Film, Television & New Media subject report

2024 cohort

January 2025

Contents

Introduction

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 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 General and General (Extension) subjects. 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 2025.

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.

Subject highlights

2.75% increase in enrolment since 2023

90% endorsed at Application 1

90.61% agreement with provisional marks for IA1

Subject data summary
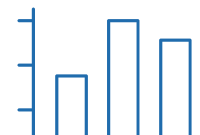
Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2025. 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: 180.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,753	2,665	2,388

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2,514	239
Unit 2	2,480	185

Units 3 and 4 internal assessment (IA) results

Total marks for IA
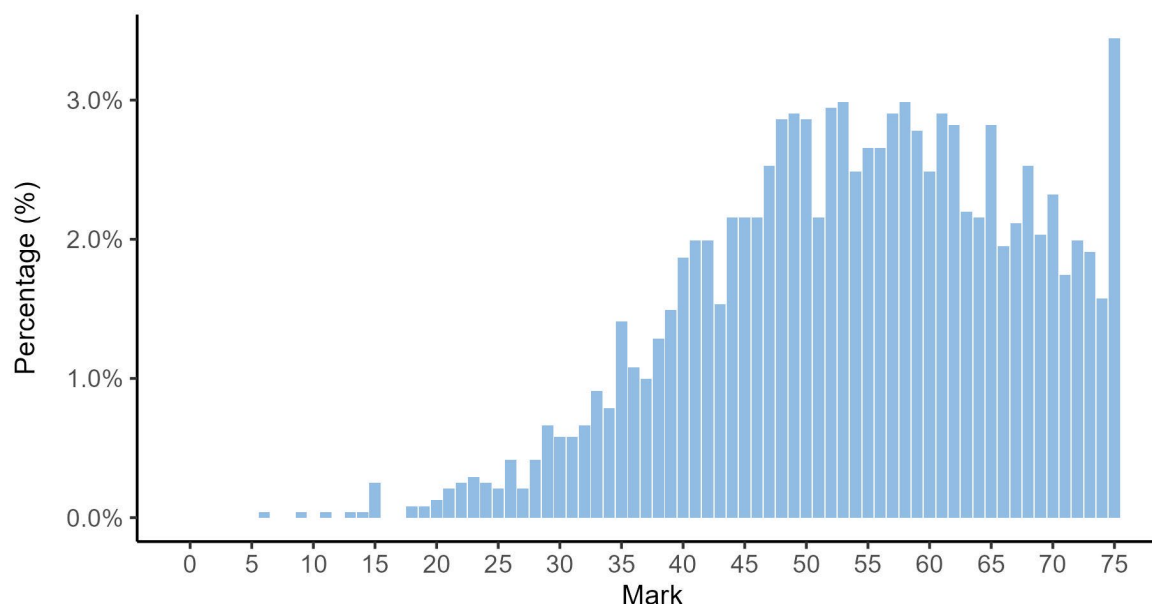
IA1 marks

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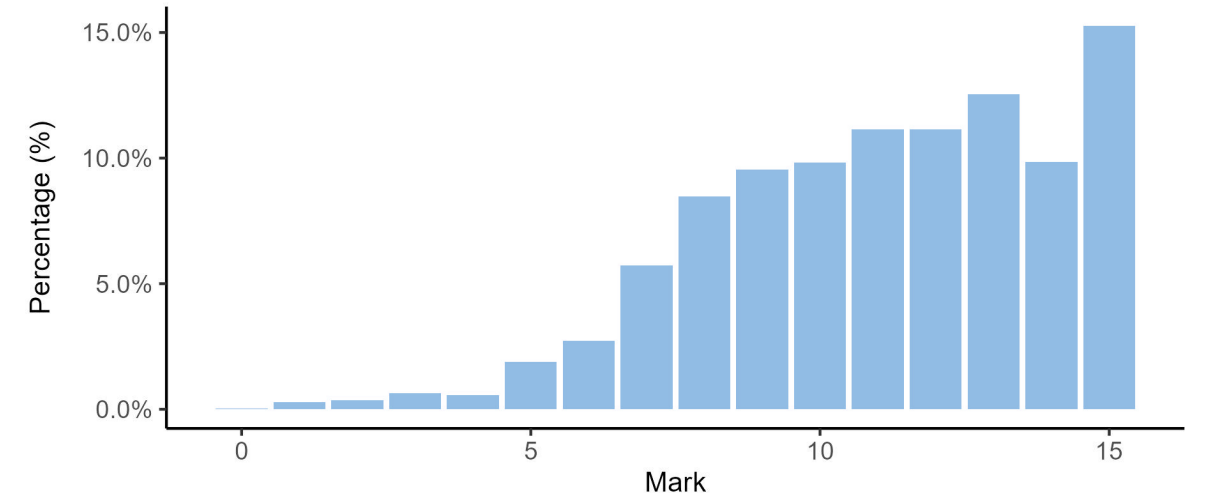
IA1 Criterion: Explaining contexts of production
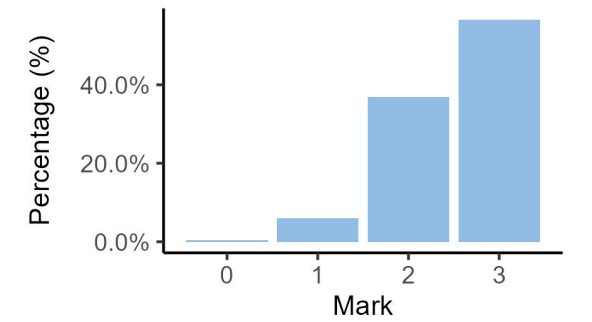
IA1 Criterion: Applying relevant terminology, referencing and written language conventions
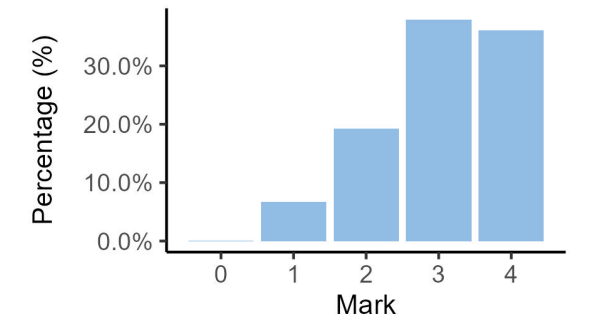
IA1 Criterion: Analysing features
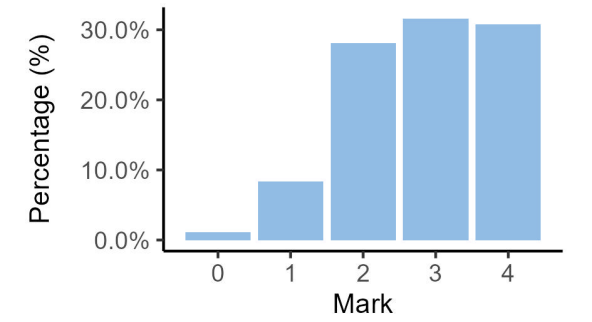
IA1 Criterion: Appraising the impact of an investigated case
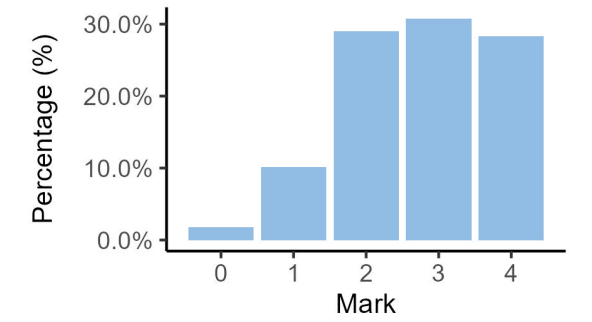
IA2 marks

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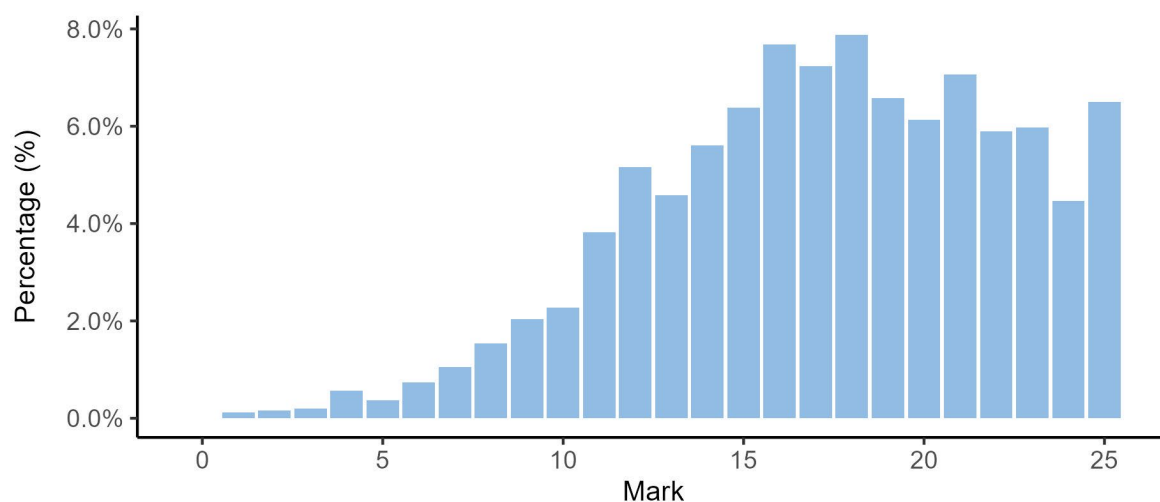
IA2 Criterion: Treatment
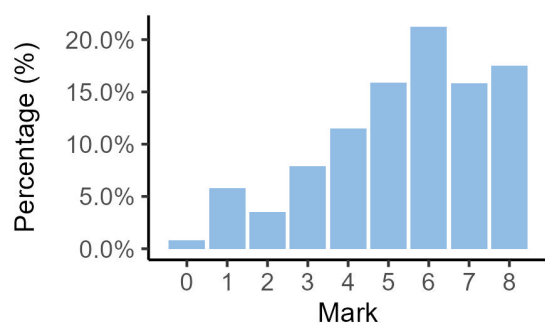
IA2 Criterion: Pre-production (storyboard)
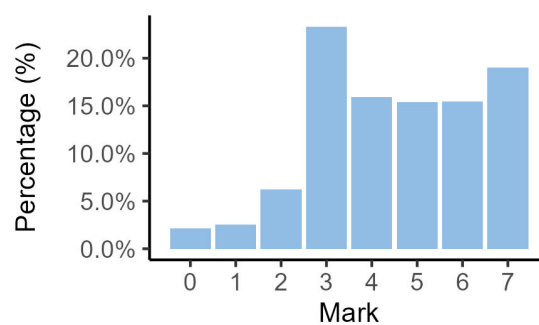
IA2 Criterion: Structuring media elements
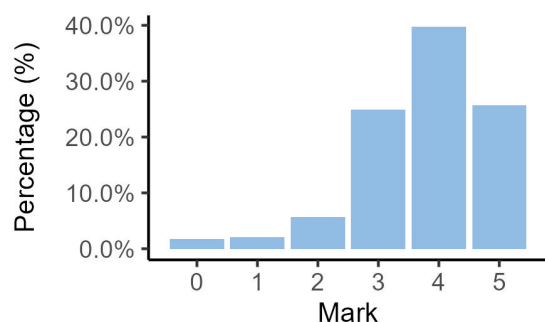
IA2 Criterion: Synthesising media elements
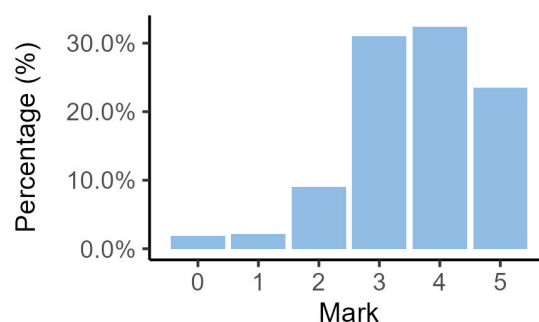
IA3 marks

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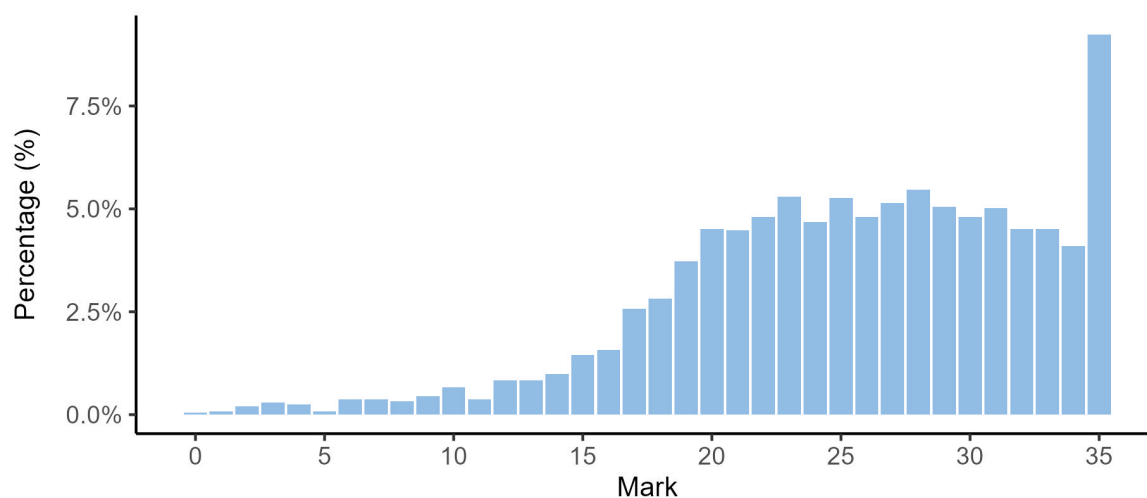
IA3 Criterion: Treatment
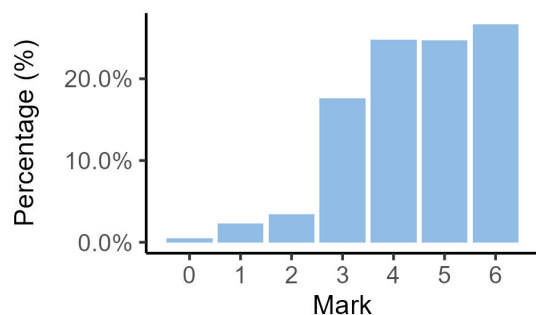
IA3 Criterion: Applying literacy skills in a treatment
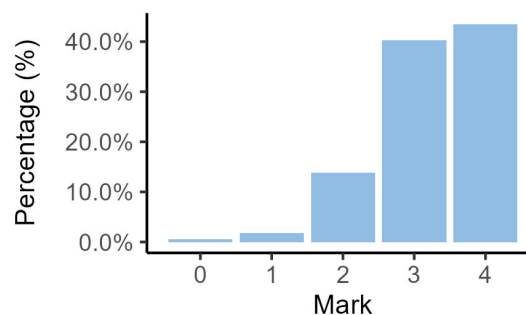
IA3 Criterion: Structuring media elements
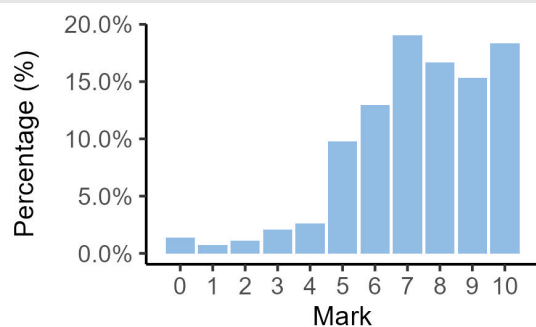
IA3 Criterion: Reflecting
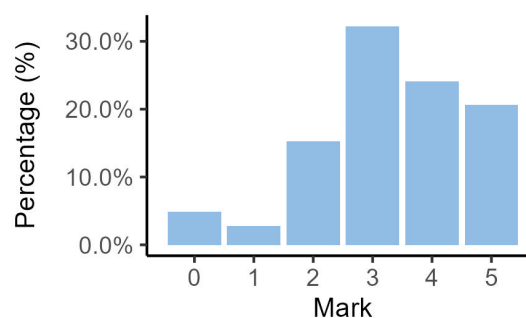
IA3 Criterion: Synthesising media elements
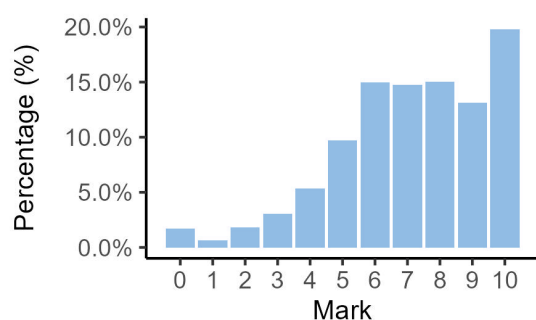
External assessment (EA) marks
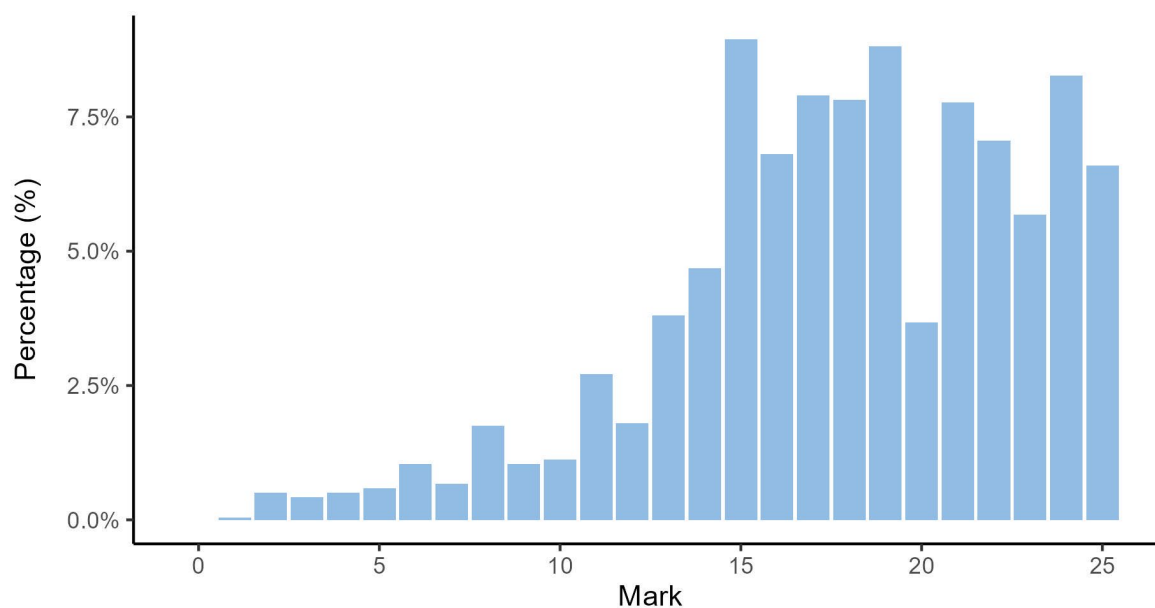
Final subject results

Final marks for IA and EA
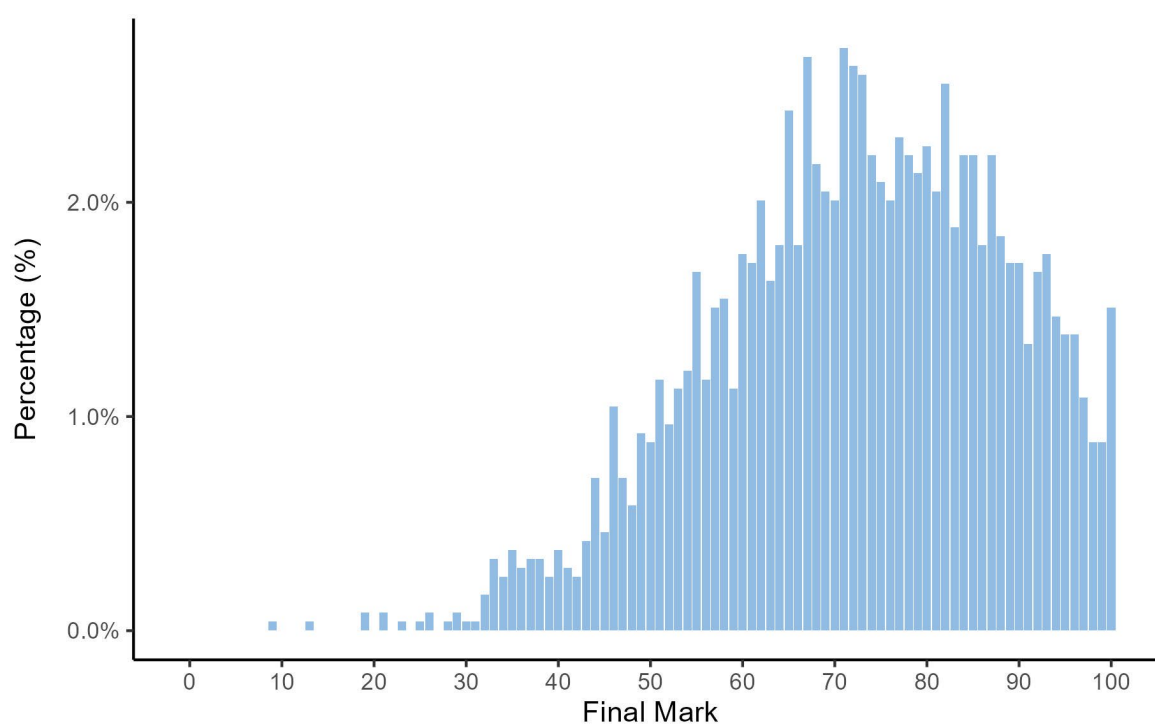
Grade boundaries

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	83–68	67–44	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	647	858	780	101	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 assessment. 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 v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	180	180	180
Percentage endorsed in Application 1	90	93	88

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 v6.0*, 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	180	1212	15	90.61
2	180	1213	24	67.78
3	180	1205	12	87.22

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	1
Item construction	1
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided students with guidance as to the form/s of media to investigate (as opposed to 'a multi-platform case'), such as
    - 'online multiplayer console video games that enable multiplatform user experiences'
    - 'multi-platform television program'
    - 'a long-standing media franchise known for adapting their story worlds to optimise audience engagement'
    - a moving-image media product that 'has become the focus of a dedicated fan base'
- prompted students to conduct research, e.g. through having a checkpoint to submit research notes, through specifications in scaffolding
- identified a clear purpose for a relevant target audience for the investigation, e.g.
    - 'a report for Screen Australia'

- 'as a secondary school film, television and new media (FTVNM) student, you have been asked to present at a media conference'

- 'in the role of a journalist for *Metro* magazine, you are to conduct a case study investigation'

- 'the Academy of Television Arts and Sciences is seeking a case study report on the possible introduction of a new Emmy category, Multi-Platform Emmy, in order to better understand the impact of the genre on audience participation'

- '*FilmInk* will be publishing an investigative article on the subculture of fandom'.

Practices to strengthen

It is recommended that assessment instruments:

- ensure scaffolding is included to guide students as to the processes and steps they could use to complete the task

- specify the assessment objectives as per the syllabus (Syllabus section 4.6.1) in order to provide students with the opportunity to accurately address the required assessment objectives and performance-level descriptors of the ISMG. Avoid changing the intent of the objectives through rewording or rephrasing

- provide sufficient scope for students to develop unique responses through not limiting the case study investigation to a single case, e.g. 'investigate Australian multi-platform television' has more scope for the development of unique responses than 'investigate *Bluey*'

- work within the parameters of the subject matter of Unit 3 and the assessment specifications (Syllabus section 4.6.1), e.g. investigating the ways in which audiences participate in a massively multiplayer online role-playing game (MMORPG) aligns with Unit 3 subject matter, whereas investigating sustainability practices within moving-image media productions is beyond the scope of IA1.

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided explicit instructions for students to conduct research and to use referencing conventions

- modelled correct use of grammar, spelling and appropriate vocabulary throughout the assessment instrument.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- It is recommended that schools include strategies to respond to student use of Generative AI and to ensure authenticity of student responses. Strategies might include
    - 'declaration of authenticity' statements, requiring students to declare that the response is their own original work
    - requiring that any work not created by the student is acknowledged through referencing
    - requiring that the response has not been substantially edited by other persons or tools.

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	97.22	1.67	1.11	0.00
2	Applying relevant terminology, referencing and written language conventions	96.67	2.22	1.11	0.00
3	Analysing features	94.44	5.00	0.00	0.56
4	Appraising the impact of an investigated case	95.00	3.89	0.56	0.56

Effective practices

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

- for the Applying relevant terminology, referencing and written language conventions criterion, responses
    - included clear referencing using a reference list and/or in-text referencing (2 marks)
    - supported judgments using evidence such as data and statistics
- for the Explaining contexts of production criterion, responses explicitly discussed what was significant about the contexts of production for each of the key concepts. The most important and notable aspects were explained, and a distinct explanation related to technologies, audiences, and institutions was evident.

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 must be about moving-image media. Celebrities, sport personalities and print media are generally not appropriate choices for the case study

- for the Analysing features criterion responses at the

  - 2 mark performance level must analyse the *interactive* features of the moving-image media case

  - 3–4 mark performance level must analyse features that 'sustain' (continue for an extended period) the audience in both passive ('engage') and active ('participate') ways. Audiences may passively engage by viewing, playing or liking content. Active participation goes beyond simply viewing the content

- for the Appraising the impact of an investigated case criterion, responses at the 2 mark performance level must firstly appraise the audience's own impact on the case to progress to the 3–4 mark performance level.

Samples

The following excerpts have been included to provide evidence of:

- explaining the significance of contexts of production for the key concept

  - technologies, through discussion of Netflix, video games and mobile games

  - audiences, through discussions of different ages of audiences, as well as the accessibility of Pokémon due to technologies and financial impacts

  - institutions, such as Nintendo

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

  - analysis and appraisal supported by specific examples and in-text referencing

  - clear, well-structured paragraphs with headings

- analysis of features that sustain audience participation and engagement, including

  - the release of the mobile game *Pokémon Go* prompting people to participate by leaving their homes to hunt Pokémon

  - that Nintendo rolled out new generations of Pokémon to sustain participation

  - the introduction of 'friends and sharing' two years after release of *Pokémon Go*, which boosted player numbers and sales revenue

- appraisal of factors that influenced the impact of audience participation, including

  - how audiences impacted the case by boycotting a new game, which led to Nintendo releasing downloadable content to appease fans (2 marks)

  - accessibility and appeal of the game to young audiences through its classification and high level of guidance

  - the collectability and high value of some cards leading to the popularity of the trading card game continuing to rise

  - social media and influencers promoting the franchise, which led to audiences continuing to purchase cards.

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

Excerpt 1

CONTEXT

For 25 years, *Pocket Monster* (more commonly known as *"Pokémon"*) has taken the world by storm and became the second most successful video game franchise in the world (The Editors of Encyclopaedia Britannica, 2023). The iconic, lovable, yet strong characters, were founded by Satoshi Tajiri and Ken Sugimori who created *The Pokémon Company International* (*TPCi*), collaborating with *OLM Inc.* and *Nintendo* to release the animated TV series since 1997-present. All 25 seasons are airing across 192 countries, being a significant portion of access – only excluding three countries (BBC, 2021). The series is now exclusively released onto the popular subscriber-based streaming service, *Netflix* (Porter, 2020).

Netflix is one of the most used streaming services in the world with 260.28m subscribers and on the platform alone with *Pokémon* having more than 260.7 million hours viewed in 2023 (Stoll, 2024). Anime consumes 3.3% of *Netflix* streams and continues to grow in popularity amongst its varying audiences (Atherton, 2024). The franchise is not only successful with the TV series but also their range of video games and *Trading Card Game* (TCG). *Nintendo*, a leading multinational video game company, was in a state of decline before releasing the free to play mobile game, *Pokémon Go*, which revived the franchise, causing an increase in its share price (Shakespeare, 2016) (ASX, 2024). *Sword and Shield* (*S+S*) was one of the first *Pokémon* games released onto the *Switch*, which is a highly versatile and budget friendly console, with 132.36 million units sold – making it the third most popular gaming console and easily accessible for all users (Antonelli, 2023) (Anhalt, 2023).

From millennials reliving their nostalgic childhoods to young children just discover the animations, the audience for *Pokémon* is ever-growing in their welcoming communities (Grubb, 2016). By promoting each generation with a TV series, new *TCG* cards, various games on multiple consoles, the range of participation is highly captivating for consumers. Pokémon can be enjoyed both online and in-person with their various games therefore, allowing audiences to participate with the franchise both passively and actively across a variety of moving-image platforms.

Excerpt 2

ANALYSIS

Pokémon has a wide variety of interactive features that are tailored to every audience member, with the most accessible and easy to interact with being *Pokémon Go*. It's a free mobile game designed to encourage players to explore the world of *Pokémon* outside of their homes, promoting healthy exercise habits. The game is easy to pick up and not overwhelming, with a limited number of Pokémon available, with those being the original Gen 1 characters, which are highly recognisable amongst older fans. Taking open-world games to a new level, fans were addicted off the bat and within the first month of its release in July 2016, the game broke multiple world records (Swatman, 2016).

Inevitably, massive crowds would form in major cities, with every player experiencing the same sense of accomplishment while actively participating with the game's community. Players would go on and post their latest catches onto social media, drawing attention to specific places in their hometowns to catch the rarest Pokémon – all while encouraging players who rarely leave their room to go exploring outside. This not only left a positive influence on the game but is also engaging as a player, receiving dopamine hits every time they win a battle or catch a new Pokémon – ultimately maintaining players coming back for that same rush (Wilkinson-Swafford, 2023).

Once players exhausted the 151 Pokémon from Gen 1, *Nintendo* rolled out new generations to sustain audience engagement with a new set of challenges to overcome. Two years after its initial release, 'friends and trading' was introduced, which was a significant stage in the game's longevity as players were more actively sharing their heavily grinded teams on social media platforms or, more commonly, progressing at their own pace. As a result, sales increased and revived old players, after a decrease in sales during 2017 (ActivePlayer.io, 2024). This was especially notable during COVID-19 where there was a spike in players alongside an increase in revenue due to the available time and available in-app purchases (Samanta, 2024).

Excerpt 3

APPRAISAL

Despite being globally renowned, *TPCi* is adequate at responding to their fan's feedback, not fully taking suggestions on board. Even though *S+S* had astounding success being the second most bought *Pokémon* game, *Nintendo* still faced backlash before its release. The game only included half of the Pokédex, leaving fans outraged and taking to X to spread the #Dexit message. Fans threated to boycott the game for broken or lazy animations and rushing the game (Wood, 2020). Due to the audience impact, *Nintendo* responded feebly by adding a DLC, *The Isle of Armor* and *The Crown Tundra*, alongside *Pokémon Home* to allow for both new gameplay and access to each trainer's past teams across multiple devices. *TPCi* took the easy way out, only including a few new characters, still limiting gameplay with a just as buggy game, and not fully answering to die-hard fans. *TPCi* showed they are considering community feedback but are responding poorly, only considering the newer fans rather than their whole audience (Coulson, 2020).

Redacted for copyright

The game deliberately targets young children by including a high level of guidance throughout the storyline, represented by the 'E' classification meaning anyone can play. *Nintendo* intended to recognise the new fans not familiar with the franchise, increasing their consumer range, ultimately strengthening their core business by having players passively engage. To play the game, the consumer must have the gaming console plus the game itself, limiting accessibility when the cheapest new device costs $200 USD (Nintendo, 2024). But, because of their target audience, children persuade their parents to purchase into the franchise for their non-threatening and animal-based characters. Children are carefully influenced by the cutesy characters to form obsessions which their parents are forced to give into hence, purchasing merchandise.

The *TCG* cards remain valuable collectables and is inventively influencing long-time fans to participate with the franchise, especially through the annual championship and building collections. Since COVID-19, there has been a continual spike in the sale of cards from 30.4 billion cards in 2019/2022 to now 52.9 billion cards in 2022/2023 (PokeGuardian, 2023). Contributing factors may be a high social media presence from the *Pokémon* community and other celebrities. For example, Logan Paul bought the most expensive *TCG* card and wore it around his neck for a celebrity fight with 1.145 million viewers watching (Konuwa, 2023). Because of his celebrity influence, *TPCi* fans are subconsciously influenced to purchase into the franchise to fulfil their growing need of collecting each Pokémon while long-time fans are incentivised to purchase new cards to maintain their collections. Another interactive technique is the game itself, where players use the type matchups and moves to defeat opponents through a strategic battle. This game has a championship that runs every year where fans participate both locally and globally in order to win prizes, creatively allowing fans to interact not only online but in-person with other *Pokémon* fanatics (Pokemon, 2024).

The following excerpts have been included to provide evidence of:

- explaining the significance of contexts of production for the key concept
    - technologies, such as social media, mobile games and websites
    - audiences, through discussion of the target audience influencing the times the show is broadcast
    - institutions, i.e. ABC and BBC, including the funding they provide
- analysis of features that sustain audience participation and engagement, including
    - the release of the *Bluey* mobile game, which was free to play
    - how audience engagement was sustained through a paid monthly subscription to access further content.

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

Excerpt 1

                                    A perfect example of this drastic change in the world of media is the popular Australian children's TV show created by Joe Bruum in 2018, *Bluey*. Despite being commonly known for its colourful and playful cartoon airing on ABC Kids, *Bluey* has expanded deeply into the realms of the internet, creating 'entry-points' through traditional platforms: website, shop, and books, as well as accounts on emerging platforms: Instagram, Spotify and Facebook, all to boost the level engagement and gratification they receive from their audience. *Bluey* is funded by the Australian Government through Screen Australia, as well as many other companies such as the ABC and BBC Studios Distribution, with the show being fully produced and animated in Ludo Studios, located in Brisbane (Ludo Studios, 2020). By being publicly and government funded, the show has a large amount of funds, allowing them to make and experiment with different types of content and platforms. Moreover, the cartoon's main demographic is children under the age of seven of all social-economic backgrounds, with the creator himself explaining that it was inspired by his experiences with his daughters, and encouraging other kids to participate in 'imaginative play' (Wright, 2023) (Bluey Wiki, 2023). The show airs every day on free-to-air TV in Australia through ABC Kids at 8am, 11am, 4pm and 6am, targeting viewers before school and after school times (Channel Nine, 2023). This case study seeks to investigate how *Bluey*'s expansion utilising multi-platform media, specifically the official *Bluey* mobile game, 'Bluey: Let's Play!', and the *Bluey* website have impacted audience engagement thereby boosting their franchise.

Excerpt 2

In August 2023, BBC Studios and Budge Studios collaborated to create and launch an official *Bluey* mobile game, making their first-ever entry into the Videogame Industry (BBC, 2023). The free game can be downloaded on the Apple App Store, Google Play and Amazon's App Store, giving fans access to free content, characters and settings (Bluey Official Website, 2023). The game encourages its fans to recreate the scenes from the original show, and even coming up with their own stories (Bluey Official Website, 2023). The creators of Bluey are utilising divergence and visible remediation, multiplying the ways they deliver content and replaying the same story, characters and settings but in a different way, whilst constantly making references to the original, therefore engaging audiences in a medium level of participation. (Stewart, 2018). The creators have done this intentionally, encouraging audiences to further view the story by actually playing it; audiences are not just accepting the media, but rather using it actively to achieve a certain level of satisfaction (Stewart, 2018). Since the mobile game is mainly aimed at children, its main goal is to aide parents by creating a diversion and escape for their kids; for example, when they are crying, parents could use it as a distraction/calming mechanism (Stewart, 2018). Along with this, the app's storytelling features and activities allow children to pick up important life skills such as listening, following instructions and being creative (Goulis, 2023). Moreover, to sustain audience engagement and participation, if/once the user has 'completed' the game, the app also offers a subscription of $14.99 a month, which allows users to access more than triple the characters and settings, keeping them involved with *Bluey*'s story world.

Additional advice

- Schools should administer strategies identified in the *QCE and QCIA policy and procedures handbook v6.0* (Section 8.2.6) to manage response length to ensure that student responses meet syllabus conditions.

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	9
Authentication	2
Authenticity	0
Item construction	1
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- identified locally tailored, real-world contexts to provide students with a clear purpose for completing the task, e.g.

  – 'Matchbox Pictures is planning to launch an off-shoot company called Matchbox Interactive, and is seeking new multi-platform projects as content for their latest offering'

  – 'The Sunshine Coast's economy relies heavily on tourism. The recent pandemic has seen a significant decline in visitor numbers. Now that borders have reopened, sunshinecoast.qld.gov.au is welcoming submissions for multi-platform campaigns that target a tourist demographic and encourage them to visit the region'

  – 'Glass Media is wanting to partner with students and young people in order to develop new multi-platform ideas and products to raise awareness of bullying in schools'

  – 'In support of the ABC's vision to prepare for a digital-majority audience, you must develop a "proof of concept" moving-image media production (suitable for the ABC) that allows for audience participation across two or more platforms. These may include platforms already in use by the ABC, or expand on their current platforms'

- – 'The Regional Arts Development Fund (RADF) is a grants program delivered by the City of Gold Coast in partnership with Arts Queensland. This program supports arts and cultural projects of all kinds, and artists at any stage of their career. As part of this program, RADF's funding category "Activate Arts" is providing grants of up to $15,000 for innovative arts projects. The trend of multi-platform storytelling has been recognised as an area of interest that RADF would like to encourage content creators to pursue'
  - – 'The project will present a documentary-style human interest story of a personal or collective experience connected to a social, political, or community matter first established by aid organisations/charities'.
- explicitly cued students to complete storyboards as a pre-production format, e.g. a checkpoint to 'submit a risk assessment and storyboard before commencing filming'
- suggested potential themes or topics to explore in the project, such as resilience or history of the local area.

Practices to strengthen

It is recommended that assessment instruments:

- state that students must tell their story across two or more platforms, as per the assessment specifications in the syllabus (Syllabus section 4.6.2)
- ensure accurate inclusion of the assessment objectives to give students the opportunity to achieve the performance-level descriptors within the ISMG. To do this, clearly specify the assessment objectives and cognitions in the task section and provide explicit cues to students about what they must do by using a 'To complete this task, you must' subheading and listing the assessment objectives verbatim from Syllabus section 4.7
- contain checkpoints that do not ask students for submission of more than one draft of each component of the project, as per *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.5.

Accessibility

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

Reasons for non-endorsement by priority of assessment

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- explicitly used the language of the assessable objectives and cognitions
- signposted cognitive verbs in bold.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Students are required to create a unique, authentic response across two or more platforms for IA2. It is not appropriate for students to create multi-platform content for an *existing* story world or narrative in IA2.

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	86.67	12.22	0.56	0.56
2	Pre-production (storyboard)	77.22	20.00	2.22	0.56
3	Structuring media elements	96.11	2.78	1.11	0.00
4	Synthesising media elements	96.67	1.67	1.67	0.00

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 may involve the following in:
  - camera work, the use of a variety of shot types that are in focus and well-framed
  - editing, the use of continuity editing through matching eyelines and action
  - sound design, recording sound effectively and appropriately mixing sound layers, including music, dialogue and effects
- for the Synthesising media elements criterion
  - responses demonstrated a clear narrative to achieve a mark of 2 and above
  - 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.

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 communicate a clear story or narrative idea to be awarded a mark of 1 or above
  - to achieve a mark of 2 or above, students must
    - explicitly specify two or more platforms where the audience can engage with the story
    - purposely design the two platforms for their story rather than relying on existing media or platforms, e.g. government websites, existing intellectual property
    - design content for the second platform that will allow audiences to expand or extend on their engagement with the story, not simply exist as additional distribution or promotional platforms
  - at the 3–4 mark performance level, responses include clear descriptions of how technical and symbolic codes will be used in the story. If only one type of code is described (i.e. technical or symbolic), a mark of 3 should be awarded. If both are described, a mark of 4 can be awarded
  - at the 5–6 mark performance level, responses include an explanation of the meaning of the technical and symbolic codes. If the meaning is only explained for one of the codes (i.e. technical *or* symbolic meaning), a mark of 5 should be awarded. If meaning for both technical and symbolic codes is explained, a mark of 6 can be awarded
  - at the 7–8 mark performance level, responses must justify the use of symbolism across the project, not only the part that is created for the production. There should be clear justifications of how and why the symbolic codes interrelate across the platforms

- for the Storyboard criterion
  - a mark of 1 must be awarded if images have been completed post-production based on the final film (including traced images, screenshots or manipulated screenshots)
  - responses at the 3 mark performance level should include complete information in the storyboard template (e.g. shot size, duration, audio, transitions), as well as a clear description, in order to demonstrate evidence of 'construction of a pre-production format to communicate a narrative'. Incomplete storyboard frames demonstrate the lower performance-level descriptor of a 'written or visual representation using pre-production conventions' and cannot be awarded higher than a mark of 2
  - responses at the 4–5 mark performance level must include an explanation of how symbolic and cultural codes will be applied. The student must communicate their understanding of the codes rather than relying on the teacher inferring what the student means, e.g. 'violin music' in the audio section of the storyboard might be accompanied by the description 'The violin music is a symbolic code, which communicates fear to the audience'
  - responses at the 6–7 mark performance level
    - must include an explanation of how technical codes will be applied, e.g. 'The long shot is used to represent the isolation of the main character'
    - demonstrate the maximising of audience experience by including explanations of how the audience will be impacted by the choices in the storyboard. Students can also demonstrate this characteristic of the performance-level descriptor with evidence such as appropriate shot durations or effective sound design.

Samples

The following excerpts have been included to provide evidence of

- original media content over two platforms that allows the audience to expand on the story, including

    - a web series streamed via YouTube that contains the main narrative

    - a website featuring a web comic that allows audiences to interact with a book featured in the series and explore symbolic objects in more depth

- signified meaning of both technical and symbolic codes, including how

    - masking is used to create a nightmarish feeling

    - music is used to show the difference between nightmares and reality

- justified use of symbolism across the multi-platform story, describing use of props that feature in both the film and interactive web comic to enhance the story for the audience

- construction of a storyboard that applies codes and conventions to maximise audience experience, describing use of

    - mise-en-scène of the Australian bush and 'ghost girl' characters as cultural codes of Australian folklore

    - low-key lighting as a symbolic code to represent an eery atmosphere

    - tracking shots to create a still, yet eerie, feeling

    - peaceful music to contrast the previous scene and give the audience the façade of calmness.

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

Excerpt 1: Treatment, Part 1

Curlew will be distributed via two methods of engagement; a video streaming platform, and a website, which will extend upon the storyline through an artistic web comic series. Released via YouTube, the show will have a series of short episodes, exploring in depth, each one of the visions and items Lexi saw when she found the box. *Curlew* is aimed for a mature audience who have the capability of understanding and appreciating the fantastical subject matter from the film. Inspired by the Belinda Murrell Timeslip Tale novels, Tim Burton's and many other like stories, *Curlew* will appeal to such audiences of a fantastical genre. The pilot episode will introduce the audience to the visions and objects within the box, which will be expanded upon with each new episode, as well as the web comic series. To sustain viewership, each episode will offer a new 'easter egg', or hint at an explanation for the next vision or item, making the audiences want to learn more about the story. These easter eggs will keep audiences wanting to watch and interact, creating a fan base.

In the pilot, Lexi, whilst in the bedroom finds an artistically designed book alongside the box. This book can be found online in the form of a web comic. The web comic will have a storyline in an artistic watercolour design like the cover of the book Lexi finds. This way, audiences, whilst going through the web comic, will be able to immerse themselves within Lexi's world, learning about the items and have visions themselves. The comic will be interactive, a kind of hidden object game, as the user will be able to 'touch' these items, which will initiate visions, progressing the storyline through deeper readings of the comic. The comic has symbolic references to myths, hinting at possible explanations for the seemingly magic items.

Excerpt 2: Treatment, Part 2

An important aspect of *Curlew* are the visions which Lexi experiences. To represent the different visions throughout the film, editing will alter scenes. Whether it be the colour, transitions, masking, effects, or angles of which the visions are edited, all will give a fantastical element, appearing off-putting and mysterious, emphasising the contrasting nightmarish and dreamlike scenes. An example is when Lexi stands near the camera on the edge of a road, yet another 'Lexi' appears in the frame with her. This masking of the second character enhances the nightmarish feeling of the visions, which will build suspense and compliment the aesthetic of the overall film.

Music and sound design will enhance the overall effect of the series. Cezary Skubiszewski's music from the soundtracks of 'Flyways', and 'The Book of Revelation' will feature within the film. Due to the lack of dialogue and reliance on mise-en-scene and symbolism, these eerie music tracks will emphasise the haunting effect that the scenes portray. The peaceful music at the beginning of the film showcases a normal reality of Lexi at her grandmother's house collecting lemons. There is a dramatic change in music style when the visions begin, with higher-pitched violin music. This helps the audience differentiate visions from reality. Sound elements such as whistling wind and curlew calls will be used to enhance the eeriness of the scenes and overall effect of the film. This heavy focus on creating an atmosphere through music and sound design is to create the conflict and mood for the film, which would generally be shown through dialogue and character interaction.

Excerpt 3: Storyboard

Shot #: 3a	Location: Charlton/Gowrie Mtn

Shot type: ☐ ELS ☑ LS ☐ MLS ☐ MS ☐ MCU ☐ CU ☐ BCU ☐ ECU ☐ POV ☐ OTS

Duration: 5 sec

Camera angle: ☐ LA ☑ EL ☐ HA ☐ Other

Camera movement: tilt up

Audio: Music - Ceeary Shubiscoush 'The Search' Bird whistling Curlew cry 'Hudsonian Godwit'

Lighting: Low key

Transition: Fade

Description/Justification:
The scene begins with a long shot of a girl in a white dress running down a road at twilight. Low key lighting enhances the eeriness of the scene because it plays on stories of 'ghost girls' in the Australian bush – the folklore-like stories of lost children. The shot then tilts up to reveal a bird/flock of birds flying in the sky. The mise en scene of the scene clearly refers to the Australian folklore of lost children and ghost girls in the bush. Due to this cultural code, Australian audiences would understand this scene and relate to it.

Shot #: 4	Location: Charlton/Gowrie

Shot type: ☐ ELS ☐ LS ☐ MLS ☐ MS ☐ MCU ☑ CU ☐ BCU ☐ ECU ☐ POV ☐ OTS

Duration: 3 sec

Camera angle: ☐ LA ☑ EL ☐ HA ☐ Other

Camera movement: Tracking

Audio: Music - Ceeary Shubiscoush 'Hudsonian Godwit' Fades out 0.26

Lighting: Natural

Transition: Fade to black

Description/Justification:
The capture of a feather falling from the sky with the more peaceful music captures a dreamlike quality, which contrasts from the previous scenes where the eerie nightmare quality gave the scenes a mysterious atmosphere. It gives the audience a facade of calmness before the next scene. It is a continuation of the previous scene, a feather falling from the sky after a flock of birds have flown above. The use of tracking to follow the feather as it falls creates a calmness which in itself is eerie because it marks the transition for a new scene to begin. Although it fits aesthetically with the previous vision, it also signifies the beginning of a new vision, creating an apprehensive mood. The feather will be noted as a motif in the next vision as well, seen with the girl's feather boa. The fade is another, most obvious sign that the visions are changing, signifying a new setting.

The following excerpt has been included to provide evidence of

- exploitation of production practices to enhance meaning, including

  – effective camera work utilising tracking shots, dolly zooms, focus pulls and a variety of interesting camera angles

  – sound design that has been mixed effectively, including music, sound effects and diegetic sounds with high-quality audio recording

  – editing that utilises match cuts and cutting on action for continuity.

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

Excerpt 1

Video content: (4 min, 03 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia2_e1.mp4

Note: Some audio has been removed for copyright reasons.

The following excerpts have been included to provide evidence of

- original media content over two platforms that allows the audience to expand on the story, including

  – a television series that contains the main narrative

  – a video game that allows the audience to explore the narrative further by making their own decisions in relation to new content

- signified meaning of both technical and symbolic codes, including how

  – depth of field is used to create tension and mystery

  – mise-en-scène is used to represent different personality traits of the character

- justified use of symbolism across the multi-platform story, describing use of inkblots as a motif to symbolise psychological screening in both the series and game

- construction of a storyboard that applies codes and conventions to maximise audience experience, describing use of

  – red lighting as a cultural code to represent danger

  – bright light to symbolise hope

  – handheld camera movement to create alarm, as well as making the shot feel alive and dynamic.

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

Excerpt 1: Treatment

Television Series – Primary Platform

"Welcome to the Grey Area" is the name of the pilot episode, which will introduce the programs visual style, thematic elements, and plot. It opens with a POV shot of the main character looking at the ceiling of a clinical-laboratory-style hallway, with the corresponding audio comprising distorted and distant screams. To create a sense of tension and mystery, shallow depth of field shots will fall in and out of focus, preventing the audience from gaining clear insight into the location, thus allowing them to participate in the protagonist's confusion. The visual style is erratic: fast-paced cuts with speed ramping to enhance the sense of tension. This style will not continue throughout the series; this is just to set the scene and establish mystery. Subsequent episodes will be shot in a less-erratic style, utilising techniques like the Dutch tilt and off-centred subject placement, symbolising ongoing unease in the audience.

Each episode will be set in a different location, with each designed to uniquely test various personality traits of the protagonist. Mise en scene will intentionally portray these different environments and represent the personality trait it is connected to. In the pilot episode, the protagonist will essentially present with a 'clean slate' personality-wise, thus this episode will be shot in an empty, sterile grey room (symbolic of this untainted and neutral personality). The lighting will be high-key and shadows reduced where possible. Neutral tones and low contrast washed-out footage will be used in the pilot symbolising the protagonists' confusion, neutrality and a blank slate. Lighting and colour grading will vary throughout the episodes to emphasize each episode's test topic – for example, red motifs and lowkey lighting to portray the theme of rage, while envy is subtly lit with diffuse green tones.

A motif that will be ever present will be the Rorschach test inkblots – symbolic of psychological screening. This will appear as various manifestations, including Rorschach tests, abstract wall art, spilled ink, or ominous shadowing. These also occur in the videogame, to elicit responses from the players.

Videogame- Secondary Platform
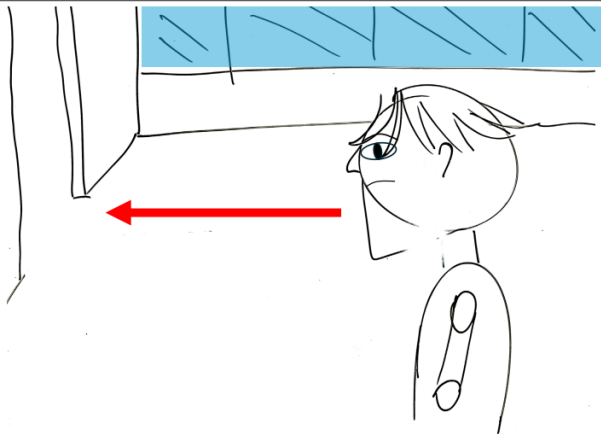
The Grey Area creates an immersive experience for the player. Users create an account and experience the first episode, reliving the events of the pilot, but making their own decisions to the problems presented. They will then be presented with new content not yet explored in the TV series, where they will have to make further decisions. A unique game feature is its availability for only 24 hours after the latest show airs, then login attempts are declined, to avoid discussion and biased data. Data on player decisions are recorded. The most popular choices will be used to create subsequent episodes of the TV series, thus the audience is simultaneously experiencing the context as a protagonist, while influencing the outcome of the television show's protagonist.
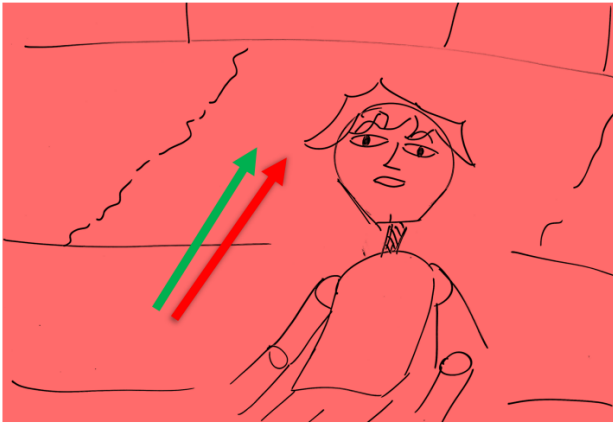
Anyone who was an outlier to the popular choice in the first video game episode will be prevented from playing future episodes, gamifying the experience to cause players to think alike to survive – reflecting the goal of the TV series megacorporation. This creates a smaller sample size each episode.

Each subsequent episode will follow this operational structure. By the tenth episode, outliers should theoretically have been culled and the user base should be similar in thinking patterns: by stopping people playing the game if they are an outlier, the audience will actively try to make popular decisions which helps prove the scientists' theories of control.

Excerpt 2: Storyboard

Frame Number	5	Location	
		Concrete room	

Shot Type	Medium shot, shallow depth of field
Shot length	5 seconds
Camera angle	Eye-level shot
Camera movement	Still – hand held
Audio	Background filler audio (wind, etc.), heavy breathing
FX	None
Transition	Cut

Description

It cuts to a medium shot of the main character waking up and sitting up quickly. The shallow depth of field keeps the attention on the protagonist. The protagonist gets up with a shock emotion on his face, with heavy breathing being the only thing heard. The reason for the hand held shot is to create a sense of alarm/anguish. By having the shot hand held, it makes the shot feel alive and moving, the opposite to still which creates ease. Hand held shot helps to improve the sense of mystery and fear.

Frame Number	9	Location	
		Concrete room	

Shot Type	Medium shot, Over the shoulder
Shot length	5 seconds
Camera angle	Over the shoulder shot, Eye-level.
Camera movement	Still (POV) – hand held
Audio	Background filler audio (wind, etc.), heavy breathing
FX	None
Transition	Cut

Description

Cuts to an over the shoulder shot of the main character looking at the door and then looking at the glass windows in-front of him. The audio is still the same, with the breathing becoming quieter and calmful. Having the shot being an over the shoulder shot connects the audience back to the main character from the previous shot. Also, having the protagonist look forward into the light gives a sense of hope to the audience, that there is a bright future and that it will not be all doom and gloom. The depth of field is shallow, and the focus shifts from the main character to the glass windows. This is done to draw the audience attention to the window and light, a symbolisation of hope.

Frame Number	15		Location	
			Concrete room	

Shot Type	MCU
Shot length	5 seconds
Camera angle	Slight high angle
Camera movement	Dolly/Tracking shot
Audio	Background filler audio (wind, etc.), vibrating sound
FX	audio, Red light added in post
Transition	Cut

Description

Cuts to a medium close up, slight high angle shot of the main character falling over onto the floor. The main character crawls back, while the camera follows. The lighting of the shot will turn a slight red due to the orb glowing a red hue. This symbolises the theme of danger. The audio will stay the same from the previous shot, with the noise of the orb being heard. The main character is seen walking backwards slightly, until he trips and falls onto the floor.

Additional advice

- Teachers should
  - monitor authentication of student work. Students are responsible for demonstrating film, television and new media skills and, as such, must be responsible for all aspects of the production. While students may appear as actors in their own productions, they must consider ways to do this while still demonstrating the assessment objectives of the ISMG related to structuring and synthesising media sequences
  - ensure accurate application of the ISMG. Evidence must be found for the lowest performance-level descriptors first, as the complexity of the performance-level descriptors builds for higher marks.
- Schools should
  - check file formats and sizes when uploading samples for confirmation
  - administer strategies identified in the *QCE and QCIA policy and procedures handbook v6.0* (Section 8.2.6) to manage response length to ensure that student responses meet the conditions of the syllabus
  - consider the following resources to assist students in demonstrating the IA2 performance-level descriptors
    - Teaching and learning resource: Treatment
    - Teaching and learning resource: Storyboard
    - Teaching and learning resource: Storyboard layout.

  Note: The *Teaching and learning resource: Key terminology* may also be of assistance to teachers and is available in the QCAA Portal > Syllabuses app > All > The Arts > View resources > Additional resources.

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	11
Authentication	6
Authenticity	2
Item construction	2
Scope and scale	3

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly stated that the task requires students to identify the influence of a style, auteur or director, e.g. 'drawing on a specific film style, auteur or director as an influence, you are to design and produce a stylistic project'

- provided a context for creation of the task that is tailored to the school or students, e.g. 'YouTube Originals is calling for submissions of short, original moving-image media productions that express and explore a director's unique film style', or a suggested theme, e.g. 'outside the box'. The addition of a context of use, such as 'suitable for viewing at a student film festival', also provided clarity for students

- prompted authenticity and the construction of unique responses with statements to cue students to use original audio and visual material and to take responsibility for the operation of all film equipment

- made the three components of the project (treatment, production and reflective statement) and their completion sequence clear through sequencing of scaffolding.

Practices to strengthen

It is recommended that assessment instruments:

- are authentic to the school's context and not a replica of the QCAA sample task in order to enable students to produce unique responses relevant to a local context

- clarify wording in the checkpoints to ensure that only one draft per component of the project is permitted, as per *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.5. 'Project' in the syllabus refers to all three components: treatment, production and reflective statement

- specify the assessment objectives and cognitions to provide explicit cues to students about what they must do, and avoid rewording the objectives, e.g. 'experiment with moving-image media languages by exploring technical and symbolic codes and conventions in pre-production formats for expressive purposes' does not cue students to address the assessment objective of 'experiment with moving-image media languages and stylistic conventions' (Syllabus section 5.6.1)

- cue students to only develop the pre-production format required in the assessment specifications (Syllabus section 5.6.1). A treatment is the only mandated and assessed pre-production format in the IA3; requesting any further pre-production formats for assessment is beyond the scope of the syllabus.

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	1

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used bullet points for clarity rather than large blocks of text

- instructed students to reflect on their process of experimentation in the reflective statement, as opposed to how they have explored identity.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Effective tasks provided students with a safe learning environment by explicitly outlining parameters about inappropriate material that should not be included in a school response, such as 'images or representations of drug or alcohol abuse or consumption, coarse or

abusive language, nudity (including partial) or lewd acts, or other illegal activities' (*QCE and QCIA policy and procedures handbook v6.0,* Section 8.2.2).

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	93.89	4.44	1.67	0.00
2	Applying literacy skills in a treatment	99.44	0.00	0.56	0.00
3	Structuring media elements	94.44	4.44	1.11	0.00
4	Reflecting	95.00	3.89	0.56	0.56
5	Synthesising media elements	95.00	4.44	0.56	0.00

Effective practices

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

- for the Applying written literacy skills criterion

  – relevant film, television and new media terminology was used

  – ideas were communicated in an organised structure following treatment conventions

  – only information to justify the use of technical and symbolic codes, informed by the stylistic influence, was included

- for the Structuring media elements criterion

  – the project included a production that structured sequences to clearly demonstrate the stylistic influence beyond simply integrating sounds, images and text

  – there was a clear link between the stylistic influences and the elements related to technical and symbolic codes

  – responses demonstrated a stylistic influence on the moving-image media product, experimenting with aesthetic devices and production choices in cinematography and editing to enhance meaning

  – the sense of style outlined in the treatment was evident in the production, with the structure supporting the intended meaning

  – for a mark of 9 or 10, production practices were exploited based on available technologies, i.e. all shots in focus, shot variety, framing and editing were appropriate to the stylistic influence, and sound was recorded and mixed well

- for the Synthesising media elements criterion

    – responses used experimental media elements outlined in the treatment and implemented them in the production

    – the project clearly explored identity. This is best outlined in the treatment, but must also be evident in the production

    – responses at the 7–8 mark performance level explored the symbolic, figurative, metaphorical or abstract media elements and forms that were outlined in the treatment through the film. The project must challenge conventional representations at this performance level

    – responses at the 9–10 mark performance level

        ▪ clearly linked each part of the project (treatment, film and reflective statement) to resolve the conceptual problem posed in the treatment

        ▪ showed an increasing understanding of how images, sounds and texts can be used to provoke responses and build a personal aesthetic, where the visual elements of a film contribute to its overall look and feel.

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 at 2 marks must clearly identify an influence (film style, auteur or director) for the project. If a response does not do this, a mark of 1 must be awarded

    – responses at 3 marks must describe both the intended technical and symbolic codes for the project. If a response only describes either technical or symbolic codes, a mark of 2 must be awarded

    – responses at 4 marks must describe how the chosen stylistic influence/s inform the technical and symbolic codes. This needs to be beyond simply mentioning the influence (e.g. 'The film is influenced by French New Wave') and should incorporate the specific codes used that are influenced by the style (e.g. 'The first scene will use a series of jump cuts inspired by French New Wave')

    – responses at the 5–6 mark performance level must illustrate how the symbolic codes, metaphors and stylistic elements create the stylistic aesthetic, rather than simply outlining how they communicate the plot or theme

- for the Reflecting criterion

    – responses at 1 mark must summarise the workflow used to complete the project

    – responses at 2 marks must describe their stylistic ideas used in the film

    – responses at 3 marks must reflect on how the student has experimented with codes and conventions (media languages) attributed to the nominated stylistic influence (stylistic conventions). Responses that do not elaborate on how stylistic conventions have been experimented with cannot progress to the performance level mark of 3

    – responses at the 4–5 mark performance level must clearly outline how the stylistic conventions, methods and forms were developed and refined during the production to achieve the full mark of 5. If there is only evidence of development or refinement, the response should be awarded a mark of 4. To achieve the mark of 5, students must include at least one distinct example of each of the following:

- how they developed (added detail, made more complex) the use of conventions, methods and forms

- how they refined (improved to be precise or subtle) the use of conventions, methods and forms.

Samples

The following excerpts have been included to provide evidence of:

- stylistic aesthetic in a treatment through use of

  - non-narrative structure and canted angles influenced by Stanley Kubrick's *The Killing* to create metaphor relating to anxiety and uncertainty

  - props to create a dystopian, futuristic aesthetic inspired by the *Blade Runner* films

- selection and discussion of key information to justify and persuade

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including

  - manipulation of audio by juxtaposing music and sound effects with diegetic atmospheric sounds

  - a variety of symbolic extreme close-up shots, including a motif of eyes/circles that communicated the technology motif

  - experimentation with lighting and colour clearly linking to the influence of Ridley Scott and Denis Villeneuve

- reflection that shows development and refinement of stylistic conventions, methods, elements and forms through experimentation with

  - practical effects using smoke and light, including further developing the conventions by editing these shots in as overlays

  - sound by distorting audio recordings to refine the soundscape to produce harsher sounds to complement the old technology motif.

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

Excerpt 1: Treatment

A primarily associational non-narrative structure was chosen for *Unbenign*, as the non-traditional practice disorientates and disrupts the viewer in a similar fashion as extreme anxiety. This structure emphasises the symbolism and mise en scene, distilling the film stylistically to its strongest parts. Anxiety is overwhelming, obtuse, and often hard to navigate, hence why the film lacks a traditional narrative structure as its harder to understand and more confronting. *Unbenign* will experiment with perspective- using canted angles to turn a flat plane into an angled one or vice versa- to again illustrate this idea of uncertainty- the camera manipulated so the audience is perplexed as the established scene is broken and re-contextualised. This structure is influence by *The Killing,* which jumps back and forth in time- revisiting moments after key information of the heist has been divulged. Kubrick reuses many shots and spend more time experimenting- allowing for greater freedom in the edit- a technique that will be employed in *Unbenign*.

Futuristic technology will be constructed by repurposing old video and audio equipment in conjunction with elements constructed with cardboard and plastic. These technological representations will be used to illustrate the dystopian futuristic aesthetic- influenced by Ridley Scott's *Blade Runner: The Final Cut* and Denis Villeneuve's *Blade Runner 2049*-and act as framing devices that oppress the protagonist spatially.

The protagonist will be isolated in a series of desolate landscapes to evoke the sense of futility felt in an anxious interim. Influenced by *2001: A space odyssey* the mise en scene and camera will be manipulated to create a 'frame within a frame.' Kubrick arranges the mise en scene around specific geometric shapes to visually illustrate the crew's confinement to the ship and HAL-9000's suffocating presence. Furthermore, symmetry recurs to create an uncanny manufactured sense- clinical and ignorant of emotion- foregrounding the dystopian atmosphere in contrast to Earth and portraying Kubrick's speculative terror of AI. Similarly, great attention will be paid in arranging the mise en scene of *Unbenign* to be geometrically composed to suffocate the protagonist with his surrounding- urban and technical- to illustrate the oppressive nature of anxiety.

Excerpt 2: Production
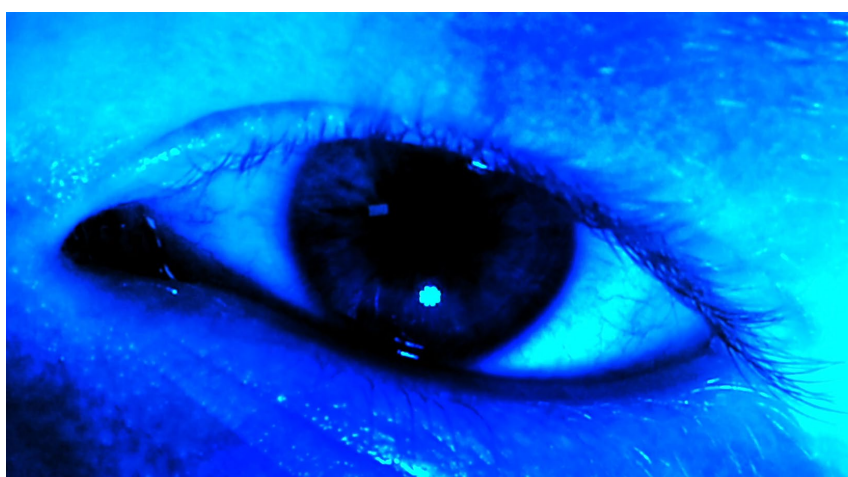
Video content: (2 min, 55 secs)
https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia3_e1_stu2.mp4

Excerpt 3: Reflective statement

Influenced by Soviet montage theory, I experimented with associational and abstract non-narrative forms, interlacing metric and associational montages amongst segments of linear action- experimenting with repeated juxtaposition through the collision of images, and the Kuleshov effect. Originally, linear sequences were a larger part of my film, but my experimentation led me in a more abstract direction.

Unbenign particularly explores this idea of an 'anxious interim' - the restless and seemingly infinite period between major life events. Beginning with a rough outline of key experimental vignettes, in substitute of story 'beats,' I worked non-linearly, actively and continuously iterating and experimenting to refine and assemble the sequence.

Influenced by the American film noir and tech noir movements- specifically the films *Blade Runner 1989: The Final Cut* and *The Killing*, I experimented with smoke, shadow, and silhouette as literal representations of uncertainty- filling rooms with smoke to obscure parts of a scene, creating a grungy urban atmosphere. I became increasingly fascinated by the interaction between smoke and light, eventually using smoke to create practical in-camera effects which I retroactively overlayed over other scenes using blending modes, to connect sequences atmospherically.

I experimented with technological sci-fi representations establishing a visual motif of old film and audio equipment- simulating technological props akin to *Blade Runner*. I created a concrete alleyway in photoshop which I then layered with toaster parts to produce a pseudo-miniature set.

Macro and 200-300mm lenses were used to capture small scale detail, create intimacy and position the viewer to pay close attention to each frame. The use of a slide projector, smoke machine and neon lights helped to establish this mysterious futuristic setting.

Sonic experimentation led to the creation of eerie soundscapes. I bit-crushed and distorted audio recordings to produce harsher sounds, evocative of tv static and chiptune game music, elevating the old technology motif.

At times, visual experiments took precedent but after revision, I determined sound was fundamental to unifying the work. Monitoring progress and effort was difficult until post-production was complete due to the need for sequence changes after each revision. However, this disordered approach lent itself well to my non-narrative structure, giving me freedom to experiment and problem-solve as I went.

The following excerpts have been included to provide evidence of:

- stylistic aesthetic in a treatment through

    - use of clock motif as a symbolic surrealist technique to represent life as a never-ending cycle

    - use of mise-en-scène reflective of German Expressionism such as minimal set design, extreme shadows and chiaroscuro lighting to depict the dullness of adulthood

- selection and discussion of key information to justify and persuade

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including

    - rhythmic editing that varies in pace throughout the production

- harsh shadows influenced by German Expressionism

- mise-en-scène, such as colour and setting, used to juxtapose the feelings of childhood versus adulthood

- reflection that shows development and refinement of stylistic conventions, methods, elements and forms through experimentation with lighting and editing to create desired aesthetic of light and dark. Shots were refined by refilming with more effective lighting and then edited to achieve desired exposure to create a dark and gloomy aesthetic

- synthesis and resolution of a conceptual problem, e.g.

- the production achieves what was proposed in the treatment and any adjustments were explained in the reflective statement

- personal stylistic aesthetic was created by the blending of Surrealist and German expressionist conventions.

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

Excerpt 1: Treatment, Part 1

Similarly to Surrealism, 'Timeless' exposes the subconscious mind by revealing conflicting emotions associated with becoming trapped in time. To visualise this, it will be structured through non-linear narrative. Disconnecting audiences from emotional attachment, visuals will cut from short shots of a clock ticking to abstract shots of the actor alone in an empty room. The use of these short, fragmented scenes aim to defy traditional conventions of storytelling, leaving audiences detached and unsettled. By disrupting their expectations, viewers become immersed in a world where dreams and reality blur, leaving them disorientated and confused. Inspiration from Surrealism will also be present through symbolism. The recurring presence of a clock will represent the repetition of time, depicting life as a never-ending cycle. Continuing to tick throughout the film, the symbol aims to blur time into a repetitive sequence. Further unleashing the unconscious mind, exposure of shots will be edited to produce dream like sequences, suggesting that even irrational thoughts and emotions are not constricted.

Excerpt 2: Treatment, Part 2

Depicting adulthood as a boring, repetitive cycle, dark lighting typical of German Expressionism will be utilised. Through extreme shadows and Chiaroscuro lighting, an eerie, unsettling mood will be reflective of the negative inner thoughts and feelings. Minimalist set will also be utilised, producing a stark scene devoid of any colour or liveliness. This mise-en-scene symbolises the foreboding reality of adulthood.

The film begins with a fade in from black to a CU of a clock slowly ticking. Ticking audio crescendos in speed and volume. Visuals cut to an eye level LS of a girl crouched on the floor staring into the distance. Inspired by German Expressionism, mise-en-scene is minimalistic with extreme shadows and Chiaroscuro lighting, representing the dullness associated with adulthood. Aligning with the beat of the audio, the camera cuts to a CU of the girl with a tear rolling down her cheek. The two shots repeat in a sequence as if glitching, exposing her inner sadness. The camera abruptly cuts to an OTS shot, revealing a clock in her hands. Symbolising her struggle with progressing through time, the clock reflects the negativity associated with life moving on. Following the non-linear storyline, the camera cuts to a heavily shadowed high angle ELS of the girl crouched on the ground with her head hung low. Exposing her internal conflicts, the shot depicts her as inferior, reinforcing the alienation of adulthood. From a CU, a short sequence of glitching shots show her head turn to the left. Visuals cut to a LS in an open grass field, where she freely runs around. The ticking audio drastically decreases in speed and volume suggesting that, when in this world, she doesn't have to chase time. The setting is bright and open to represent the freedom associated with childhood.

Excerpt 3: Production

Video content: (2 min, 35 secs)
https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia3_e3.mp4

Excerpt 4: Reflective statement

Experimentation with lighting occurred during production. Originally, I attempted to maintain complete darkness with minimal artificial light to build an eerie, monotonous effect. Drawing inspiration from German Expressionism, I also filmed shots with intense Chiaroscuro lighting. After postproduction editing, I noticed that the intense lighting with strong shadows was more successful in reflecting the stark, harsh reality. Therefore, I refilmed the shots with this lighting to more effectively portray the intent. To still achieve the dark, foreboding portrayal, I experimented with editing the exposure to ensure the background still appeared dark and gloomy.

Music: *Clockwork* by_ _Philipp Klein (Epic Music / Steampunk Music), https://www.youtube.com/watch?v=DTf_VYDqPuE, Used with permission.

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 light to further develop the representations of emotions and themes within the film

  – experimentation with editing to refine the narrative structure through use of overlays in DaVinci Resolve.

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

Broken Whiskey Glass has been developed and refined from the original idea, delving into the effects of maladaptive perfectionism on high school students and the impact which relationships have on one's perception of life.

My workflow consisted of gathering inspirations who portrayed the pains of life, taken as an extravagant version of the pains associated with needing to be flawless. Ideas were synthesised and refined into a shot list, sequencing each shot into key features which represent my personal film style, including but not limited to lighting, camera movement, framing, and shot durations. This developed a clear film direction, overall minimising room for errors, included my director's key aesthetics, and completely understanding the film's intended direction.

Balloons were initially the sole way of expressing emotions through various colours, specifically using red to be associated with negative emotions. This progressed into the experimentation of lighting colours and set-ups. An example of use was the green hue being shone onto a face, bringing forward facial features else blended in with the cold, horror inspired, 6500K lights seen in other shots. Trialling this technique developed personal skills which further enhanced the portrayal of greed and wanting to achieve highly throughout both high school and life.

Additionally, the editing style was refined to transform the short film into a linear narrative structure by reversing the b-roll and creating effect overlays. This process allowed for shots to be repeated and alter its meaning. For example, utilising Davinci Resolve's fusion tab manipulated shots to create a dream-like effect. This process included adding a blur, slight change of colour towards an emotion, and prism blurs to add colourful extrusions onto the key features of an image, placed over old footage.

Similarly, the inclusion of audio from the past footage was pulled through the music. Sounds such as laughing and the original sound from a live performance can be heard, further illuding to the memory concept. Also, the balloon popping sound effect was utilised in the transition to happy memories. These techniques juxtapose the song as it presents joyful memories over a melancholy song.

The following excerpts have been included to provide evidence of:

- stylistic aesthetic in a treatment through

    – use of colour grade, editing and sound inspired by Soviet Montage to create metaphors relating to the puzzle

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including

    – editing influenced by Soviet Montage creating the Kuleshov effect

    – effective cinematography, including a variety of shot sizes and angles to create a stylistic aesthetic

    – cut out animation and motion graphic overlays.

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

Excerpt 1: Treatment

Puzzle explores the cinema movement Soviet Montage (2020, March 8) through focusing on emotions rather than story and conveying it in a short amount of time. This is experimental as most films focus on storylines and plot. This film will experiment by having no dialogue and only using visual and audio cues to tell the story. Experimenting with visual effects also contributes to it being an experimental film, for example, when Tim as paper walks across the piano. His cut out paper figure symbolises the fragility and vulnerability of his emotional state. As if he could easily be torn or blown away. As separate images, the piano, and the jigsaw puzzle, may be confusing but together it builds the representation of loneliness and incompleteness. Soviet Montage emphasises the power of editing, so in *Puzzle* the editing is a crucial part of the film. *Puzzle* uses the repetitive imagery of the piano and jigsaw puzzle as a symbol of Tim's cycle of loneliness, emotional turmoil, and eventually the girl rescuing him.

Technical Codes
The jigsaw puzzle, combined with seemingly unconnected scenes of playing piano, visual effects, and elements of Soviet Montage, will represent Tim's emotions visually on screen and contribute to being an experimental film. The use of intense colours and fluid camera movements, like when Tim opens the puzzle, will create an altered sense of perception. The dramatic cut between classical music and jigsaw pieces is jarring and disorients the audience. The colour grading will have an obvious distinction between the warm hues in the shots of the girl to symbolise the emotional effect she has on him, and the cooler hues when Tim makes the puzzle which symbolises his sadness and solitude. Slow motion in scenes, like when Tim sees the incomplete puzzle, highlight the importance of those moments.

Influenced by the Kuleshov Effect (2022, August 12) in Soviet Montage, and the movie *(500) Days of Summer* ((500) Days of Summer, 2009), there will be extreme close-up shots of the girl throughout the film. As the audience sees the girl and then Tim, they will understand that he is thinking about her. This creates meaning out of contrasting images just as the Kuleshov Effect did. This also adds to a nonlinear timeline as it is not clear to the audience whether Tim already knows the girl, but it is in fact a scene from the future. Although he does not know her yet, he still dreams about a girl that will complete him.
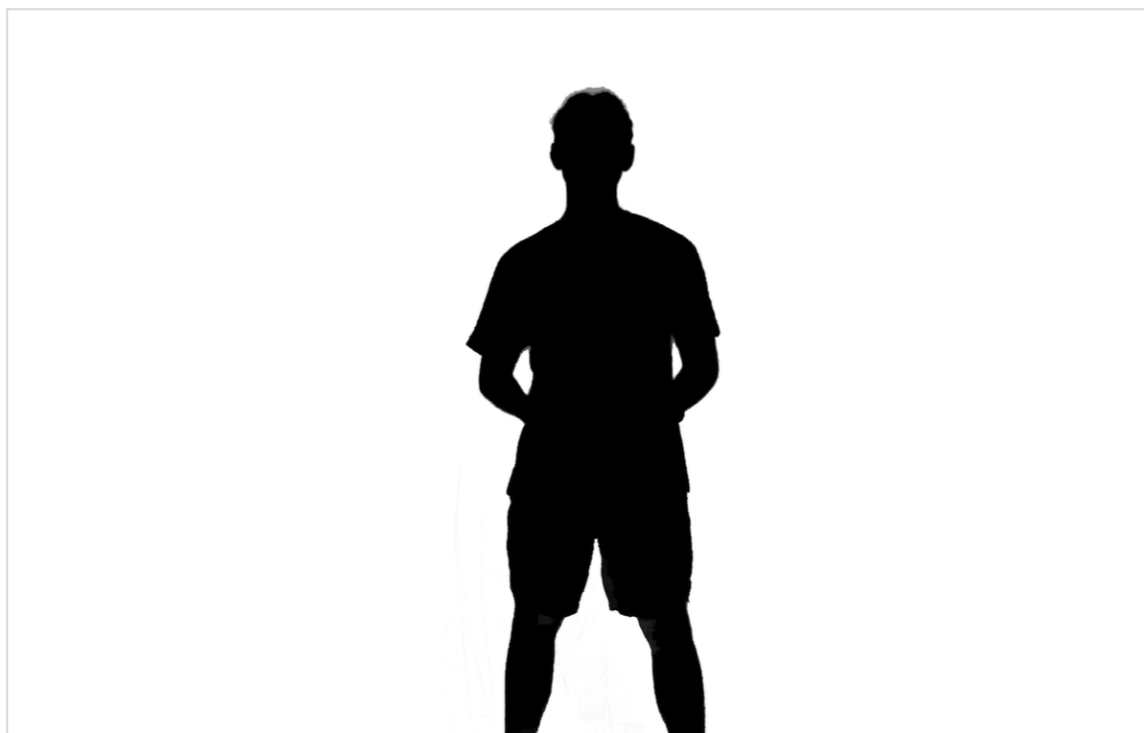

Excerpt 2: Production

Video content: (3 min, 27 secs)
qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia3_e2_stu1.mp4

The following excerpt has been included to provide evidence of:

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including

  - use of surrealist techniques such juxtaposition to disorientate the audience and create a dreamlike subconscious aesthetic

  - experimentation with editing and sound, such as smash cuts and jump cuts to demonstrate the contrasting emotions felt by the main character

  - use of symmetrical framing and titles inspired by Wes Anderson.

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

Video content: (4 min, 10 secs)
qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia3_e1_stu1.mp4

The following excerpts have been included to provide evidence of:

- stylistic aesthetic in a treatment through
  - use of mixed media animation to communicate metaphors of detachment and idolisation
  - use of French New Wave conventions such as natural lighting and handheld camera movement

- exploitation of production practices to communicate meaning and a stylistic aesthetic, including
  - experimentation with mixed media animation and frame rate to create a flipbook effect
  - manipulating colour through lighting and editing
  - match cut transitions using a hand inspired by Soviet Montage

- reflection that shows development and refinement of stylistic conventions, methods, elements and forms through
  - experimentation with make-up to further develop and transform the tone of the film from German Expressionist themes to French New Wave
  - refining the edit to experiment with non-narrative structure to allow the audience to interpret the context on their own

- synthesis and resolution of a conceptual problem, e.g.
  - the production achieves what was proposed in the treatment and any adjustments were explained in the reflective statement
  - personal stylistic aesthetic was created through utilising a range of film techniques including mixed media animation, stop motion animation and mise-en-scène.

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

Excerpt 1: Treatment

Egg and Spoon will rely heavily on editing, influenced by the style used in Soviet Montage. Inspired by filmmaker Lev Kuleshov, a tonal montage is the use of two or more shots that support each other to build a theme and establish tone, and used in the opening sequence (Heckmann, 2020). For example, the close-up centre frame of Egg's face draws attention to her stylised makeup and facial expressions, looking around whimsically, followed by a long shot of her in a nature reserve, centre frame and wearing pink and white to stand out from the primarily green background, the visual composition juxtaposed, and to further draw the audience's attention to her, establishing her importance. There is also non-diegetic sound, consisting of synth swells and an egg frying to evoke a surreal mood from the audience, viewing 'Egg' in a dreamy sense. Additionally, it changes from 24 to 12 frames per second for a flipbook effect, into a 'mixed media animation' style, an animation that blends multiple styles and elements together including stop motion, drawings and photograph clippings (Santiago, 2023). This acts as a metaphor for Egg's detachment from Spoon, and Spoon's idolisation of Egg as there are drawings of hearts, and contrasting painted colours on different frames.

A glitch acts a motif throughout the film, a metaphor for Egg's denial. Egg feels an obscene amount of guilt and shame over her feelings for Spoon, viewing it as forbidden love. Inspired by Soviet Montage, a match-cut transition will take place, acting as a technical code. One will include a close-up of Spoon's hand, and changing its mise-en-scene through bright, colourful lighting.

In the dance scene, symbolic codes include black and white cinematography that elicits nostalgia and a sense of the past (Baker, 2022), mirroring a previous 'honeymoon phase' of the relationship. It also acts as a tribute to the French New Wave, a film movement that emerged in the late 1950s (Maio, 2015). The stylistic elements of French New Wave will be achieved in *Egg and Spoon* through filming on location, opposed to sets, with a handheld camera for most shots and using natural lighting during the dance scene.

Egg's costuming and makeup will be expressive and elaborate to symbolise the absurdity of life, love and the connections made with others. This is a theme shown in French New Wave, and inspired 'Eggs' unmatching pink and green makeup and clothing, which symbolises her disorganised mind as she grapples with a reason to stay with Spoon. Flowers are also a motif throughout the film, first held by Spoon and appearing throughout. They symbolise Spoon's fearlessness in love, a physical reminder for Egg, yet Egg ignores it completely.

Excerpt 2: Production

Video content: (2 min, 47 secs)
qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_ftvnm_ia3_e2_stu2.mp4

Note: The audio has been removed for copyright reasons.

> **Excerpt 3: Reflective statement**
>
> I experimented with mixed media, stop motion and precisely editing it. Combining art with moving image, I designed a flipbook style of film which created a more engaging experience for the viewer. I chose to do this further through special effects including creating my own stop motion green-screen overlays to further symbolise Egg and Spoon's complex emotions considering each other as lovers.
>
> Throughout my creative process I developed my stylistic ideas to better suit the message I was trying to portray. This was done through the additional experimentation with the symbolic code of makeup. Originally, gothic and german expressionist makeup was meant to be used during the dance scene. However, my poor attempt at the makeup led to the first filming being scrapped, instead having the final scene without any makeup and shot with a lighter, reminiscent tone more inspired by the French New Wave movement, with handheld camera movement and on location shooting rather than the original on-set filming and odd angles with a mood implying a disturbed psychology.
>
> Originally, my film had too much exposition and a clear sense of narrative. One scene involved a tense dinner setting, but ironically with both characters on their phones playing a game. In order to refine this, I cut down the scene and removed context in order for the film to be left up to the audience's interpretation, experimenting further with fragmented editing inspired by Soviet Montage.

Additional advice

- Teachers should
    - always use the QCAA-generated ISMG from the endorsed instrument, without any wording or formatting changes
    - ensure that students complete the three components of their response as one integrated stylistic project
    - ensure that students create a project that draws on Unit 4 subject matter to create a stylistic project rather than one that uses traditional and/or conventional ideas and practices
    - monitor authentication of student work. Students are responsible for demonstrating film, television and new media skills and, as such, must be responsible for all aspects of the production. While students may appear as actors in their own productions, they must consider ways to do this while still demonstrating the assessment objectives of the ISMG related to structuring and synthesising media sequences
    - 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
    - consider the following resource from the QCAA website to students in demonstrating the IA3 performance-level descriptors: Teaching and Learning Resource: Treatment.

    Note: The *Teaching and learning resource: Key terminology* may also be of assistance to teachers and is available in the QCAA Portal > Syllabuses app > All > The Arts > View resources > Additional resources.

- 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 v6.0* (Section 8.2.6) to manage response length to ensure that student responses meet the syllabus conditions.

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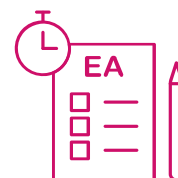
External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

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, derived from the key concepts of technologies, representations and institutions, and related stimulus (35 marks).

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:

- *Silent*, Moonbot Studios, 2014 (key concept: representations)

- excerpt from *Jurassic World Dominion*, Universal Pictures, 2022 (key concept: technologies)

- *Goldfish Focus Faceoff Lens*, Zulu Alpha Kilo, 2022 (key concept: institutions).

Assessment decisions

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

Effective practices

Overall, students responded well to:

- the requirement to write an analytical essay in a logical and organised manner

- their chosen question by establishing a valid viewpoint supported by conclusions and evidence to justify their position

- the stimulus by describing film elements accurately and with detail, using appropriate film, television and new media terminology.

Practices to strengthen

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

- build students' understanding of the key concepts by defining and explaining key concepts as relevant to the question, stimulus and the contexts of production and use, rather than citing definitions verbatim from the syllabus

- explicitly teach students how to contextualise information relating to contexts of production and use. This could include unpacking the context statement and using the stimulus to make inferences about the contexts of production and use

- provide strategies to support students to

  - identify relationships between the elements of the stimulus that are noteworthy, rather than identifying standalone elements

  - provide interpretations of interrelationships that go beyond superficial understanding

  - express clearly stated viewpoints in response to all aspects of the selected question

  - support the stated viewpoints with detailed and pertinent examples selected from the stimulus, noting that viewpoints need to do more than restating the question.

Samples

Extended response

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

Criterion: Applying written literacy skills

Effective student responses:

- communicated film, television and new media ideas and meaning using sustained, organised and cohesive sequencing of information

- used language conventions consistently and with clarity.

Criterion: Explaining

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 merely restating contextual information.

These excerpts have been included:

- to provide evidence of explanation of the contexts of production and use in Question 1, as it makes inferences about

  - the context of use by explaining the target audience of families

  - context of production by explaining the link between Dolby and cinema advancement, and leading audiences to their website with a participation invitation

- to provide evidence of connecting the key concept to the contexts of production and use, as it explains how the representations of the characters encourage targeted audiences to identify the producing institutions with cinema advancement and to also participate with those institutions.

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

Excerpt 1

The short animated film appeals to an audience of families and young children, likely to present the institutions of Moonbot Studios and Dolby as with a caring image and strong filmic identity within cinema. The inclusion of Dolby's logo on the cinema doors at 02:15, as well as the promotion of Dolby's website at the end of the film (02:34) are effective ways to link the institution to cinema advancement, as well as providing audiences with a participation invitation to migrate to their website. This is a clever way for the institution to improve its image, advertise itself, and bring in new clients for profit.

Excerpt 2

This successfully communicates to the target audience that upcoming technology is in Dolby's image and identity, encouraging filmmakers and companies to partner with Dolby through the platform-migrating link advertised (02:34). Clearly, the utilisation of character representation is effective in encouraging targetted audiences to identify institutions with moving image and audio advancement, as well as to participate with said institutions.

Criterion: Analysing

Effective student responses:

- demonstrated use of film language (technical and symbolic codes) to identify elements of the stimulus, regardless of the chosen question or key concept

- introduced new elements in every body paragraph and identified interrelationships between the elements

- consistently provided insightful interpretations of the interrelationships between the elements that communicate meaning.

These excerpts have been included:

- to provide evidence of analysis of the characteristics of moving-image media key concepts in the stimulus for Question 1, as they demonstrate detailed description of

  – the colour grade and how it interacts with the mise-en-scène

  – how two different editing techniques interrelate to communicate the evolution of technology.

Excerpt 1

This first act represents characters 'Picture' and 'Sound' as a fitting pair in an 'old-timey' setting – as shown by the colour-grading that matches the old black-and-white pictures of the past – but also in need of technological advancements. Act two is in dark, muted colours to symbolise evolution of both time and technology as the characters are now in the mise-en-scene setting of a cinema (01:08). The male character representing picture is placed into multiple iconic ~~stories~~ films in this act, such as 'Alice in Wonderland' at (01:45).

Excerpt 2

> Additionally, technology advancement in picture is shown by the implementation of match cuts (01:45) and scene-spliced overlays with lowered opacity (01:47), which are only displayed as technology advances when the film progresses. Clearly, the use of narrative and filmic techniques to show the evolvement of characters, has linked music and picture together as a perfect team, that have evolved together successfully, and in an entertaining way.

This excerpt has been included:

- to provide evidence of analysis of the characteristics of moving-image media key concepts in the stimulus for Question 2, as they demonstrate

  – detailed description of the camera movement technologies of the Russian Arm and dolly and how they interrelate with shot sizes

  – insightful interpretations about how the camera movement and shot composition builds tension and makes the audience feel vulnerable.

> Camera systems are one of the key areas that have come a long way with the turn of the 21st century, with Russian Arms and Dollys facilitating effortless complex camera movements which allow for the concealing of information and stunning reveals, all of which build tension exceptionally. For example, a Russian Arm is used in the forest scene from 'Jurassic World Dominion' in the opening shot where the camera slowly spins around the character suspended in the ejector seat. This use of a Russian Arm means the close-up shot could conceal the dinosaur being heard non-diegetically

before slowly revealing it's head next to the chair. This creates a period where the audience know the dinosaur is approaching but cannot see it, putting them on the edge of their seats, waiting for it to be revealed. When said reveal finally occurs, the Russian Arms pans the camera back the way it came, opening up a space in the frame in front of the character's head such that the dinosaur's face could fill it and appear enormous by comparison to the human it shares the shot with. This camera movement means the audience can see just enough of the creature to infer its enormous size and feel belittled by it without giving away too many visual details, creating suspense. The decision to achieve this with camera movement rather than cutting between shots means the circling motion of the camera could conjure the idea of a predator circling its prey, further building the tension as the audience are made to vulnerable and like they're surrounded by a threat.

This excerpt has been included:

- to provide evidence of analysis of the characteristics of moving-image media key concepts in the stimulus for Question 3, as it demonstrates
  - detailed description of the editing, colour and shot sizes and the interrelationship between these elements
  - insightful interpretations about how these elements together produce an attention-grabbing advertisement to appeal to the target audience.

A shift in pace is then ~~exhibited~~ [exhibited] as a slow motion edited clip of a goldfish cracker slowly falls from the tomato sauce bottle. The pace change [initiates another] ~~contributes to the con~~ opportunity for connection between audiences (~~teenage~~ mainly teenage viewership) and the product as it grabs attention and makes it almost impossible to look away. The purposeful choice of a deep red background establishes more effectiveness for this marketing campaign as it climaxes the idea of the ~~nostalgia~~ "Ketchup Goldfish Crackers" and now when audiences see the colour red they'll be reminded of the advertisement and cracker. Another contributor that ~~are~~ heightens the effectiveness of the campaign is the ~~slow motion~~ push in to a close up of the cracker falling downwards. This [while the melody halts] scene promotes "Attention span" as, yet again, its eye catching and hard to look away from.

Criterion: Appraising

Effective student responses:

- showed evidence of an insightful answer to the chosen question, demonstrating comprehensive knowledge of subject matter by making connections beyond what was plain to see or stated in the stimulus, question or contextual information
- supported their viewpoints with valid conclusions
- consistently supported conclusions with pertinent evidence from the stimulus.

This excerpt has been included to:

- provide evidence of appraisal of the impact of key concepts and artistic practices in the communication of meaning in response to Question 1, as it
  - communicates an insightful viewpoint about the positive and evolving relationship between the characters, supported by valid conclusions
  - uses pertinent evidence such as colour saturation, camera angles and leading lines to support conclusions and justify the viewpoint.

The motif of increased colour saturation throughout throughout the film, as both technology advances and improves, is extremely effective. This is as it is both symbolic of the evolution of cinema from black-and-white to colour, and of a positive, joyful mood. This joyful mood is linked visually to technological advancement to portray the positive relationship between picture and sound as the two characters recieve a standing ovation after their performance (02:12) – when the film is most saturated. The low-angle at (02:12) with the characters representing music and picture, centre-frame, also highlights the strong link and positive relationship between moving image and audio, as the leading lines of the audience's heads effectively direct the viewers eyes towards the emphasised pair, through movement.

This excerpt has been included to:

- provide evidence of appraisal of the impact of key concepts and artistic practices in the communication of meaning in response to Question 2, as it

  - provides an insightful viewpoint about the impact of CGI technologies on building tension

  - supports conclusions with evidence such as the movement of the dinosaur that is made possible due to the use of CGI technology.

Therefore, in making the dinosaur in the forest scene from CGI, the artists were able to make it ~~tower~~ tower over the character, creating a significant power imbalance which position audiences to feel powerless in the dinosaurs prescence. This builds tension as its every move feels more threatening ~~and unpredictable~~ when its sheer size gives it such a large capacity to hurt people. Further, the use of CGI meant the dinosaur could make fast, unpredictable movements ~~them~~ like when it swiped ~~stopped~~ the deer with its claws. This builds tension as it means the dinosaur's physical capabilities feel more imposing. Not only can it physically overpower people, but it can out-run and out-manouvre them too. Therefore, the decision to make the forest scene's dinosaur in post-production with CGI allowed it be a more threatening antagonist

This excerpt has been included to:

- provide evidence of appraisal of the impact of key concepts and artistic practices in the communication of meaning in response to Question 3, as it

  - provides a viewpoint about how memorable the advertisement is, which makes it an effective campaign

  - uses evidence from the stimulus regarding titles, sounds and humour to support conclusion and justify the viewpoint.

When closing the advertisement, the marketing was effective in making sure it was memorable for the young audience. The music stops abruptly, forcing viewers attention once again. While silent, text on screen displays, "You can stop paying attention now." then it says, "Seriously". And Lastly, ultimately making the viewer feel happy ~~and~~ through humour, the text reads, "Okay, we get it, you have a better attention span than a goldfish." This final connection between the audience and ~~campaign~~ advertisement, really magnifies and solidifies the effectiveness of the marketing campaign; supporting teenagers in feeling heard, tailored to, and important with the added pws of humour