of sadness. A slow cutting montage using LS and CU shots of the protagonist wearing all blue as she is laying in a bed and crying in a corner will be seen to signify the emotion of sadness. The variety of LS and CU shots juxtapose each other as CU shots make the audience feel close to the character as LS imply that the character is isolated and alone. The slow cutting is a convention of soviet montage and takes inspiration from tonal montage. A drop of red dye will then be added to the milk as a fast-paced montage using LS and CU shots of the protagonist wearing all red while everything else around her is black and white. She is screaming at the camera and aggressively brushing her hair, this all signifies the emotion of anger. The red, black and white colour pallet in this montage is inspired by the colour pallet used soviet montage. Lastly a drop of purple dye is added to the milk to signify the emotion of anxiety.

Attribution for source quoted in excerpt:

Hwung, C (2022, February 14). *Understanding the Concept of Jump Cut & How to Jump Cut like A Pro.* Retrieved from VideoProc: https://www.videoproc.com/video-editor/jump-cut.htm

Minor change made to the last sentence for editorial purposes.

This student response excerpt has been included to provide evidence of:

- structure that exploits production practices that communicate meaning and a stylistic aesthetic, e.g.

  – using the emotional content of shots to create meaning through juxtaposition

  – using colour coding to define the emotional content of each sequence

  – cutting shots in synchronisation to the beat of the audio to maintain tension

- synthesis and resolution of a conceptual problem that shows a personal stylistic aesthetic, e.g.

- a production that clearly pays homage to Soviet Montage editing

- the use of the same facial expression, with different colours applied to the face, to allow different emotional interpretations from the audience

- juxtaposition of shots, images or sequences that are not linked by time to synthesise a stylistic moving-image media product that expresses an idea.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Content (video, 1 min 28 sec)

https://youtu.be/HITEQF11mBY

This student response excerpt has been included to provide evidence of:

- experimentation that shows development and refinement of stylistic conventions, methods, elements and forms, e.g.

  - using Thomas Blanchard's *Kingdom of Colours* as a creative influence

  - explaining how the student has experimented with colours to reflect emotional states

  - explaining how the student has experimented with lighting and focal length to create a dream-like aesthetic.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

My experimental art film, *Swell,* experiments with symbolic codes, technical codes, metaphors and a number of stylistic elements from the Soviet Montage film movement and experimental art films, to communicate my stylistic aesthetic.

After watching Thomas Blanchard's experimental art film, *Kingdom of Colours,* I was inspired to experiment with milk and dye, just as he did, to further construct my idea of emotional repression I experimented with colour and emotions, such as yellow to symbolise happiness, and green to convey a sense of calm. However, I decided to convey emotions that were closer aligned to my current sense of identity and decided to only potray negative emotions such as anxiety, anger and sadness to create a stressful tone to the aesthetic of the whole film.

When creating ideas for metaphors I looked up metaphors for emotional repression and found that many people described emotional repression as being stuck underwater or drowning underwater. So I decided to create a metaphor from that idea and chose to communicate this by filming a sink slowly filling up with water until it overflows.

After filming the emotion montages, I evaluated my work and realized that they seemed too realistic, and I hadn't fully exploit production practices. Initially I wanted to film in natural lighting and change the brightness and colour correction in post, however I didn't like how it looked after I edited it so I decided to experiment with red cellophane and lighting to create the mood I wanted to construct, I experimented with darker lighting and red-colored lighting, as well as with different focal lengths. I chose to use 18mm focal length for a close up that worked well to contrast the realistic montages with an uncomfortable dream like montage.

The sad montage of the protagonist laying on the bed was originally meant to be using different angle shots of her moving around in the bed. However, when I evaluated my rough edit, I felt it didn't communicate the sad mood I wanted to construct in my film, so instead I stuck a pillow and blanket to a wall and had my actor move around in the wall to create a bird's eye view look, and this worked much better than my previous method.

Practices to strengthen

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

- for Structuring media elements, at the top performance level, stylistic influences are clearly evident in the film and production practices are exploited based on available technologies. This means that shots are in focus, sound is mixed effectively, and editing is appropriate for the chosen style

- to be awarded a mark higher than 1 for Reflecting, responses must summarise a project workflow

- for the Synthesising media elements, responses should

  - challenge traditional filmmaking using technologies and languages to syllabus specifications, to achieve a 'personal aesthetic' that draws on stylistic influences that demonstrate an awareness of a filmmaking style. Projects should move beyond conventional representations to demonstrate the higher performance-level descriptors (i.e. 7 to 10 marks)

  - demonstrate links between the concept proposed in the treatment and the completed film, particularly if further refinement and development were required.

Additional advice

- Submissions should be checked carefully to ensure the correct evidence is uploaded for each student, e.g. the treatment matches the film for submission.

- Video samples should be able to be viewed in full. From Event 1 2023, all video samples should only be uploaded in MP4 format.

- 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 and/or student response to indicate the section used as evidence to award provisional marks (*QCE and QCIA policy and procedures handbook v4.0*, Section 8.2.6).

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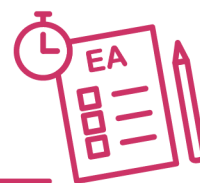
External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

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 audiences, languages, and institutions.

It 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:

- their chosen question, analysing and appraising moving-image media language codes and conventions in relation to the relevant key concept of audiences, institutions or languages
- the requirement to write an analytical essay
    - applying written literacy skills using relevant moving-image media terminology and language conventions to recognise and distinguish features of relevant evidence from the stimulus
    - communicating an argument in a sustained, organised and cohesive sequence of information.

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 excerpt has been included to provide evidence of explaining the contexts of production and use, as it:

- accurately defines the key concept of audiences

- explains who made the advertisement, how, when, where and why

- explains who the advertisement was made for and how it has been shaped to appeal to young adults.

Timeless, a Lacoste advertisment filmed in Paris by Wand Productions x Academy films in 2017, was created to promote their current clothing and product lines as well as paying tribute to their signature green crocodile logo shirt that has existed since the inception of the brand in 1993. Timeless successfully appeals to its target audience of young to middle aged fashion conscious adults of moderate economic status by masterfully portraying their signature products as stylish through various depictions of time, as well as demonstrating their dependibility as a apparel resource through explicit and extensive displays of their catalogue of items. Audiences can be defined as the individuals and groups of people whom moving image media are made for and interpret meaning in moving image media production and use.

Audiences are first persuaded into supporting and taking interest in Lacoste through the depiction of the signature ~~polo~~ clothing items as stylish throughout various situations and time periods.

Criterion: Analysing

Effective student responses consistently:

- identified and described constituent parts of the stimulus accurately and with discrimination

- identified clear and valid interrelationships between constituent parts of the stimulus relevant to the chosen question

- provided insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus communicate meaning.

This excerpt has been included to provide evidence of analysing the characteristics of moving-image media key concepts in the stimulus, as it:

- identifies and describes how the young boy escaping from the tiger creates an unsettling feeling for the audience

- identifies that the dramatic, action-movie style editing paired with the unsettling narrative creates a more gritty, dramatic and ultimately more captivating audience experience

- insightfully claims that the target audience would be more interested in and mature enough to not be impacted by the graphic nature of the trailer.

realistic tiger pursuing a young boy but also fighting, and while not explicitly shown, it is symbolised that the tiger bested or wounded the panther trying to save the boy. As well as this, the boy is shown to audiences jumping into a deep chasm to escape the tiger. These unsettling, but ultimately mild, themes and situations are clearly targeted at an audience mature enough to understand them as well as old enough for them to not leave a lasting impact, as the 'PG' classification states in its summary from the ACB. As well as this, the dramatic, action-movie cuts, paired alongside the unsettling themes reveals a clear choice from the directors or editors to demonstrate a more gritty, dramatic, and ultimately more captivating experience as opposed to a more milder film with a 'G' classification and with minimal impact.
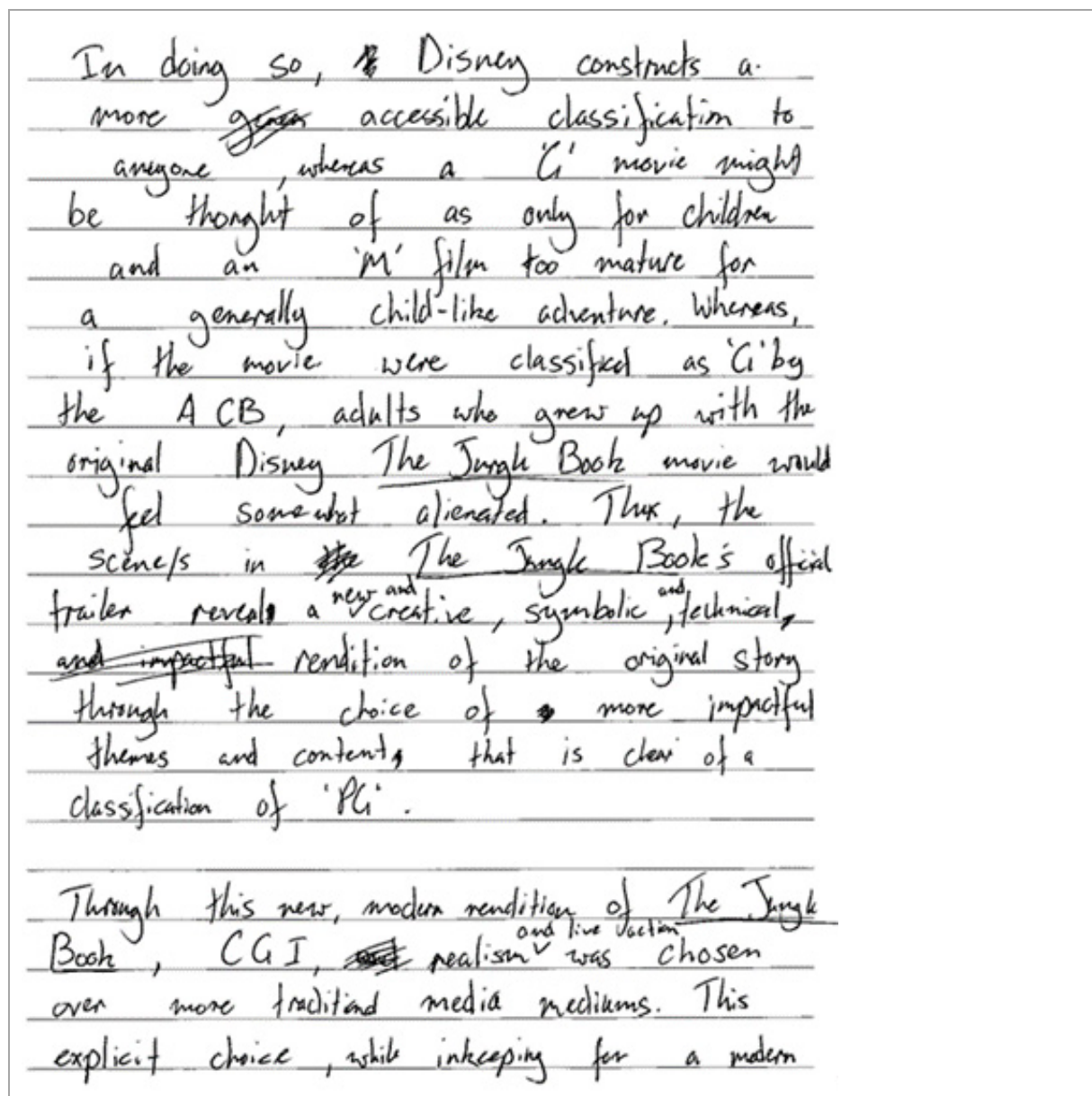
Criterion: Appraising

Effective student responses provided:

- insightful conclusions that led to a valid and convincing viewpoint in relation to the chosen question

- a comprehensive range of relevant evidence from the stimulus to logically support reasoning and justify a viewpoint.

This excerpt has been included to provide evidence of appraise the impact of key concepts and artistic practices in the communication of meaning, as it:

- insightfully concludes that the production choices were deliberately employed to encourage a PG rating, to make the film accessible to both target audiences of adults and children

- refers to the nature and qualities of parts of the stimulus that create a more aggressive, mysterious and daunting mood, such as the orangutan being shrouded in darkness and mystery, and the use of CGI to make the set as realistic as possible.

> In doing so, Disney constructs a more accessible classification to anyone, whereas a 'G' movie might be thought of as only for children and an 'M' film too mature for a generally child-like adventure. Whereas, if the movie were classified as 'G' by the ACB, adults who grew up with the original Disney *The Jungle Book* movie would feel somewhat alienated. Thus, the scene/s in *The Jungle Book*'s official trailer reveals a new and creative, symbolic, technical and rendition of the original story through the choice of more impactful themes and content, that is clear of a classification of 'PG'.
>
> Through this new, modern rendition of *The Jungle Book*, CGI, and live action realism was chosen over more traditional media mediums. This explicit choice, while inkeeping for a modern

> action and adventure movie, could lead to impact on younger audiences. In the Disney's official trailer, animals and locations are immaculately designed to appear as realistic as possible. As such, these technical masterpieces are can be and are revealed as mysterious, aggressive, and daunting to a younger audience the main character of the film and as such, the same to audience members. In the trailer, characters such as the orangutan snake are shrouded in darkness and mystery, - its large stature towering over the protagonist. This darkness and mystery may have an unsettling or even upsetting effect on children, as the symbols of the snake are exploited successfully by the trailer to provide intrigue and mystique, to audiences.

Criterion: Applying written literacy skills

Effective student responses:

- used film, television and new media terminology that is 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 excerpt has been included to provide evidence of the application of written literacy skills using relevant terminology and language conventions to communicate meaning, as:

- it is focused on the key concept of audiences

- it demonstrates a well written response under exam conditions

- it contains sustained, organised and cohesive sequencing of information within paragraphs that makes the argument easy to follow throughout the response.

Lacoste's advertisment 'Timeless' represented their brand as a high quality and well respected fashion line. The high budget that evidently went into the creation of the ad symbolises the quality of the products by the amount of money they have to spend on promotion. The symbol of the simple white shirt alludes to the fantasy Lacoste is trying to sell through their ad and their products of the man winning 'the girl' in only a shirt. However, ~~the~~ by the woman in this film being deemed as a 'prize' or something to be won brings focus on Lacoste's lack of diversity. Considering the advertisment was targetted to men, the exclusion of ~~us~~ the woman's perspective or any clothing from Lacoste for women shuts off them as consumers. The film also excluded any people of colour or different cultures other than European and plus size people. This diminishes their demographic to thin, white, attractive men, which is not desirable for a brand that has been around since 1933. Although the weaknesses of the ad do diminish Lacoste's social standpoint, it does effectively target audiences and appeals to them to increase the brands

> sales for their collection. By highlighting the product quality, and the strong focus on men and their clothing, this ~~employs~~ encloses the brands audience into rich people and men.
>
> Overall, the ~~and~~ advertisment was a well rounded promotional tactic to invite audiences to participate in buying their products. The audience sanctioned by Lacoste are aware of who they are and by the advertisments premise and quality, may be inclined to give Lacoste what they were after the entire time, money.

Practices to strengthen

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

- teaching students how to include and infer information about the

    - contexts of production beyond the context statement, such as: how, when, where and why products are made; who products are made by; whether products receive public or commercial financing; what technologies are available; how products are distributed to audiences; and what the impact of government regulations might be

    - contexts of use, such as: who products are made for; why products are used; how products are shaped according to whether users are classified as consumers, citizens or imaginative beings; who has access to 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; and the effect of classification and regulation on product use

- supporting students to develop strategies to

    - consistently analyse the constituent parts of the stimulus

    - consistently demonstrate the interrelationships between these parts

    - provide consistent, insightful and plausible interpretations of how the interrelationships between constituent parts of the stimulus communicate meaning

- assisting students to develop skills in creating insightful conclusions, using a comprehensive range of relevant evidence from the stimulus, that lead to a valid and convincing viewpoint in relation to the chosen question.

Additional advice

- Students should be provided learning opportunities 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 make conclusions relevant to the key concept specified in the question.

- Students should be encouraged to use film, television and new media terminology that is accurate and relevant in response to the chosen question.

- Continue to support students to develop their capacity to communicate film, television and new media ideas and meaning, using sustained, organised, and cohesive sequencing of information and language conventions consistently and with clarity.

Film, Television & New Media subject report　　　　　　　　**Queensland Curriculum & Assessment Authority**
2022 cohort　　　　　　　　February 2023

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