

# Film, Television & New Media subject report

2023 cohort

March 2024





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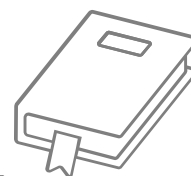
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# Introduction

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Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes 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 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 internal and 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 senior 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 highlights

**183**

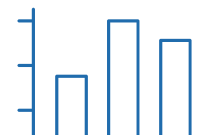
schools offered  
Film, Television &  
New Media

**83.12%**

of students  
completed  
4 units



# Subject data summary



## Subject completion

The following data includes students who completed the General subject.

**Note:** All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Film, Television & New Media: 183.

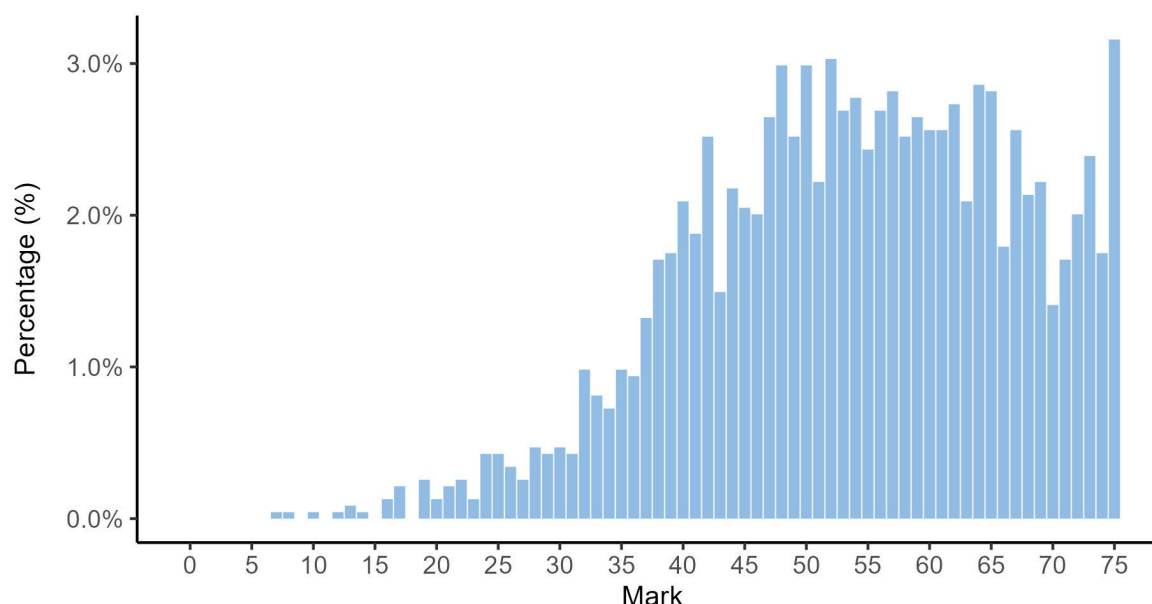
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,796	2,610	2,324

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2,553	243
Unit 2	2,425	185

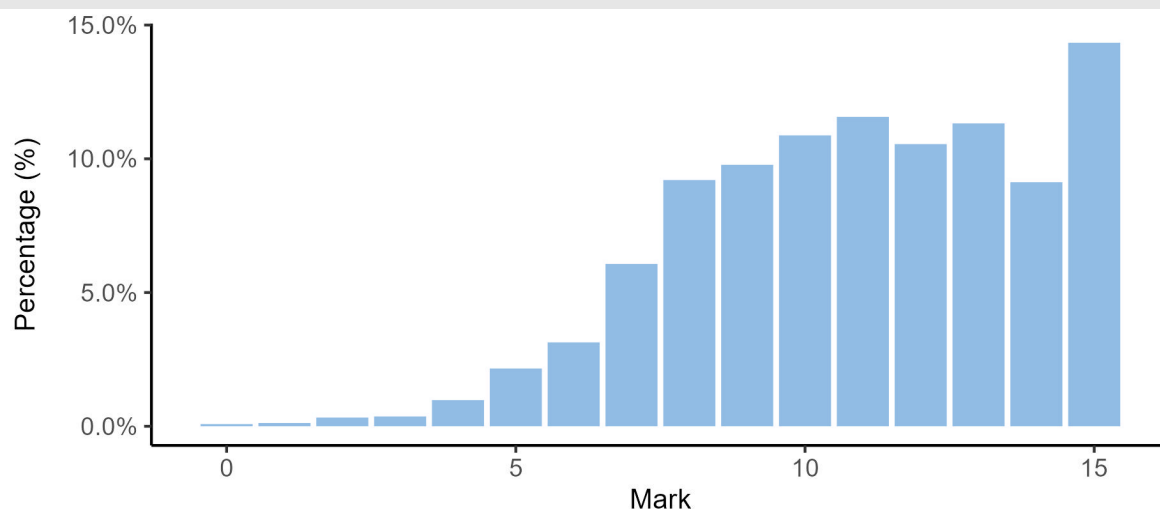
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

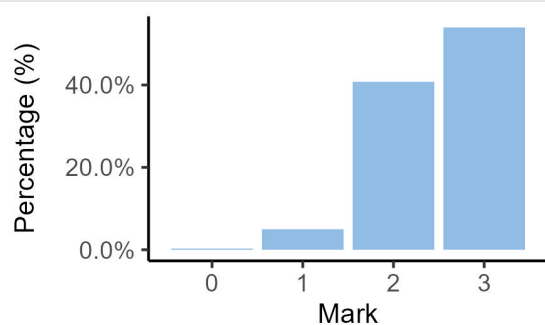


## IA1 marks

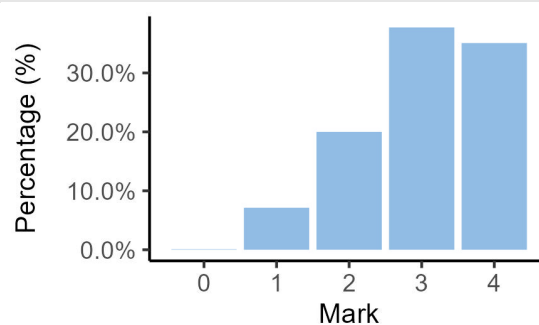
**IA1 total**



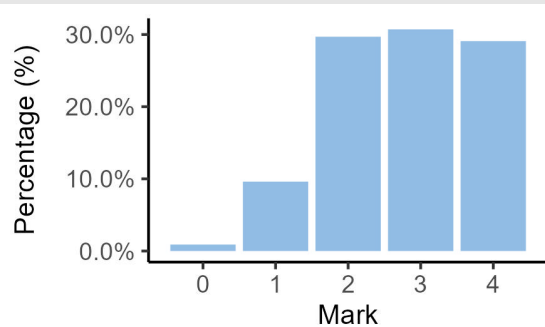
**IA1 Criterion: Explaining contexts of production**



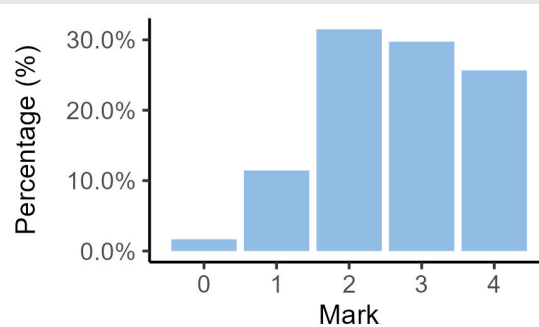
**IA1 Criterion: Applying relevant terminology, referencing and written language conventions**



**IA1 Criterion: Analysing features**

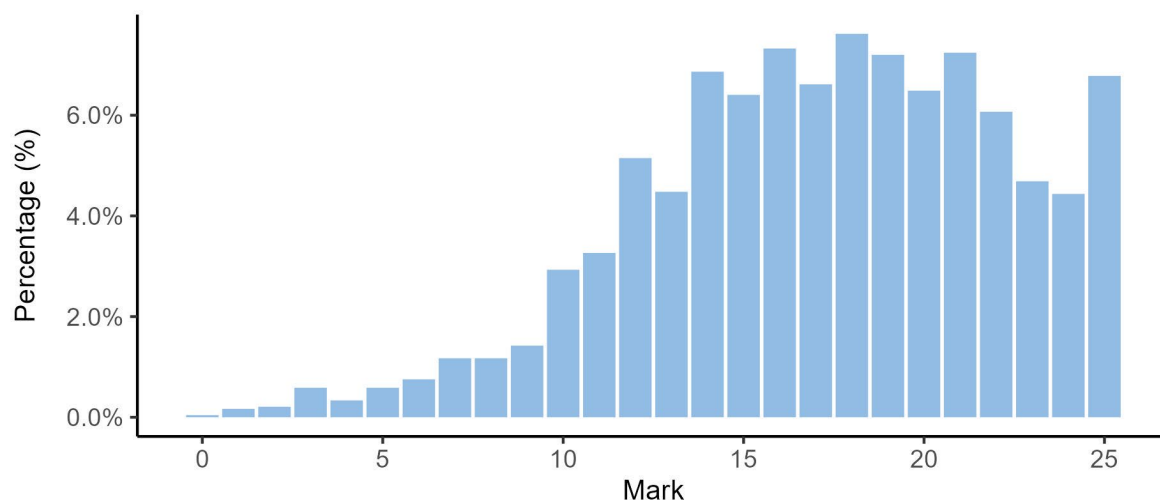


**IA1 Criterion: Appraising the impact of an investigated case**

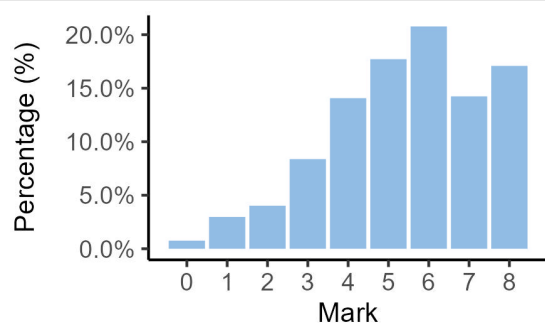


## IA2 marks

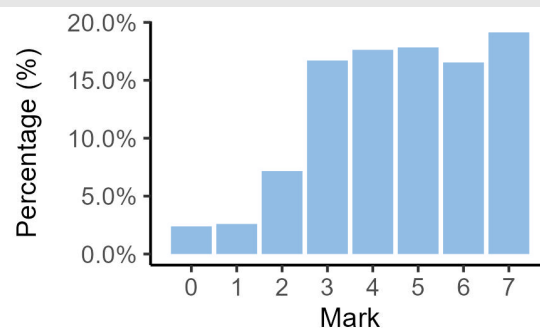
### IA2 total



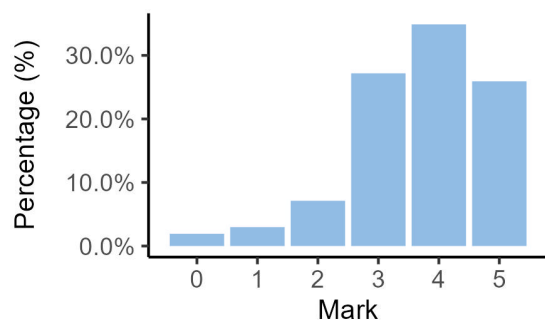
### IA2 Criterion: Treatment



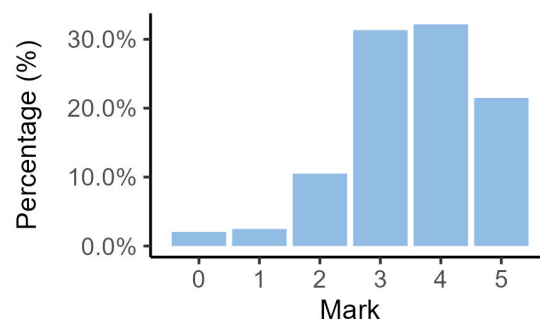
### IA2 Criterion: Pre-production (storyboard)



### IA2 Criterion: Structuring media elements



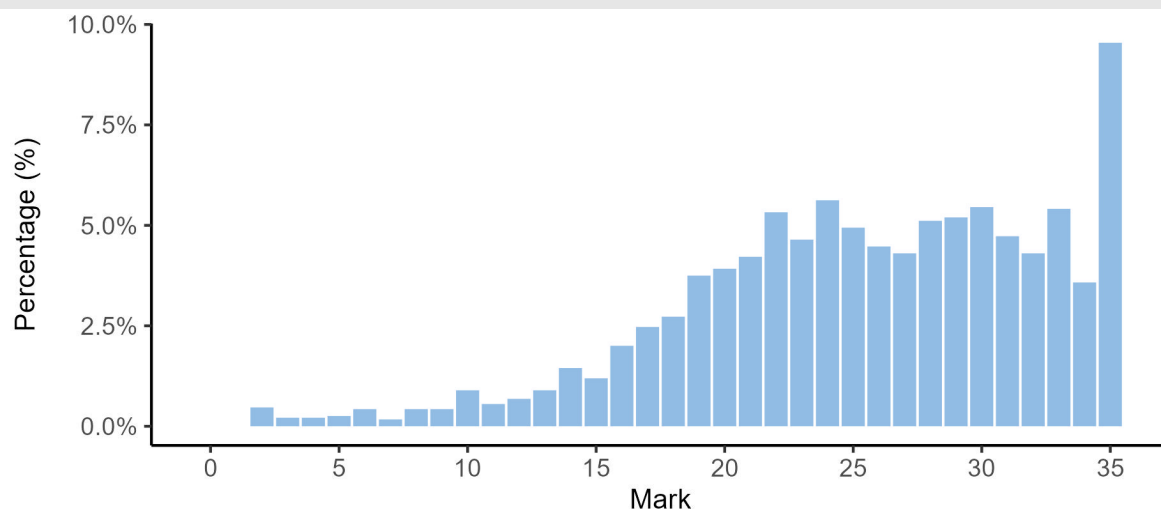
### IA2 Criterion: Synthesising media elements



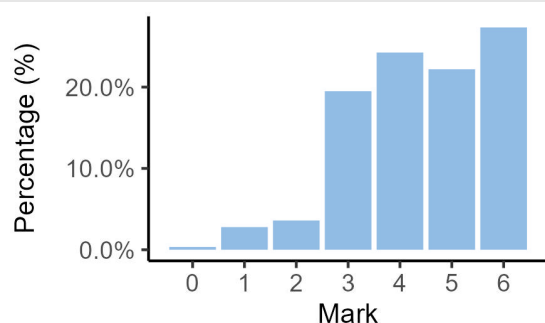


## IA3 marks

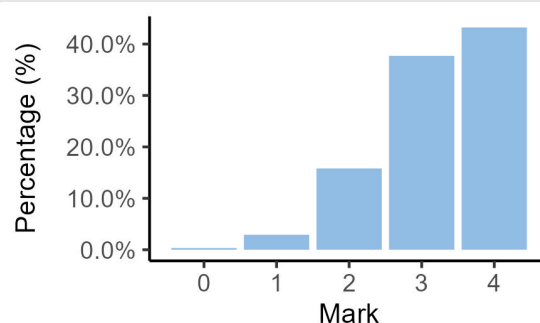
**IA3 total**



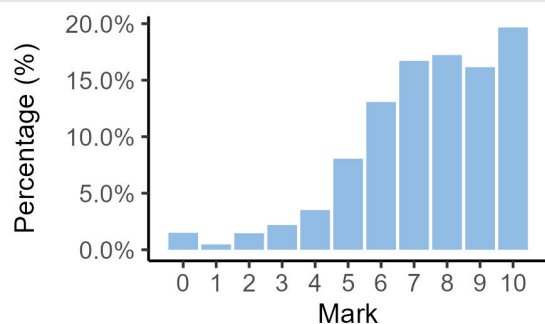
**IA3 Criterion: Treatment**



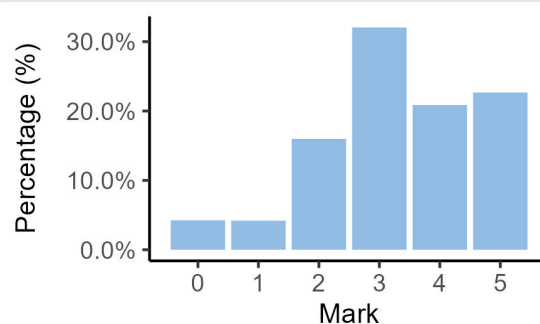
**IA3 Criterion: Applying literacy skills in a treatment**



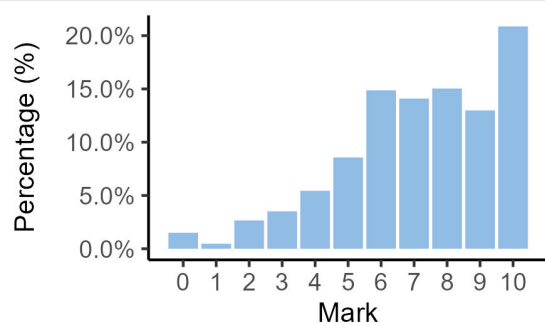
**IA3 Criterion: Structuring media elements**



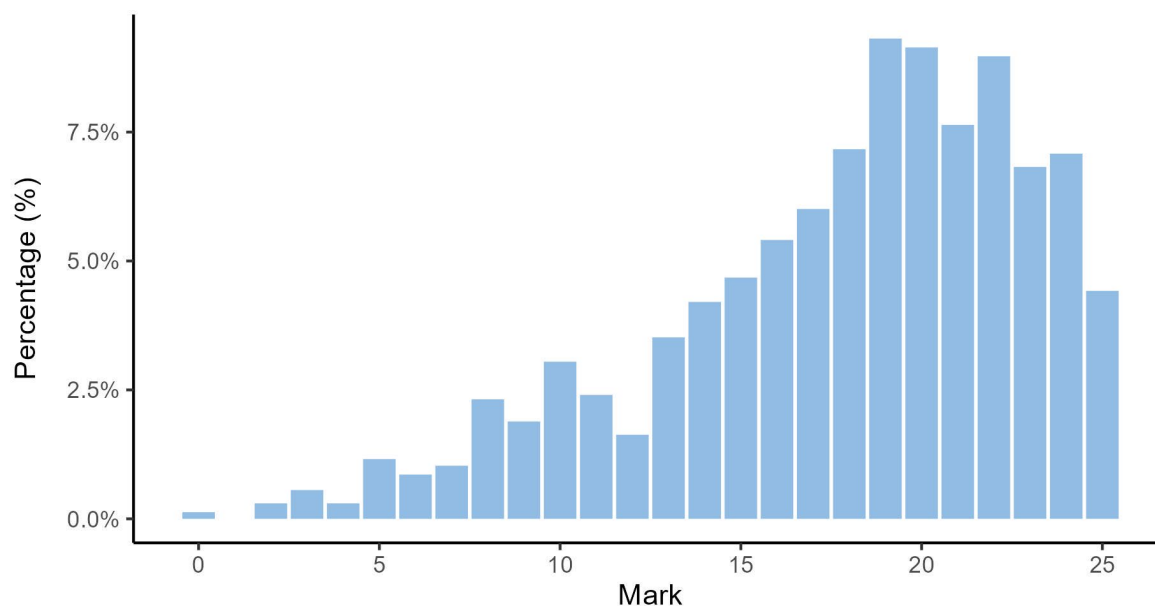
**IA3 Criterion: Reflecting**



**IA3 Criterion: Synthesising media elements**

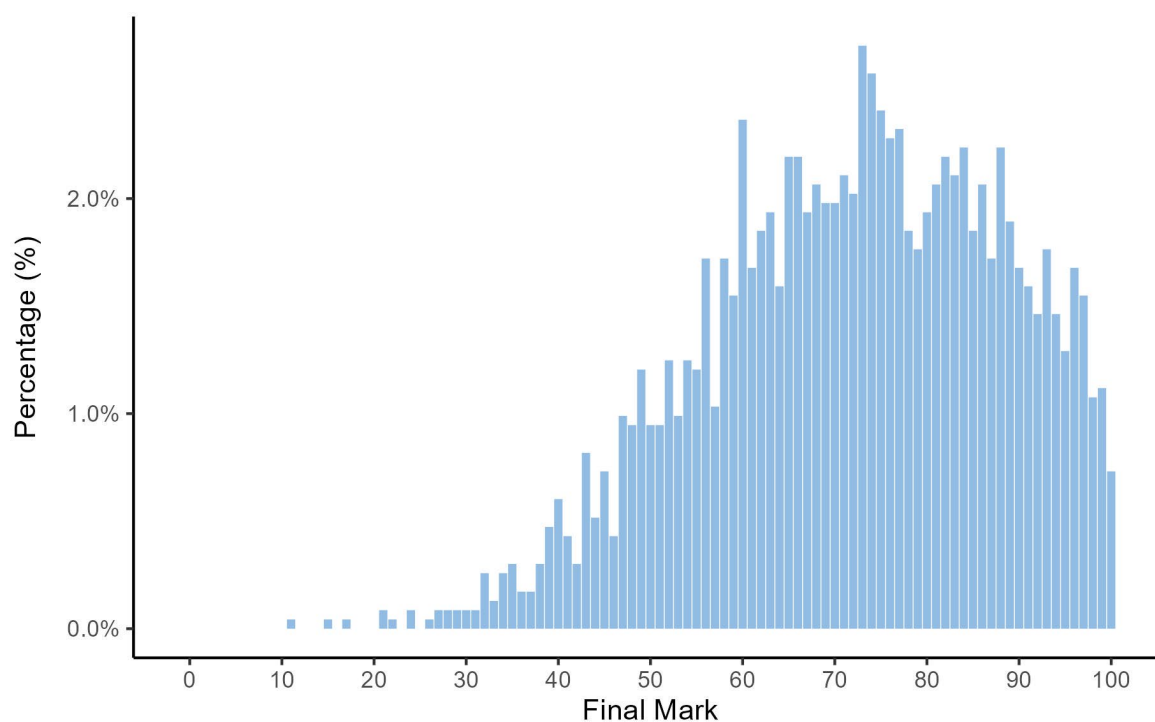


## External assessment (EA) marks



## 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	100–84	83–67	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	637	844	726	115	2

# 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 v5.0*, Section 9.6.

### Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	182	182	181
Percentage endorsed in Application 1	85%	91%	95%

## 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 v5.0*, Section 9.7.

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	179	1216	65	83.8%
2	180	1202	72	65.56%
3	180	1219	86	78.89%

# 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	17
Authentication	0
Authenticity	4
Item construction	5
Scope and scale	0

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

Total number of submissions: 182.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided clear and logical scaffolding to support students in research or investigative practices, including locating and using information and applying referencing conventions (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.3)
- explicitly cued students about what they must do and provided students with opportunity to achieve the full range of performance levels by including the assessment objective as worded in the syllabus (see Syllabus section 4.6.1), e.g. instead of, 'analyse audience participation and engagement', an effectively designed IA1 would state, 'analyse the interactive features of the moving-image media platforms and how they provide opportunities for audience interaction' (Syllabus section 4.6.1)
- provided an authentic context for the task, to give students a purpose for their investigation or an audience for their written response, e.g. an authentic context could be an animation studio, such as Pixar, wanting to evaluate how audiences participate in and interact with their

products across multiple platforms, or an event such as the North Australian Festival of Arts, seeking submissions for an online forum on the topic of multi-platform storytelling

- gave students appropriate guidance about scope and scale when selecting a case, e.g. choosing one character or storyline from an expanded storyworld rather than asking students to investigate a whole universe or franchise, which is too broad in scope, or only one movie from it, which is too narrow in scope to provide unique responses.

### Practices to strengthen

It is recommended that assessment instruments:

- use the context section to provide an authentic context that gives students a purpose for completing the task, such as a target audience, rather than using the context section to outline the task
- give students the opportunity to demonstrate their understanding of the subject matter for Unit 3. Students should not be cued to investigate subject matter outside of Unit 3: Participation, e.g. 'how film language creates tension' would not be appropriate for Unit 3 assessment
- use scaffolding that focuses on processes or presentation of the response and does not repeat the task description. This could involve unpacking the cognitive processes required by the assessment objectives, e.g. 'When appraising impact, you will need to evaluate how the behaviour of the audience affects the program, video game or content creator, and then judge how the program, video game or content creator responds to that interaction.'

### 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	2
Layout	0
Transparency	1

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

Total number of submissions: 182.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- explicitly cued students to conduct research and provide in-text referencing and a list of references
- consistently used appropriate language conventions and vocabulary across the assessment instrument.

## Practices to strengthen

It is recommended that assessment instruments:

- contextualise any quotations used in the context or stimulus sections, unpacking these and linking them to the assessment task itself
- use consistent language that aligns across the task, e.g. if the task asks students to look at television participation, it is not effective if the scaffolding directs students to research how television has become cinematic.

## Additional advice

- Consider
  - equity of access to the case being investigated, e.g. by choosing a stimulus or product that currently airs on a free-to-air TV channel in Australia
  - the amount of entry points into an expanded universe or franchise to ensure there is sufficient scope and scale for students to be able to develop unique responses.

## 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	93.85%	4.47%	1.68%	0%
2	Applying relevant terminology, referencing and written language conventions	92.74%	6.7%	0.56%	0%
3	Analysing features	93.3%	5.03%	1.12%	0.56%
4	Appraising the impact of an investigated case	91.62%	6.7%	1.68%	0%

### Effective practices

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

- for the Explaining contexts of production criterion, responses had an explicit explanation of how each of the key concepts (technologies, audiences, and institutions) is affected by the contexts of production (3 marks)

- for the Appraising the impact of an investigated case criterion, responses appraised the audience impact on the case (2 marks), as well as appraising the factors that influenced audience participation (3–4 marks).

### Samples of effective practices

The following excerpt has been included to provide evidence of:

- an explanation of the significance of contexts of production on each of the key concepts (technologies, audiences and institutions), e.g. the response explains
  - the characteristics of streaming services Netflix and Crunchyroll, such as fees and advertisements, which impact audience access, expectations and engagement
  - that the increased animation budget and addition of an immersive video game experience helps maintain the popularity of *One Piece*.

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

There is a broad range of streaming services throughout the world, all which offer a variety of shows, many with their own original movies and series which cannot be found anywhere else. These services can differ with Netflix being the most globally successful streaming platform with 223.09 million subscription holders (Ruby, 2022). Netflix contains a multitude of different media pieces branching all genres to increase audience participation and reach the largest audience possible; it uses monthly membership fees to pay for licences for its extensive spectrum of films. Another form of streaming service is Crunchyroll, which is a California based platform that strictly streams anime of all different genres (Crunchyroll, 2022). This platform does not appeal to as wide a range of viewers as Netflix; however, it has the option to stream shows with advertisements or to pay for memberships, which draws in more viewers who are not willing to pay the monthly fees of the service.

'One Piece', is a Japanese established animated series, based off a Manga written and illustrated by Eiichiro Oda, and adapted to a television series by Toei Animation. It is an Adventure-Fantasy show that follows the story of the 'Straw Hat Pirates' which are travelling the seas to find the highly acclaimed and mysterious treasure, 'The One Piece'. The first episode was released in October 1999 after the Manga gained popularity and was up to its ninetieth chapter (IMDB, 2022). 'One Piece' is an extremely popular Shonen anime within Japan and Globally due to its high audience participation, with the franchise having a \$21 billion revenue, not including merchandising and video games (Jeijei, 2022). This series streams on both Netflix and Crunchyroll with over 1000 episodes available and new episodes being released weekly for audiences. The show is maintaining its popularity, with more audience members consuming the anime as Toei animation increases its animation budget to \$90,000 per episode, as well as the use of 'One Piece' video games increasing audience immersion (Bainbridge, 2022).

The following excerpt has been included to provide evidence of:

- application of relevant terminology, referencing and written language conventions, through
  - well-articulated ideas and judgments, e.g. about the success of social media advertising, supported through data and statistics
  - use of in-text references
- analysis of features that sustain audience participation and engagement, including:



- partnership with Google to create engagement through the *#ChooseYourSide* and *#TheoryWars* campaigns
- positive audience response to a participatory social media campaign
- retention of a fanbase, despite no new films for 10 years.

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

After ten years of hibernation, the *Star Wars* franchise made its comeback in 2015 after being acquired by Disney in 2012. A shock to longstanding fans, *Star Wars* birthed their social media presence in 2015 just before the release of its seventh film. With the most recent *Star Wars* film the time being from 2005 *Episode 3: Revenge of the Sith*, the need to revive the fandom was more important now than ever with the newest film being released late 2015 *Episode 7: The Force Awakens*. The franchise partnered with Google and set up a Twitter account to assist in the advertisement of the film. A multitude of hashtags were effectively manipulated to spread competitions, surveys and information around popular social media platforms. Users were prompted to select either the "dark side" or the "light side" as the personalised theme for their Google applications as part of Google's *#ChooseYourSide* promotion with 22.1 thousand posts. *#TheoryWars* was an effective twitter campaign used to give the audience a chance to express their wildest and most accurate theories on what was to come in the upcoming movie. Twitter users had free movie tickets up for grabs regarding the best theory pitched. *#StarWars* was tweeted 2.8million times within the first month of the introduction of *Star Wars* to Twitter (Chang. A, 2015). Audiences reacted positively to the franchise's advertising technique of audience participation as audiences felt as if they were one with their favourite movie franchise, speaking to them, projecting their opinions, and participating in challenges and polls. As a result of this audience participation on *Star Wars*'s social medias, Disney spent less on marketing the 2015 film compared to other major films, spending 66million (Crupi. A, 2015) in comparison to other blockbuster films like *Avengers Endgame*, where Disney spent \$200million (Kerby. J, 2019). Even with Disney's lazy budget, the 2015 *Star Wars* film, *Episode 7: The Force Awakens*, found itself earning the highest worldwide box office total in *Star Wars* history with over \$2billion to date (Statista, 2023). This shows that the *Star Wars* franchise has successfully sustained a participating audience as they were able to uphold a high viewing rate on newer films after ten years of little to no public activity.

The following excerpt has been included to provide evidence of:

- appraisal of factors that influenced the impact of audience participation, including
  - strengths, such as
    - game availability across all platforms or gaming systems
    - transference of player profiles across updates
    - players' abilities to create and customise content
  - limitations, such as
    - negative social impact through glorification of violence
    - slow internet connections.

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

As aforementioned, Call of Duty has made an immense impact on its fans, its content creators, and the world at large. Shockingly, fans have played Call of Duty games for over 25 billion Hours, which "surpasses human existence", and equates to 2.85 million years (Marsh, 2022). Furthermore, gross Call of Duty sales alone make up over 16.67% of all revenue made within the gaming industry, which has now surpassed both film and sports industries combined in capital gain (Witkowski, 2021). Call of Duty's facilitation of all platforms of gaming systems has effectively impacted its audience by providing accessibility for all, therefore allowing the audience to participate consistently and constantly. Players of the first Call of Duty game have been able to effectively transfer into later titles due to the franchise's consistent yearly releases, control schemes and promotional tools (Call of Duty Home, 2022). Call of Duty has had a massive social impact, indicated through its incredible popularity and title of "most successful video game franchise ever" (Call of Duty Home, 2022). However, some argue that the games have induced a negative social impact through its glorification of war, violence and anger. In fact, the US military has collaborated with the franchise on multiple occasions and uses it as a tool for advertising conscription (Penn State, 2015). Call of Duty has offered multiple other career opportunities, specifically within the content creation space. The franchise is one of the most streamed on Twitch among popular rivals such as 'Fortnite' and 'League of Legends' and has positively impacted the content creation scene by implementing interactive customization features (Call of Duty Home, 2022). Examples of such include the ability to design team logos, alongside the "league play" mode, which allows for gameplay to be recorded and uploaded to a community space (Call of Duty Home, 2022). Overall, Call of Duty effectively provides audiences with opportunities for interaction across all areas, and is only limited by insufficient technology such as slow internet connections amongst users that cannot facilitate international communication and interaction.

### 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, rather than print media, sporting personalities or other brands or franchises
- for the Applying relevant terminology, referencing and written language conventions criterion, appropriate referencing conventions are applied, i.e. in-text referencing or a reference list, for a mark of 2 or above to be awarded
- for the Analysing features criterion, responses explicitly mention interactive features of the case that sustain participation (active interaction with content that goes beyond viewing) and engagement (passive interaction with content, such as viewing, liking or sharing).

### Additional advice

- Schools should administer strategies identified in the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.6) to manage response length to ensure that student responses meet the conditions of the syllabus.

# 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	13
Authentication	3
Authenticity	0
Item construction	2
Scope and scale	0

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

Total number of submissions: 182.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided a clear, real-world purpose for creation in the context description, e.g. giving students a company (e.g. LEGO), broadcaster (e.g. WIN Television), film festival (e.g. Northern Fringe Festival), funding program (e.g. Screen Australia's Story Development Funding Program), or a target audience to engage (e.g. youth football players)
- gave students opportunity to demonstrate their understanding of the Unit 3 subject matter by directing them to create a moving-image media story that audiences participate in over two or more moving-image media platforms (Syllabus section 4.6.2)
- suggested how students could approach applying genre codes and conventions, e.g. a 'parody of a reality television show', a 'documentary presenting human interest stories', or 'a short film to raise awareness of issues surrounding bullying and self-identity, particularly in teens'. This helps cue students to demonstrate the 'construct' characteristics in the top performance levels in the Pre-production (storyboard) criterion (Syllabus section 4.6.2)

- provided clear instructions that align to the conventions of pre-production formats (treatment and storyboard) indicated in the assessment specifications, e.g. effective assessment instruments clarified that storyboards must be created prior to production and must not contain traced images or stills from the production
- included the assessment objectives from the assessment specifications (Syllabus section 4.6.2) in the task description, signposted under a subheading, 'To complete this task, you must'.

### Practices to strengthen

It is recommended that assessment instruments:

- provide scaffolding to give clear instructions to students about the processes and/or presentation requirements that support students in completing the task, as stated in the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.3
- use the language of all assessment objectives as written in the syllabus (Syllabus section 4.6.2) when describing the task, so students are provided the opportunity to cover the required assessment 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	0
Layout	0
Transparency	2

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

Total number of submissions: 182.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used the wording of the syllabus (Syllabus section 4.6.2) when referring to assessment objectives, without rewording or rephrasing in a way that allows for misinterpretation
- used clear, logically sequenced checkpoints that supported student understanding of the processes needed to complete the task. These checkpoints clearly delineated pre-production processes (treatment and storyboard) as a phase that occurs before production.

### Practices to strengthen

It is recommended that assessment instruments:

- use language aligning to the syllabus requirement to create a story, told across two or more platforms, to cue students to demonstrate the 'symbolise' characteristics in the Treatment criterion and the 'synthesise' characteristics in the Synthesising media elements criterion (Syllabus section 4.6.2).

## Additional advice

- Schools
  - may provide scaffolding or guidance for Unit 3 subject matter pre-production and/or production processes that include ‘assessing risks in production, and participating in institutional processes such as copyright, location permits and release contracts’ (Syllabus section 4.5). Any additional pre-production and/or production processes should not be included in the task section of assessment instruments as they are outside the scope of the assessment specifications
  - should consult the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.1), which states that ‘Students are expected to complete the required learning as outlined in the subject matter of the syllabus prior to the assessment being administered’.

## 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	83.33%	15.56%	1.11%	0%
2	Pre-production (storyboard)	76.67%	22.22%	0.56%	0.56%
3	Structuring media elements	93.89%	2.78%	3.33%	0%
4	Synthesising media elements	96.67%	2.78%	0.56%	0%

### Effective practices

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

- for the Structuring media elements criterion, responses exploited production practices in camera work, editing and sound design (5 marks). Exploiting
  - camera work may include using a variety of shot types that are in focus and well-framed
  - editing may include using continuity editing through matching eyelines and action
  - sound design may include recording sound effectively and appropriately mixing sound layers, including music, dialogue and effects
- for the Synthesising media elements criterion, there was a clear link between the treatment, storyboard and production that showed the intended meaning and resolved the conceptual problem posed in the treatment.

### Samples of effective practices

The following excerpt has been included to provide evidence of:

- justified use of symbolism across the multi-platform story, describing use of
  - costuming to express the theme of right versus wrong across both the film and game
  - lighting to signify a character's moral standing, e.g.
    - Arthur is framed half in shadow and half well-lit, signifying moral conflict
    - Francis Baker is framed in darkness, signifying immorality.

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

Symbolic codes such as lighting and actors' performance are used in this film and assist in communicating signified meaning and creating an uncomfortable emotion within the audience. Lighting is used at the bus stop to make half of Arthur's face in the shadow while the other half is well lit. This communicates his moral standing to audiences, and how Arthur is torn between his need for money and what he must do to gain it. The actor's performance additionally communicates this moral conflict, with Arthur hesitating when outside the house.


Many institutions use multi-platform technologies to increase audience engagement in their content, and *Robber* has similarly followed in their footsteps. The linking between *Robber* and *Smuggler* achieves the purpose of creating two highly engaging pieces of media, inviting the audience to interact with both. Using two platforms allows for viewers to gain a greater understanding of the story world, therefore increasing this engagement. The second platform of a videogame allows the viewers to shape the narrative playing as Arthur, able to control him in an open world while still following a basic plotline, creating a more personal connection between Arthur and the audience. Symbolic codes function in both platforms, with costuming and lighting expressing the main theme of right versus wrong. Arthur's costuming of casual clothes matched with the briefcase communicates his disconnect with the criminal world and is a symbolic code present at the end of *Robber* and throughout all of *Smuggler*. The lighting in *Robber* also helps to show character's moral standing, with Arthur in both the light and dark at the bus stop showing his moral confliction. Similarly in *Smuggler*, Francis Baker is framed in the darkness, to show the immorality of his character.

The following excerpt has been included to provide evidence of:

- construction of a storyboard that applies codes and conventions to maximise audience experience, including
  - use of soundtrack, sound effects and the actor's behaviour to build suspense
  - elements chosen to communicate drama and thriller themes
  - handheld camera and camera tracking at eye level.

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



Sequence title/Frame number: 14		Location: Forest	
		Shot Type	MS
		Camera Angle	EL
		Camera Movement	HH
		Shot Length	6 Seconds
		Transition	Cut
		Other FX	N/A
Audio/Dialogue	As the eerie and suspenseful soundtrack intensifies, footsteps and general foliage can be heard. The mysterious and ominous sound choices uphold the thriller themes of the film, communicating to audiences that something bad might be happening.		
Description	The camera tracks the protagonist as he picks up his pace. The use of handheld camera movement further helps to create this ongoing sense of suspense and helps to communicate to audiences that the protagonist is in a rush. Together, these elements help to uphold both drama and thriller themes, effectively helping to build suspense throughout the film, keeping audiences engaged.		

The following excerpt has been included to provide evidence of:

- exploitation of production practices to enhance meaning, including
  - controlled editing rhythm and cuts on beats
  - pacing and interesting camera angles in the breakfast-making scene, which allow time to pass without slowing the film
  - music and other non-diegetic audio, which sets the tone throughout the film and is mixed well with diegetic audio to enhance meaning, e.g. when the carpark scene begins, mystery and tension are communicated through the use of minimal, echoing sound effects as they contrast the upbeat music in the previous scene
  - colour grading and a sound effect to clearly indicate a change in mood and a turning point in the narrative when the character picks up the note.

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



Video content: (4 mins, 53 secs)

[www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr\\_ftvnm\\_ia2\\_e1.mp4](http://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_ftvnm_ia2_e1.mp4)

### 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, responses use two or more platforms to communicate the story. The second platform needs to build on the story, not simply exist as a distribution or promotional platform. For a mark of 2 or higher, multiple platforms should be explicitly mentioned and described, e.g. 'The story will exist as a web series and provide opportunity for the audience to explore bonus settings or characters within a console game'
- for the Pre-production (storyboard) criterion,
  - students use a template that features key storyboard conventions (image, shot size, duration, transition, audio and description as a minimum) and formatting guidelines that cue them to demonstrate the narrative and application of codes
  - students clearly articulate how they intend to apply codes and conventions. A description in addition to the visual storyboard elements helps students demonstrate understanding of the codes and assists the teacher to understand intent, without having to infer what the student means, e.g. an open door in a storyboard frame might be accompanied by the description, 'The open door represents that the house has been abandoned'
- for both the Treatment criterion and the Pre-production (storyboard) criterion, work must be completed before the production component of the project.

### Additional advice

- Teachers should ensure students understand
  - pre-production conventions require that
    - treatments are written in present or future tense



- storyboards do not include
  - edited or non-edited screenshots or stills from the completed production
  - or
  - traced stills from the completed production
- photographs taken before filming may be used by students when developing a storyboard but the ISMG should be annotated to indicate this approach was used.
- Schools should
  - check submissions for confirmation carefully to ensure correct evidence is uploaded for each student, e.g.
    - the treatment and storyboard match the production submitted
    - the treatment is not uploaded twice instead of a treatment and storyboard
  - administer strategies identified in the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.6) to manage response length to ensure that student responses meet the conditions of the syllabus.

# 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	4
Authentication	1
Authenticity	1
Item construction	2
Scope and scale	1

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

Total number of submissions: 181.

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- gave students the opportunity to achieve the assessment objectives and full range of performance levels by including the assessment objectives from the assessment specifications (Syllabus section 5.6.1) in the task description, signposted under a subheading, 'To complete this task, you must'
- provided a clear, real-world purpose for creation in the context description, such as giving students a relevant film festival to create for (e.g. Byron Bay International Film Festival, Vision Splendid Outback Film Festival) or identifying stylistic movements or artists to use as stimulus (e.g. World Cinema, a specific auteur).

## Practices to strengthen

It is recommended that assessment instruments:

- provide meaningful, realistic contexts for students to respond to, to ensure difference from the QCAA sample assessment and to support the development of unique and authentic responses
- ensure alignment between context, task, scaffolding and stimulus descriptions, e.g. if a theme is identified in the context description, the same theme should be referred to throughout the instrument
- provide instructions in the task or scaffolding section that align with syllabus specifications (Syllabus section 5.6.1) and cue students to demonstrate the requirements of the assessment objectives, e.g. the 'Reflecting' criterion requires students to reflect on how they experiment with moving-image media languages and stylistic conventions. Students should not be instructed to reflect on how they have explored a theme or identity, or to deconstruct or analyse their process
- avoid mandating additional pre-production formats (e.g. a film script, screenplay or three-column script within scaffolding, checkpoints or the task section), as this affects the scope and scale of the task, requiring more than the syllabus specifies for student responses. Students should be able to achieve the highest performance levels by completing the formats (treatment, production, and reflective statement) identified in the assessment specifications.

## 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	1

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

Total number of submissions: 181.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were carefully proofread and free from error, ensuring all sections of the instrument contained consistent instructions, and that checkpoints reflected appropriate timeframes.

## Practices to strengthen

It is recommended that assessment instruments:

- provide clear and concise instructions using language that matches the assessment specifications and assessment objectives.

## Additional advice

- Schools should note that the QCAA resource *IA3: Sample assessment instrument — Stylistic project (35%)* has been updated and is available on the QCAA website at [www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/film-television-new-media/assessment](http://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/film-television-new-media/assessment). Refer to this version as an example, rather than previous versions of the resource.

## 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	89.44%	8.33%	1.11%	1.11%
2	Applying literacy skills in a treatment	96.67%	1.67%	1.67%	0%
3	Structuring media elements	91.67%	5.56%	2.22%	0.56%
4	Reflecting	90.56%	7.78%	1.11%	0.56%
5	Synthesising media elements	91.11%	7.22%	0.56%	1.11%

### Effective practices

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

- for the Applying literacy skills in a treatment criterion, treatments followed the structure of a stylistic treatment to include all key aspects (explanation of idea and influence, and how technical and symbolic codes are used). In order to justify and persuade, responses included reference to and clear examples of stylistic influences (4 marks)
- for the Structuring media elements criterion,
  - a clear stylistic influence was evident in the film (e.g. jump cuts from the French New Wave movement, central framing influenced by Wes Anderson) for a mark of 7 or above
  - production practices were exploited based on available technologies (e.g. all shots in focus, shot variety is evident and relevant to the influence, framing and editing is appropriate to stylistic influence, sound is recorded and mixed well) for a mark of 9 or 10
- for the Synthesising media elements criterion,
  - a clear link was evident between the treatment, film and reflective statement to demonstrate the resolution of the conceptual problem for a mark of 9 or 10. If there were adjustments made between treatment (pre-production) and film (production), the reflective statement explained why and how these adjustments were made

- identity was clearly explored in the project (this could be best explained within the treatment) for a mark of 5 or 6
- responses challenged traditional representations to move beyond the exploration of ‘conventional representations’ for a mark of 6.

### Samples of effective practices

The following excerpt has been included to provide evidence of:

- stylistic aesthetic in a treatment through
  - discussion of symbolic meaning of motifs including the house, fire and water
  - reference to the stylistic influence of Millais’ oil painting of Ophelia and the Ophelia character from Hamlet
- selection and discussion of key information to justify and persuade.

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

The film heavily relies on symbolism to convey its story, especially recurring – often combined – motifs such as fire, water and the house. The house in this film represents the conventional “white picket fence” life that the protagonist simultaneously resents and desires. The house is painted blue to represent the protagonist’s inescapable sadness, permeating even her own internal manifestations of yearning. The fire represents the violence and destruction that has lingered throughout the protagonist’s life, particularly in relation to family and home life. In her eyes the burning of the house symbolises her loss of a conventional and happy family life not only in her past but future as well. The water represents the more depressive side of the protagonist, symbolising her inclination to sink into herself, the depths of the past and the fleeting pleasures of [REDACTED] fame. The shots of the protagonist floating in the water draw a visual reference to Sir John Everett Millais’ Ophelia (1851-2), which depicts Ophelia from Hamlet allowing herself to sink and drown in the river (Jeffrey Easby 2015). The painting, while tragic, is beautiful which is how the protagonist sees herself. In these shots, the protagonist’s dress billows around her, creating a tragic yet visually appealing image and her old Hollywood inspired hair and makeup is clearly ruined to represent a breakdown.

*Sensitive or private information has been redacted from this sample to ensure accessibility.*

The following excerpt has been included to provide evidence of:

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including
  - excellent use of camera movement and framing
  - fast-paced transitions with motion blur, communicating a sense of urgency and danger
  - effective sound design and mixing of music, sound effects and diegetic audio, such as use of a drum beat to propel the story forward and increase audience anticipation
  - hand-drawn elements, such as the red line animation.

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



Video content: (2 mins, 57 secs)

[www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr\\_ftvnm\\_ia3\\_e1.mp4](http://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_ftvnm_ia3_e1.mp4)

The following excerpt has been included to provide evidence of:

- reflection that shows development and refinement of stylistic conventions, methods, elements and forms, through experimentation with
  - creating a complex soundscape
  - distorting audio, by using filters, reversing and overlapping sounds
  - using masking and blur filters to produce cleaner shots.

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

The main element I experimented with was the sound. Initially, I had only planned to use the copyright-free track, The 2023 Ride. While the track suits the mood and tone of the film, I found that the sound felt too simplistic compared to the overlapping and complex visuals I had created by experimenting with cross-fades and opacity levels. To create a soundscape I felt better complemented the visual elements of the film, I made use of Final Cut Pro's built-in sound effects such as crowds cheering and bustling traffic, as well as some haunting vocals. I also played with distorting the sound by adding underwater and telephone filters or reversing the sounds and overlapping them similarly to how the visuals overlap. Additionally, during the film's last half, I distorted the music the same way I had with the sound effects. Because I was able to create a more interesting soundscape for the film, the French New Wave inspired lingering shots, such as the house burning, are more easily able to hold audiences' attention and focus. Overall, these changes helped refine the vision I originally had and added to the film's overall atmosphere.

Another thing I experimented with was the use of masking at the beginning of the film, as I wasn't entirely happy with the texture of the prop stomach I had made and found it visually distracting. To make the clips look cleaner, I masked out different sections and blended the texture of the stomach using a blur filter. By fixing visual imperfections in the scene, the audience's attention is solely drawn to the grotesque violence of the scene; this was very important as exploiting the grotesque and taboo nature of mixing violence and pregnancy was one of the elements of surrealism I wanted to include in this film.



The following excerpts have been included to provide evidence of:

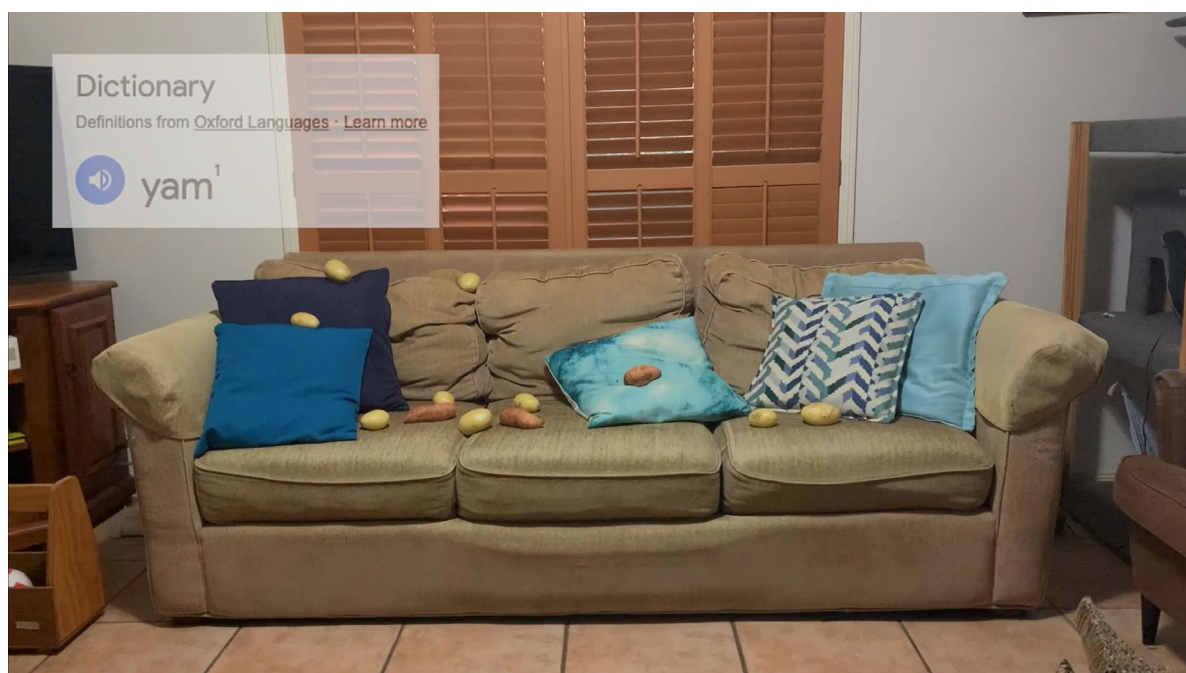
- a stylistic aesthetic, through
  - the inclusion of stylistic influences, such as the cinematography of music video director Kyle Newman
  - animation techniques alongside both still image and live action shots
  - symbolic codes of colour and lighting
- exploitation of production practices to communicate meaning and a stylistic aesthetic, including
  - sophisticated animation techniques
  - well-recorded and mixed audio, including clear voiceover and sophisticated and well-synced Foley and sound effects
  - composition showing consideration of how shots would be edited in post-production
- synthesis and resolution of a conceptual problem, e.g.
  - the production's achievement of the treatment's purpose and intention to explore the theme of self-discovery, e.g. it symbolises the student's personal identity through the misspelling of their own name linked to the process of understanding who they are
  - a personal stylistic aesthetic outlined in the treatment, demonstrated in the production through the dreamlike production aesthetic, clearly inspired by various films and directors.

**Note:**

- A Look Up Table (LUT) is a data file that transforms the colour and contrast or tone of a film, based on a template.
- The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

**Excerpt 1: Treatment**

To express a personal unique style, I will experiment with mixed media such as rotoscoping, digital cel animation, keyframe animation and 2D stop motion. Live action footage will mainly be shown with the additional elements of the techniques previously stated to enhance my style. Editing techniques such as 2D stop motion and animation has been inspired by past case studies such as *The Girl in the Hallway* (2019) and *Gan Gan* (2014). Other influences such as the filmmaker Kyle Newman has inspired my use of backlighting in order to emphasise the emotions of happiness, doubt, and melancholy. Newman's cinematography in Taylor Swift's music video, *Style* (2015) has specifically inspired me to showcase impressionistic techniques such as double exposure to emphasise my undiscovered identity and demonstrate a freeing, airy ambience to my aesthetic. Newman's Lana Del Ray's *Summertime Sadness* (2013) music video also captures a dreamy, whimsical atmosphere which I want to portray in my own style by using LUTs, colour grading filters and overlays to portray a calming feeling reminiscent of my easy-going nature.

**Excerpt 2: Production**

Video content: (3 mins, 06 secs)

[www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr\\_ftvm\\_ia3\\_e2.mp4](http://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_ftvm_ia3_e2.mp4)

**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,
  - responses must clearly articulate a stylistic influence (director, genre or style) to be awarded a mark of 2 or higher
  - students should refer to the influences throughout the response, in order to describe how they inform the technical and symbolic codes, e.g. 'The low key lighting is inspired by German Expressionism'
  - responses must describe both technical and symbolic codes to achieve a mark of 3 and describe stylistic influences for a mark of 4
- for the Reflecting criterion,
  - responses must refer to how they developed (elaborated, added detail, made more complex), as well as how they refined (improved to be precise, exact or subtle), the use of stylistic conventions, methods and forms in order to achieve the full mark of 5
  - responses must detail how stylistic conventions were experimented with, not just media languages, i.e. technical and symbolic codes should be linked with the stylistic influence, not just referred to as standalone codes.



## Additional advice

- Teachers should
  - uphold screen safe practices, ensuring content viewed and produced is age appropriate, ethical and lawful, as well as making sure workplace health and safety guidelines are followed
  - ensure content covered in Unit 4 cues students to respond in the IA3 by challenging traditional ideas and practices, and experimenting with stylistic practices to produce a stylistic project, rather than a conventional and traditional project.
- Schools should
  - check submissions for confirmation carefully to ensure the correct evidence is uploaded for each student, e.g.
    - the treatment matches the film for submission
    - the treatment is not uploaded twice instead of a treatment and a reflective statement
  - administer strategies identified in the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.6) to manage response length to ensure that student responses meet the conditions of the syllabus.

# 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, with 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 languages, audiences and representations.

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

The unseen stimulus included the following three video excerpts supported by contextual information, designed to elicit an opportunity to demonstrate the assessment objectives:

- Excerpt from *The Grand Budapest Hotel*, Fox Searchlight Pictures, 2014 (key concept: languages)
- *Mission Impeccable*, Ted Baker, 2016 (key concept: audiences)
- *Saroo Brierley: Homeward Bound*, Google Maps, 2013 (key concept: representations).

### 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, identifying the correct key concept and using relevant evidence in the stimulus to support analysis and appraisal
- the requirement to write an analytical extended response, using appropriate formatting and language conventions.

### Samples of effective practices

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives.

**Note:** The characteristics identified may not be the only time the characteristics have occurred throughout a response.

## Extended response

### Criterion: Explaining

The following excerpt is in response to Question 2. It required students to respond to the key concept of audiences by analysing and appraising the stimulus to justify their explanation of the effectiveness of the *Mission Impeccable* campaign to encourage audience participation and sustained engagement with the brand.

Effective student responses:

- identified and explained the correct key concept, citing relevant information presented in the stimulus and contextual information
- made valid inferences about the contexts of production and use, rather than only restating contextual information
- identified and described the target audience as part of context of use.

This excerpt has been included:

- to provide evidence of explanation of the contexts of production and use, as it
  - shows understanding of the key concept of audiences, identifying meaning within the stimulus and hypothesising about the way audiences interact with and use the brand
  - identifies and provides justification for Ted Baker's audience as wealthy, middle-aged customers
  - infers information about contexts of production and use, using evidence from the stimulus, including identifying the brand as luxury and connecting the campaign to 20th century spy films to remind the audience of Ted Baker's beginnings.

Ted Baker is a London-based fashion retailer that prides themselves on high quality items. The Ted Baker Mission Impeccable advertisement, created in 2016 encourages audience engagement through incredible use of music, colour and costume. The advertisement was part of a retail experience in which the viewer could click on characters in the film to purchase the outfits online, demonstrating a multi-platform experience <sup>for a wealthy middle-aged target audience.</sup> The aspects explored throughout the film to create an engaging advert include music, used to enhance <sup>mood</sup> ~~luxury~~, colour, used to effectively draw the target audience and costume, used to perfectly encapsulate the brand.

The music and sound masterfully ~~enhances~~ enhances the ~~luxurious~~ mood of the advertisement, as well as moves the story along. The music begins after the title card as the purple bag is zoomed in on. The strings and bass sounds work effectively in combination to set and establish the unsettling mood, and the sound effects of the bag rustling raise the tension. The viewer is intrigued to learn more through the calculated lack of context. The strings also add a layer of luxury, which Ted Baker clothing <sup>drawing in a wealthy target audience.</sup> exudes. As the film progresses, a voice-over is introduced through the old-style audio recorder. The voice is low and English, cleverly reminding the audience of the roots of <sup>the</sup> Ted Baker company. The voice is a stereotypical voice similar to many spy-films of the 20<sup>th</sup> century, therefore the viewer automatically has a better understanding of the plot.

### Criterion: Analysing

The following excerpt is in response to Question 3. It required students to respond to the key concept of representations by analysing and appraising the stimulus to justify their explanation of the effectiveness of Google Maps' construction of hope and determination in *Saroo Brierley: Homeward Bound*.

Effective student responses:

- demonstrated use of film language (symbolic and technical codes) to identify constituent parts, regardless of chosen question or key concept
- introduced constituent parts in every body paragraph, demonstrating accuracy and discrimination by only including parts relevant to the key concept, to strengthen analysis

- identified and described key moments in the stimulus where constituent parts were purposefully interrelated
- showed plausible and insightful interpretations of interrelationships between constituent parts.

This excerpt has been included:

- to provide evidence of analysis of the characteristics of moving-image media key concepts in the stimulus, as it demonstrates
  - accurate and consistent use of film language throughout the response
  - identification of interrelated constituent parts, e.g. 'a canted angle shot of a dark and empty train, combined with shifting focus from the foreground to the background'
  - valid interpretations of these relationships, e.g. the interrelated parts described above, '... disorients the viewer the same way Brierly describes being disoriented as he woke up on this train'.

Through documentary techniques such as dramatisation and voice-over exposition, Google Maps clearly constructs representations of hope and determination in their advertisement to promote their application. At 0:20, a ~~sho~~ canted angle shot of a dark and empty train combined with shifting focus from the foreground to the background disorients the viewer the same way Brierly describes being disoriented as he woke up on this train while the shot plays. The combination of voice-over describing what is shown visually to re-enact events is a dramatisation in a documentary, and the <sup>artistic</sup> disorientation provokes the effect of glimpses of memories, which show determination to recall what happened and with the focal shift ~~is~~ clearly representing a push forward in hope. <sup>This is further supported at</sup> ~~Furthermore~~ 0:58 is Brierly's voice over stating "There was the image of my mother, sitting down, cross-legged, watching her cry"

as a close-up using deep focus focuses on the mother's supposed mother's hands while she shakes. This ~~recollection~~ effectively represents hope by using effects most of the shot unfocused to convey attempting to recall a memory, while close-up cleverly conveys the fragmentation of the "image" to represent the hope of seeing his mother fully and clearly, which Both

### Criterion: Appraising

The following excerpt is in response to Question 1. It required students to respond to the key concept of languages by analysing and appraising the stimulus to justify their explanation of the effectiveness of the manipulation of moving-image media languages to create mood in the excerpt from *The Grand Budapest Hotel*.

Effective student responses:

- showed evidence of insightful conclusions and an insightful answer to the chosen question, demonstrating comprehensive knowledge of subject matter by making connections beyond what is plain to see, or stated in the stimulus, question or contextual information
- made conclusions about the chosen question and organised conclusions to reach a valid and convincing viewpoint
- only included pertinent evidence from the stimulus to support a viewpoint.

This excerpt has been included to:

- provide evidence of appraisal of the impact of key concepts and artistic practices in the communication of meaning, as it
  - supports conclusions with relevant evidence from the stimulus, e.g. the student discusses Wes Anderson's disregard of conventional narrative and acting structures, such as characters communicating in a 'stilted and unemotional' manner
  - extends interpretations of relationships between constituent parts to infer meaning about the chosen question, as summarised in the final sentence of this excerpt.

Another core component of the sequence that works to develop the absurd atmosphere is Anderson's disregard of conventional narrative and <sup>acting</sup> performative structures. As a whole, the sequence works to subvert ~~audience~~ audience expectations of what could next occur. From the initial encounter with the priest (0:35), each subsequent event is disjunct and nonsensical, but linked by the theme of each person's consistent question: "Are you Monsieur Gustave of the grand Budapest hotel in Budapest?". Through this bizarre, yet vaguely linked series of events, which involves ascending a mountain via cable car, changing carriages mid-air, and taking part in a non-descript religious service, Anderson is able to foster an all-pervading atmosphere of ~~whimsy~~ whimsy, reinforcing the ~~more~~ absurd mood. Furthermore, ~~the manner in which~~ the manner in which characters interact with each other is equally <sup>bizarre</sup> bizarre. As is a staple in Anderson's filmography, the characters communicate in a distinctly stilted and unemotive way (heightened by the aforementioned cinematography and consistent, ~~front-on~~ front-on, medium shots). As the narrative of the <sup>sequence</sup> ~~sequence~~ becomes



~~increases~~ increasingly strange, so too does the characters' distinct lack of emotion. In turn, these two features, crucial to both TGBH and Andersons' filmography as a whole, significantly contribute to the ~~development~~ development of an absurd mood and atmosphere.

Criterion: Applying written literacy skills

Effective student responses:

- consistently used accurate and relevant Film, Television & New Media terminology
- were organised in a logical and coherent manner, with no loss of clarity or flow.

### Practices to strengthen

When preparing students for external assessment, it is recommended that teachers consider:

- assisting students to demonstrate subject matter knowledge in a written response, by
  - identifying relationships between parts by describing sequences in detail
  - contextualising information by
    - making inferences and drawing insightful conclusions about contexts of production and use, rather than copying contextual information
    - defining and explaining key concepts as relevant to the question and stimulus, rather than citing definitions verbatim from the syllabus
- supporting students to develop strategies to identify and describe
  - symbolic and technical codes
  - specific target audience/s
- providing opportunities to write about moving-image media stimulus, demonstrating
  - close scrutiny and unpacking of the question
  - consistent analysis, with constituent parts discussed in each body paragraph
  - validation of conclusions with evidence
  - organisation of conclusions to form a viewpoint in response to the question.