Film, Television & New Media 2019 v1.2

General Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

Queensland Government | Queensland Curriculum & Assessment Authority

For all Queensland schools

170352

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1 Course overview

1.1 Introduction

1.1.1 Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternative ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia–Pacific community.

Film, Television & New Media uses an inquiry learning model, developing critical thinking skills and creative capabilities through the exploration of five key concepts that operate in the contexts of production and use. The key concepts of technologies, representations, audiences, institutions and languages are drawn from a range of contemporary media theories and practices. Students will creatively apply film, television and new media key concepts to individually and collaboratively make moving-image media products, and will investigate and respond to moving-image media content and production contexts.

Film, television and new media are our primary sources of information and entertainment. They are important channels for educational and cultural exchange, and are fundamental to our self-expression and representation as individuals and as communities. Moving-image media enable us to understand and express ourselves and engage meaningfully in local and global participatory media cultures. Through making and responding to moving-image media products, students will develop a respect for diverse perspectives and a critical awareness of the expressive, functional and creative potential of moving-image media in a diverse range of global contexts.

By studying Film, Television & New Media, students will develop knowledge and skills in creative thinking, communication, collaboration, planning, critical analysis, and digital and ethical citizenship. They will develop the necessary critical and creative skills to reflect on and appreciate Australian and global cultures and make sense of what they see and experience. Film, Television & New Media will equip students for a future of unimagined possibilities with highly transferable and flexible thinking and communication skills.

Assumed knowledge, prior learning or experience

The key ideas of making and responding identified in the P–10 Australian Curriculum: The Arts continue in senior syllabuses throughout The Arts learning area. Prior experience in any or all of The Arts subjects will provide students with an understanding of making and responding as learning and assessment in Film, Television & New Media.

Through making, students ‘learn about and use knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions’ (Australian Curriculum 2017). Making is working *in* the art form as artist. Through responding, students ‘explore, respond to, analyse and interpret artworks’ (Australian Curriculum 2017). Responding is working *about* the art form as audience.

Pathways

Film, Television & New Media is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Film, Television & New Media can establish a basis for further education and employment in the fields of information technologies, creative industries, cultural institutions, and diverse fields that use skills inherent in the subject.

The processes and practices of Film, Television & New Media, such as project-based learning and creative problem-solving, develop transferable 21st century skills that are highly valued in many areas of employment. Organisations increasingly seek employees who demonstrate work-related creativity, innovative thinking and diversity.

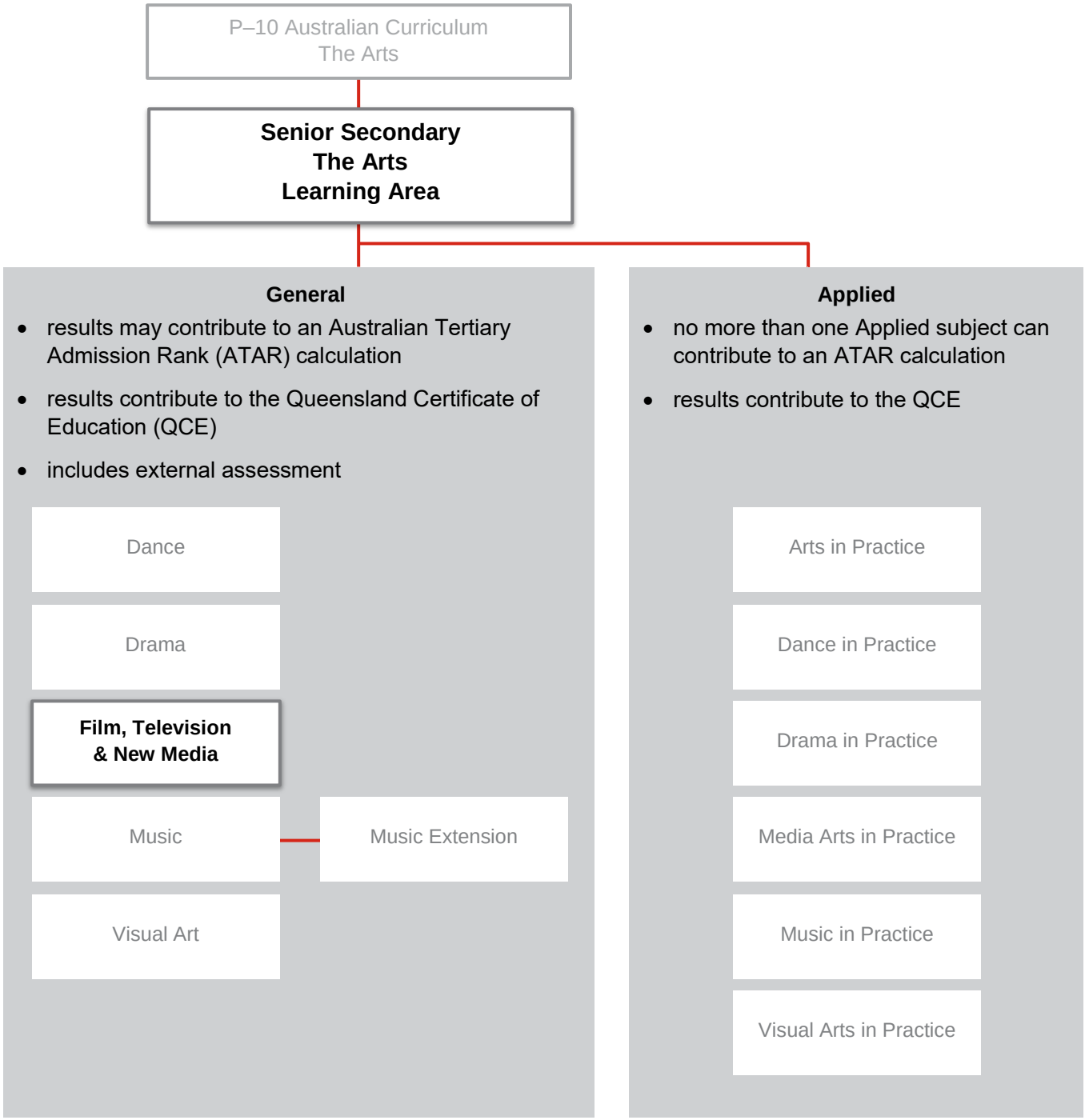
Tertiary studies, vocational education or work experience in the areas of film, television or new media can lead to and benefit careers in diverse fields such as:

- advertising, e.g. art director, brand specialist, content marketer, photographer, graphic artist
- arts administration and management, e.g. project manager, events and festivals manager
- communication, e.g. writer, communication strategist, journalist, sign writer, art editor, blogger/vlogger, web content producer, multimedia designer, digital content producer
- creative industries, e.g. animator, photographer, screenwriter, game developer
- design, e.g. graphic designer, stage designer, set designer
- education, e.g. specialist classroom teacher, lecturer, private teacher
- film and television, e.g. storyboard artist, post-production specialist, art director, production buyer, concept artist, costume designer, camera operator, Foley editor, producer
- public relations, e.g. campaign manager, publicist, creative director.

1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



1.1.3 Course structure

Film, Television & New Media is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

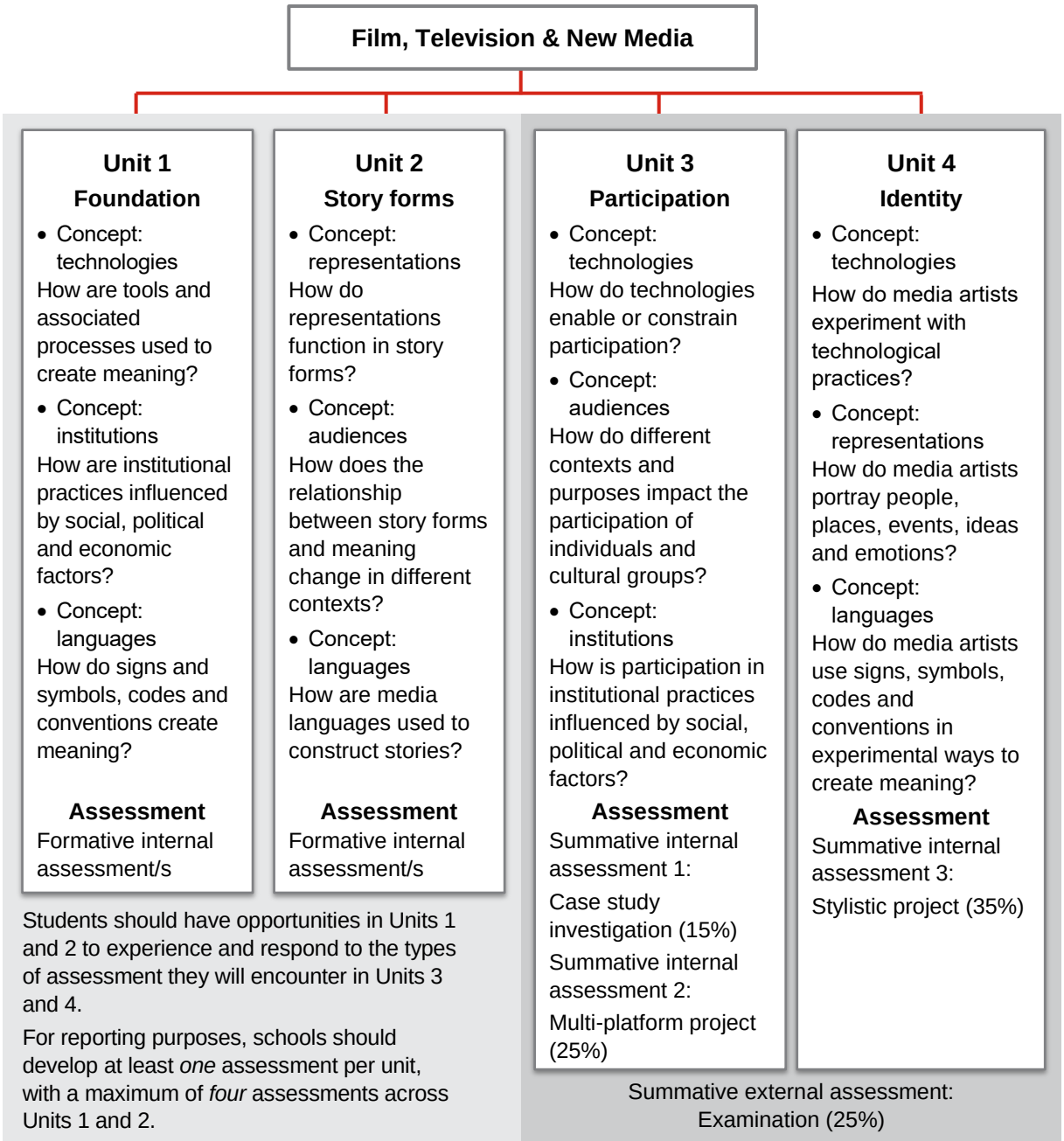
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



1.2 Teaching and learning

1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. explain the features of moving-image media content and practices	•	•	•	•
2. symbolise conceptual ideas and stories		•	•	•
3. construct proposals and construct moving-image media products	•		•	
4. apply literacy skills	•	•	•	•
5. analyse moving-image products and contexts of production and use	•	•	•	•
6. structure visual, audio and text elements to make moving-image media products	•		•	•
7. experiment with ideas for moving-image media products		•		•
8. appraise film, television and new media products, practices and viewpoints	•	•	•	•
9. synthesise visual, audio and text elements to solve conceptual and creative problems.		•	•	•

1. **explain the features of moving-image media content and practices**

   When students explain, they provide additional information and examples that demonstrate understanding and help clarify, illustrate and exemplify meaning about the key concepts, using media terminology. They identify, locate and recall relevant media information, recognising particular qualities and characteristics of moving-image media and its development processes, including technology requirements, stages of development and workplace health and safety practices. They understand the meaning or nature of moving-image media signs and symbols and how these are organised as a language with technical and symbolic codes and conventions, using available technologies, to create representations of people, places, events, ideas and emotions that may or may not be constrained by institutional processes.

2. **symbolise conceptual ideas and stories**

   When students symbolise, they represent or identify by a symbol, using images, sound and text as signs, codes and conventions to signify meaning.

3. **construct proposals and construct moving-image media products**

   When students construct, they create systematically, arranging moving-image media elements to design proposals using specific conventions, and put proposals and plans into effect, and may make finished products from their pre-production work.

4. **apply literacy skills**

   When students apply literacy skills, they select appropriate language conventions for particular purposes and contexts. They use correct grammar and systematically arrange words, phrases, clauses and sentences to communicate meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions, including citations, that acknowledge the expertise of others, sourced information and ideas.

5. **analyse moving-image products and contexts of production and use**

   When students analyse, they interpret, dissect and consider information relating to the purpose of moving-image media products and practices. They examine constituent parts of moving-image media products to evaluate the strengths and limitations in theory or in practice and make judgments according to set criteria. This may include the analysis of technical and symbolic codes, techniques and contexts used to make and respond to moving-image media products.

6. **structure visual, audio and text elements to make moving-image media products**

   When students structure, they select film, television and new media practices, concepts and ideas, make adaptations or changes to suit a purpose, construct and arrange visual, audio and text elements according to a plan and sequence them systematically, explaining reasoning for choices, resulting in the making of and response to moving-image media products.

7. **experiment with ideas for moving-image media products**

   When students experiment, they try out new ideas or methods, especially in order to discover how a variety of techniques may work or interact in their context, in order to solve problems and create ideas for moving-image media products that address a brief.

8. **appraise film, television and new media products, practices and viewpoints**

   When students appraise, they plan, collect, search, inquire into, interpret and systematically examine moving-image practices and products in order to make judgments and draw conclusions about the worth, significance or status of moving-image products.

9. **synthesise visual, audio and text elements to solve conceptual and creative problems**

   When students synthesise, they solve conceptual, technical or creative problems by using film, television and new media practices to combine moving-image elements into a moving-image media product.

1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Film, Television & New Media content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

Literacy in Film, Television & New Media

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Film, Television & New Media is essential for student achievement.

Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Film, Television & New Media. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Film, Television & New Media content they have learnt.

To understand and use Film, Television & New Media content, teaching and learning strategies include:

- breaking the language code to make meaning of Film, Television & New Media language and texts
- comprehending language and texts to make literal and inferred meanings about Film, Television & New Media content
- using Film, Television & New Media ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To understand and use Film, Television & New Media content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Film, Television & New Media language and texts
- analysing the ways language is used to convey ideas and information in Film, Television & New Media texts
- transforming language and texts to convey Film, Television & New Media ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Film, Television & New Media.

Suggestions for developing literacy in Film, Television & New Media include:

- drawing on sources of information, such as observations, demonstrations, experiments, discussions, lectures, interviews, galleries, exhibitions, books, catalogues, computer software, journal articles, magazines, newspapers, broadcast media, advertisements, videos or films, online resources and soundscapes
- using language for various purposes, such as developing ideas, expressing a personal aesthetic, pre-production, describing processes, interpreting and analysing moving-image media, explaining relationships, narrating a moving-image media story, evaluating arguments, synthesising information, justifying a position, researching concepts/focuses, reporting results, formulating hypotheses, giving instructions, arguing propositions, proposing action, interpreting theories and persuading
- presenting information through various modes, such as sketches, photographs, commentary on moving-image media, artist's statements, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, websites, podcasts, blogs, interviews, visual journal notes and critiques.

Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy skills that are appropriate for particular contexts.

- **Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- **Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- **Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning.
- **Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- **Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.

- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

Numeracy in Film, Television & New Media

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Film, Television and New Media content, teaching and learning strategies include:

- identifying specific mathematical information and applying general mathematical knowledge and problem-solving processes, such as manipulating depth of field, and applying the 180-degree rule and the 30-degree rule
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes, such as using fractions, decimals and ratios in aperture calculations, aspect ratio and the rule of thirds
- communicating and representing the language of numeracy in teaching, such as explaining timecode, manipulating time, and outlining project timelines.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Film, Television & New Media.

21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	• analytical thinking • problem-solving • decision-making • reasoning • reflecting and evaluating • intellectual flexibility	creative thinking	• innovation • initiative and enterprise • curiosity and imagination • creativity • generating and applying new ideas • identifying alternatives • seeing or making new links
communication	• effective oral and written communication • using language, symbols and texts • communicating ideas effectively with diverse audiences	collaboration and teamwork	• relating to others (interacting with others) • recognising and using diverse perspectives • participating and contributing • community connections
personal and social skills	• adaptability/flexibility • management (self, career, time, planning and organising) • character (resilience, mindfulness, open- and fair-mindedness, self-awareness) • leadership • citizenship • cultural awareness • ethical (and moral) understanding	information & communication technologies (ICT) skills	• operations and concepts • accessing and analysing information • being productive users of technology • digital citizenship (being safe, positive and responsible online)

Film, Television & New Media helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills.

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Film, Television & New Media.

1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Through engagement with Aboriginal film, television and new media and Torres Strait Islander film, television and new media, Aboriginal students and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in Film, Television and New Media. In addition, all students develop respect for and recognition of the world's oldest continuous living culture, and understand the significant contribution of Australia's First Peoples to the Arts, through both contemporary and historical traditions and practices. The inclusion and acknowledgement of Aboriginal film, television and new media and Torres Strait Islander film, television and new media, and broader arts content and practices, will assist the education of all students in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, and develop empathy with others and insight into themselves as part of a diverse, global community.

Protocols are appropriate ways of interacting with performers, artists, communities and the cultural material of Aboriginal peoples and Torres Strait Islander peoples. The protocols encourage ethical conduct and promote interaction based on good faith and mutual respect.

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities
- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages
- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers

- recognise the ownership and control of cultural heritage, including Aboriginal peoples' and Torres Strait Islander peoples' body painting, images, motifs, stories and other forms of cultural expression, and consult with communities on the use and representation of their cultural heritage
- maintain respectful relationships with Aboriginal artists and communities and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations
- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning
- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives
- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images
- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage
- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials
- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks
- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms
- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

1.2.4 Pedagogical and conceptual frameworks

Making and responding

Making and responding are interconnected. When students make moving-image media artworks, they are informed by their knowledge and experiences with the artworks and practices of others. When students respond, they are informed by their knowledge and experiences as both artist and audience.

The syllabus objectives in Film, Television & New Media reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves work *in* the art form, while responding involves work *about* the art form.

The objectives for each unit and the subject matter are drawn from the syllabus objectives. These specify the concept and subject matter of the unit through a continued integration of making and responding learning activities.

Inquiry learning

Inquiry learning is fundamental to Film, Television & New Media. It requires students to solve problems through questions that have more than one possible resolution, and emphasises the process of investigation when making and responding. Inquiry learning develops students' critical and creative thinking skills, and contributes to their ability to participate in aesthetic processes. It encourages students to move beyond acquisition of facts to metacognition and developing understandings about concepts and focuses. It can also enhance personal and social skills by encouraging students to take responsibility for their own learning.

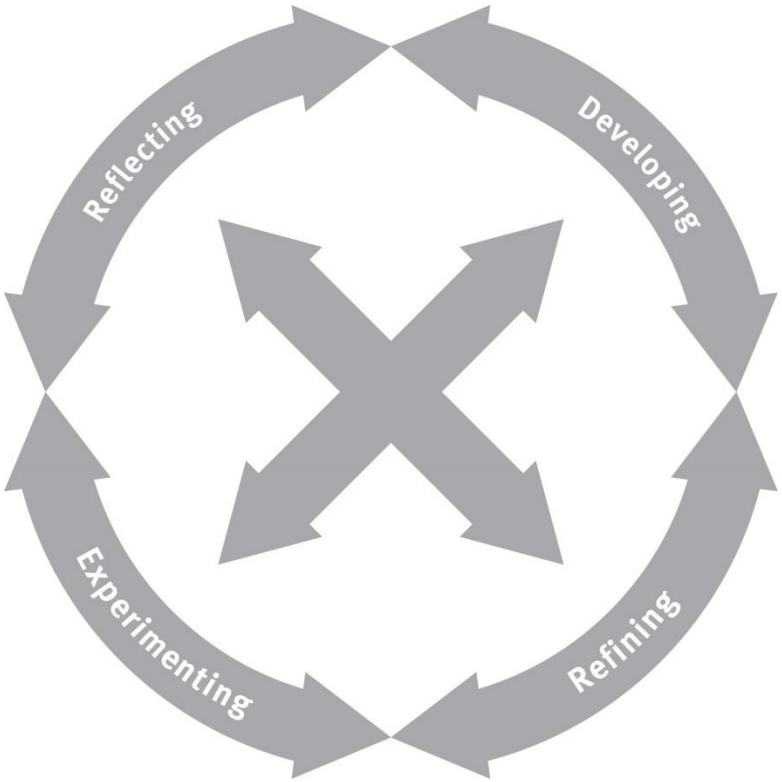
In Film, Television & New Media, inquiry learning includes four processes: developing, reflecting, experimenting and refining. The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 3.

Students' inquiry learning can include:

- developing and creating media products
- experimenting with ideas and formats
- refining ideas through making and responding
- reflecting, evaluating consequences and outcomes of creative choices, and justifying choices and decisions.

Students learn through reflective inquiry, which allows them to revisit familiar contexts and develop more sophisticated understandings.

Figure 3: Inquiry learning in Film, Television & New Media



Reverse chronology for historical understanding

Reverse chronology is an effective approach that could be used to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach that would begin in the past and follow a sequential path to the present.

The benefits of a reverse-chronology approach to learning about contemporary and historical traditions include:

- assisting in an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills; students pose questions about the causes and effects of influences and compare art forms of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical forms and practices assists an understanding of contemporary works.

1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Film, Television & New Media. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

Organisation of subject matter

Subject matter in Film, Television & New media is organised by key concepts and guiding inquiry questions. The inquiry questions below frame each unit.

Unit 1: Foundation

- Technologies: How are tools and associated processes used to create meaning?
- Institutions: How are institutional practices influenced by social, political and economic factors?
- Languages: How do signs and symbols, codes and conventions create meaning?

Unit 2: Story forms

- Representations: How do representations function in story forms?
- Audiences: How does the relationship between story forms and meaning change in different contexts?
- Languages: How are media languages used to construct stories?

Unit 3: Participation

- Technologies: How do technologies enable or constrain participation?
- Audiences: How do different contexts and purposes impact the participation of individuals and cultural groups?
- Institutions: How is participation in institutional practices influenced by social, political and economic factors?

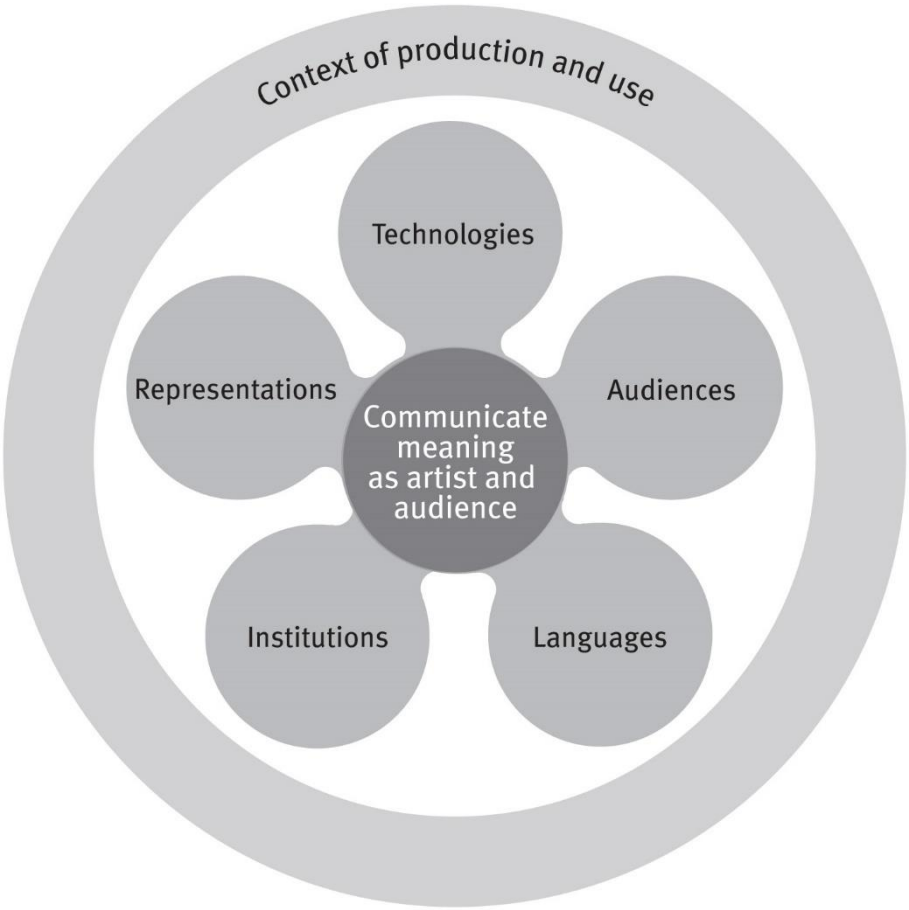
Unit 4: Identity

- Technologies: How do media artists experiment with technological practices?
- Representations: How do media artists portray people, places, events, ideas and emotions?
- Languages: How do media artists use signs, symbols, codes and conventions in experimental ways to create meaning?

Key concepts

Students will develop mental processes, skills and critical literacies in Film, Television & New Media through the study of five key concepts that operate in the contexts of production and use. These are illustrated in Figure 4. These key concepts, which draw on a range of contemporary media theories, are: technologies, representations, audiences, institutions and languages.

Figure 4: Key concepts



- Technologies are the tools and associated processes that are used to create meaning in moving-image media production and use.
- Representations are constructions of people, places, events, ideas, and emotions that are applied to create meaning in moving-image media production and use.
- Audiences are individuals and groups of people for whom moving-image products are made, and who make meanings when they use these products.
- Institutions are the organisations and people whose operational processes and practices enable or constrain moving-image media production and use.
- Languages are systems of signs and symbols organised through codes and conventions to create meaning in moving-image media production and use.

Contexts of production and use

Contexts of production may include:

- how, when, where and why products are made
- who they are made by

- whether they receive public or commercial financing
- what technologies are available
- how products are distributed to audiences
- what the impact of government regulations might be.

Contexts of use may include, for example:

- who products are made for
- why they are used
- how products are shaped according to whether users are classified as consumers, citizens or imaginative beings
- who has access to the products and who doesn't
- how market research is conducted and used
- how audiences appropriate products for their own purposes
- how technologies change processes of interactivity and use
- the effects of classification and regulation on product use.

Learning experiences

Teaching and learning in Film, Television & New Media involves immersing students in collaborative and authentic media practice. The unit focus and nominated genres and styles inform the learning as students make and respond, working as both artist and audience.

The following are suggestions for creating an environment that encourages creativity, exploration, experimentation and critical thinking when investigating the five key concepts.

Create opportunities for collaborative learning

Students should have opportunities to work with others to enhance their learning. Interaction enhances discussing, analysing and evaluating concepts and ideas, planning and organising for production, learning effective group and team processes, solving technical and other problems, and making productions.

Choose a diversity of products, and a range of contexts of production and use

Include experiences that allow for engagement with a balanced range of products and contexts, such as historical and contemporary, Australian and international, commercial and non-commercial, independent and mainstream, established media and new media. These operate in political, historical, economic and sociocultural contexts.

Encourage exploration and experimentation with new media technologies

When possible, students should be provided with opportunities for experimentation with new media technologies. In addition to using a variety of technologies for production work, students can plan, collaborate and outline concepts for products with new media technologies. Opportunities for students to learn through online collaboration could also be provided.

Provide authentic learning environments

Involving students in their local community will help to ensure that learning experiences are authentic and interesting. Making moving-image media products will be more meaningful if students:

- have real audiences, such as a local or school audience, an audience associated with a film festival or competition, or an online audience for their products
- interact with guest speakers from the industry
- take part in excursions to cinemas and film and television studios.

Include recent and ongoing media events and popular culture

Students' own cultural experiences are a rich source for investigation in the Film, Television & New Media classroom. Recent films, TV shows, video games and online media should be included for study. Keeping learning experiences current and relevant can also be enhanced by referring to local, national and international media events.

Focus both on products and contexts of production and use through a range of approaches, including:

- textual analysis: the detailed analysis of products as texts to identify the technical, symbolic and narrative codes at work, enabling students to recognise the basic elements of media communication and how products are structured according to particular conventions. Students can also identify the levels of meaning in products and hypothesise about the discourses at work while meaning is made
- content analysis: the quantitative analysis of media using predetermined categories or criteria
- contextual analysis: using methods such as surveying, researching, comparative analysis and debating to gain knowledge and understanding of the processes relating to producing, distributing, regulating and using products
- case studies: investigating particular moving-image media products or media events over a period of time
- translations/adaptations: identifying differences that arise when source material is employed in different media or genres by using analysis and practical work
- simulations: taking on the role of media producers or users. In these roles, they are required to make decisions in a particular production or use context and then reflect on the consequences of their decisions
- practical work: designing and making products.

Selecting texts

When selecting texts for study in Film, Television and New Media, teachers consider the needs and interests of individuals and class groups to determine which texts will best meet their students' learning needs.

Teachers have an ethical responsibility to deal with the subject matter of Film, Television and New Media in ways that are age-appropriate, and that respect their students' values, and those of their families and community. To meet this responsibility, teachers give careful consideration to the selection of texts for study and the ways selected texts may be perceived, interpreted and treated in class.

1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment			•	•

1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (Section 1.4) to provide formative feedback to students and to report on progress.

1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for Film, Television & New Media will contribute 25% towards a student's result.

Summative internal assessment — instrument-specific marking guides

This syllabus provides ISMGs for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

Criteria

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

Making judgments

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics from more than one performance level, a best-fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

Authentication

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

Summative external assessment

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in Film, Television & New Media. It is not privileged over the school-based assessment.

1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align ISMGs.

Reporting standards

A
The student, in making and responding: practices, symbolises and justifies the purpose of technical and symbolic codes, and constructs written or visual representations proficiently, using pre-production formats demonstrating application of symbolic, technical and generic codes when retrieving and comprehending information. The student uses analytical processes by: applying literacy skills through articulated ideas and controlled structure to enhance communication of meaning; analysing the social, political and economic contexts of production and use; and structuring sounds, images and text creatively to make products. The student uses knowledge by: experimenting with and justifying the use of media; appraising and making judgments about the significance of moving-image media products, practices and viewpoints, and synthesising and resolving conceptual problems by realising and exploiting the potential of production practices.
B
The student, in making and responding: explains and critiques the benefits and limitations of moving-image media content and practices; symbolises and explains the signified meaning of technical and symbolic codes; and constructs written or visual representations that apply format-specific technical and symbolic codes when retrieving and comprehending information. The student uses analytical processes by: applying literacy skills through sequenced and connected ideas to express meaning; analysing and assessing factors that may enable or constrain moving-image media production and use; and structuring and manipulating sounds, images and text to make media products. The student uses knowledge by: experimenting with technical and symbolic codes and conventions, and evaluating methods, elements and forms; appraising and assessing the strengths and weaknesses of moving-image media products, practices and viewpoints; and synthesising and manipulating media that realise the potential of production practices.
C
The student, in making and responding: explains the features of moving-image media content and practices; symbolises conceptual ideas and stories; and constructs proposals when retrieving and comprehending information. The student uses analytical processes by: applying literacy skills, using relevant Film, Television & New Media terminology, referencing and written language conventions; analysing moving-image products and contexts of production and use; and structuring sounds, images and text sequences to make moving-image products. The student uses knowledge by: experimenting with ideas for moving-image media products; appraising moving-image media products, practices and viewpoints; and synthesising media to solve conceptual or creative problems.

D
The student, in making and responding: explains the purpose of moving-image media content and practices; documents conceptual ideas and stories; and constructs written or visual representations for moving-image media products when retrieving and comprehending information. The student uses analytical processes by: applying literacy skills to describe concept and meaning; and structuring components of moving-image media products. The student uses knowledge by: describing ideas for moving-image media projects; identifying moving-image media products, practices and viewpoints; and synthesising moving-image media elements.
E
The student, in making and responding: describes ideas for moving-image media projects and constructs written or visual proposals when retrieving and comprehending information. The student uses analytical processes by using terminology to identify artworks organising media assets. The student uses knowledge by using equipment to record sound and images.

2 Unit 1: Foundation

2.1 Unit description

In Unit 1, students develop their understanding of the foundational concepts and processes used in Film, Television & New Media by learning to use available technologies to select, construct, manipulate and structure moving-image media. They learn about technical, symbolic and narrative codes and conventions used in the construction of moving-image media products, and should be able to demonstrate an understanding of signs and symbols that denote and connote meaning in specific contexts of production and use.

Students should appreciate that moving-image media languages are reliant on the shared understanding of producers and users. They learn about technologies that may be used to make, access and interact with moving-image media products. By studying moving-image media genres, styles and forms, such as music videos, animation, digital games, advertisements, films or television programs, students will become aware of social, political, economic, legal, cultural, historical and institutional factors that may have influenced contexts of moving-image media production and use.

Unit requirements

Suggestions for resources are incorporated in subject matter. Teachers must check the classifications of resources to ensure they are age-appropriate for the class.

2.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. explain the features of moving-image media technical and symbolic codes and conventions
3. construct proposals for moving-image media stories by creating pre-production proposals using the accepted conventions
4. apply literacy skills when responding to moving-image media
5. analyse cinematography, sound and editing in moving-image products and their contexts of production and use
6. structure visual, audio and text elements to maintain continuity in a moving-image media product
8. appraise the narrative function of mise en scène in moving-image products.

Note: Objectives 2, 7 and 9 are not covered in this unit.

2.3 Area of study: Technologies

How are tools and associated processes used to create meaning?

Subject matter
In this area of study, students will: • explain how elements of mise en scène, such as setting, costumes, colour, spatial relationships and framing, combine to make meaning in moving-image media products such as music videos, animation, digital games, advertisements, films or television programs • construct moving-image media sequences by selecting, manipulating and juxtaposing sounds, images and text • apply literacy skills in pre-production treatments and respond to moving-image media stimulus in a close analysis of sequences from moving-image media products such as the film *Psycho* (Alfred Hitchcock, 1960), the music video *Sledgehammer* (Stephen R Johnson, 1986); or Apple's *1984* advertisement (Ridley Scott) • analyse the impact of technologies such as computer-generated imagery (CGI), e.g. the film *Jurassic Park* (Steven Spielberg, 1993); pixilation animation, e.g. the music video *End Love* (OK Go, Eric Gunther and Jeff Lieberman, 2010); or computer graphics in early games, e.g. *Pong* (Atari, 1972) • structure moving-image media in an editing timeline, justifying aesthetic choices such as the use of transitions, colour correction and visual effects • appraise the effect of the evolution of moving-image media technologies in films such as *Superman Returns* (Bryan Singer, 2006); TV programs such as *Doctor Who* (BBC, 1963–); and new media such as augmented reality experiences like *Pokémon Go* (Niantic, 2016).

2.4 Area of study: Institutions

How are institutional practices influenced by social, political and economic factors?

Subject matter
In this area of study, students will: • explain how industry practices such as regulation, copyright and distribution strategies have been influenced by social, political, and economic factors • apply literacy skills in making and responding to moving-image media products • analyse the institutional factors that influence consumption of various moving-image media, such as distribution strategies, marketing and cross-media convergence • structure moving-image media production elements using institutional regulatory practices and safety procedures, such as risk assessments, talent releases, production diaries and location release forms • appraise the nature of the influence of global media corporations such as Sony, News Corporation, Disney, Netflix, Google, Apple and Microsoft.

2.5 Area of study: Languages

How do signs and symbols, codes and conventions create meaning?

Subject matter
In this area of study, students will: • explain the meaning and purpose of technical and symbolic codes in a range of moving-image media products such as the film *The Wizard of Oz* (Victor Fleming & George Cukor, 1939), the television series *Buffy: The Vampire Slayer* (Joss Whedon, 1997–2003), and music video *Ink* (Blind, 2014) • construct film, television and new media pre-production proposals using formats such as treatments, storyboards, and shot lists • apply literacy skills in making and responding to moving-image media products • analyse the technical and symbolic codes in a range of film, television and new media products, including those made by Aboriginal artists and producers and/or Torres Strait Islander artists and producers such as Rachel Perkins (*Mabo*, 2012), Warwick Thornton (*Samson and Delilah*, 2009), and Blackfella Films (*Ready for This*, 2015) • structure moving-image media in an editing timeline to maintain continuity • appraise the significance of technical and symbolic codes in a close analysis of a range of moving-image media products.

2.6 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

Suggested assessment instruments for Unit 1 are below. Select from:

- extended response — close analysis of a media product
- project — music video, genre sequence, trailer.

3 Unit 2: Story forms

3.1 Unit description

In Unit 2, students investigate the ways in which story takes different forms in different contexts across moving-image media platforms. They focus on how representations and languages engage audiences in stories.

Students analyse, evaluate and manipulate the technical and symbolic codes used in the construction of stories, and investigate the structure of story forms across a range of contexts and moving-image media platforms. By investigating the use of story forms in narrative and non-narrative formats, students learn that different social and cultural groups can use story forms in different ways.

They learn that story forms change and evolve according to contexts of production and use. Audiences make meaning and form cultural identity from consuming story elements in moving-image productions; and producers deliberately aim to position audiences through creating representations of people, places, events and ideas.

Unit requirements

Suggestions for resources are incorporated in subject matter. Teachers must check the classifications of resources to ensure they are age-appropriate for the class.

3.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. explain the interrelationship between technical, symbolic, generic and narrative codes in a range of moving-image media story forms
2. symbolise conceptual ideas for moving-image media stories by using symbolic codes in moving-image media stories to enhance meaning or position audiences for a purpose
4. apply literacy skills when responding to the representations, languages and audiences in moving-image products
5. analyse moving-image media story forms in their contexts of production and use
7. experiment with story form and representations for a moving-image media story
8. appraise moving-image media representations and stories
9. synthesise moving-image media elements to make a moving-image media sequence in a specific genre.

Note: Objectives 3 and 6 are not covered in this unit.

3.3 Area of study: Representations

How do representations function in story forms?

Subject matter
In this area of study, students will: • explain how the representations of different people, places, events, ideas and emotions in moving-image media stories are constructed through a process of selection, construction and omission of moving-image media content operating in a social and cultural context • symbolise different representations of people, places, events, ideas and emotions for moving-image media story forms • apply literacy skills using genre-specific features appropriate to the text • analyse representations of characters in moving-image media story forms in terms of theories such as Campbell's hero's journey and Propp's narrative theory • experiment with ideas for different representations in moving-image media stories to make them appropriate for different audiences and platforms • appraise moving-image media representations of people, places, events, ideas and emotions in relation to their use of codes and conventions, their role in a story form, their impact on audiences and their relationship to contexts • synthesise moving-image media elements into an intended representation in a moving-image media story.

3.4 Area of study: Audiences

How does the relationship between story forms and meaning change in different contexts?

Subject matter
In this area of study, students will: • explain how audiences interpret and make meaning from codes, conventions and genre story forms such as animation, sitcoms, soap operas, and documentaries • symbolise conceptual ideas for stories using images, sound and text as signs, codes and conventions to engage specific audiences • apply literacy skills using appropriate genre-specific features • analyse elements of the story form in terms of the ways audiences 'read' stories, and the emotional and intellectual benefits of audience engagement with the narrative (such as the experience of extraordinary events, safe peril, life guidance, identity experimentation, and identification with characters) • experiment with generic story elements and platforms to build the audience experience, considering audience expectations and the contexts of use • appraise moving-image media story forms in relation to audience appeal and the capacity to engage the audience in the narrative • synthesise moving-image media elements into a resolved moving-image media story that engages specific audiences.

3.5 Area of study: Languages

How are media languages used to construct stories?

Subject matter
In this area of study, students will: • explain the structural features of a selected range of moving-image media stories across platforms, including cause-and-effect relationships, genre conventions, time-based structuring of storylines, the use of plot and character, the use of setting or location to create a story world, and three-act structure • symbolise conceptual ideas for moving-image media stories using images, sound and text as signs, codes and conventions • apply literacy skills using appropriate genre-specific features • analyse the function and interrelationship of plot, characters and setting in moving-image media stories, considering context of their production and use • experiment with ideas and story elements (such as character, plot, setting and mise en scène) to create new moving-image media stories • appraise moving-image media story codes and conventions • synthesise moving-image media elements into a story, resolving conceptual and creative narrative problems.

3.6 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

Suggested assessment instruments for Unit 2 are below. Select from:

- extended response — examination
- project — genre sequence.

4 Unit 3: Participation

4.1 Unit description

In Unit 3, students explore how audiences participate with moving-image media across multiple platforms. When audiences participate, they consume media content and may be invited to respond or add to the content. Students investigate how technologies and institutions benefit and limit audience participation, considering the social, cultural, political, economic and institutional factors that influence participation. They investigate different historical and contemporary contexts in which audience participation has been made possible by technologies and institutions.

Unit requirements

Schools may arrange this unit around forms such as documentary, television, digital games, animation, interactive media and short film, or combinations of these. Contexts of production and use may include community media, global media, networked media and multi-platform storytelling.

Suggestions for resources are incorporated in subject matter. Teachers must check the classifications of resources to ensure they are age-appropriate for the class.

4.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objective	IA1	IA2	EA
1. explain the contexts of production of traditional and emerging media storytelling platforms	•		•
2. symbolise conceptual ideas for moving-image media stories that exist across multiple platforms by creating pre-production proposals using the accepted conventions		•	
3. construct a proposal for a multi-platform story world to provide opportunities for audience participation		•	
4. apply literacy skills in responding to a research investigation	•		•
5. analyse the interactive features of traditional and emerging moving-image media platforms or formats	•		•
6. structure visual, audio and text elements to make a story that exists over multiple platforms		•	
8. appraise the impact of moving image media institutions and technologies which enable participation by individuals or cultural groups	•		•
9. synthesise moving-image media elements using technologies to engage audiences across multiple film, television and new media platforms.		•	

Note: Objective 7 is not covered in this unit.

4.3 Area of study: Technologies

How do technologies enable or constrain participation?

Subject matter
In this area of study, students will: • explain how traditional and emerging technologies can be used to view, access, engage, inform, inspire, connect and collaborate with moving-image media products such as cinema, television, social media, online streaming services and multi-platform stories • symbolise conceptual ideas for multi-platform moving-image media stories, considering how technologies will be purposefully used to invite audience participation • construct proposals for multi-platform moving-image media stories, developing a treatment and another project-appropriate pre-production format • apply literacy skills by using relevant terminology, referencing and written language conventions • analyse how the distinct technological features in traditional and emerging moving-image media platforms or formats enable audience participation in different contexts and for various purposes • structure moving-image media elements into multi-platform stories for specific audiences • appraise the extent to which technologies enable or constrain participation and interaction in a moving-image media multi-platform story • synthesise moving-image media elements using technologies, to invite audience participation and interaction in a multi-platform moving-image media project.

4.4 Area of study: Audiences

How do different contexts and purposes impact the participation of individuals and cultural groups?

Subject matter
In this area of study, students will: • explain how audiences, including Aboriginal peoples and/or Torres Strait Islander peoples, become informed, connected and collaborate with moving-image media platforms through documentary, television, digital games, animation, interactive media or short film • symbolise conceptual ideas for stories, outlining how the audience will be positioned as participants in multi-platform moving-image media • construct proposals for moving-image media stories, demonstrating how audiences will participate in the experience • apply literacy skills by using relevant terminology, referencing and written language conventions • analyse the benefits and limitations for audiences and unique features of various emerging interactive media such as interactive documentary, augmented reality and digital games • structure moving-image media elements to make stories that enable audience participation • appraise functionality, design and interactivity in a range of multi-platform and emerging media • synthesise moving-image media elements into a project that will invite audiences to engage and interact across multiple platforms.

4.5 Area of study: Institutions

How is participation in institutional practices influenced by social, political and economic factors?

Subject matter

In this area of study, students will:

- explain how industry practices in making and responding to traditional and emerging media storytelling platforms can be affected by social, political and economic contextual factors such as cultural consumption, profitability, market access and regulation
- symbolise conceptual ideas for multi-platform stories, considering copyright, intellectual property rights and permissions
- construct proposals for multi-platform moving-image media stories that follow regulatory requirements using pre-production formats
- apply literacy skills by using relevant terminology, referencing and written language conventions
- analyse the purpose and scope of audience participation in traditional and emerging moving-image media such as citizen journalism, community media and online content creation
- structure moving-image media elements to make a story by assessing risks in production, and participating in institutional processes such as copyright, location permits and release contracts
- appraise the barriers to the participation of diverse individuals and cultural groups, including Aboriginal peoples and Torres Strait Islander peoples in moving-image media products in traditional and emerging media storytelling platforms
- synthesise moving-image media elements into a project that engages and interacts with an audience across multiple platforms.

4.6 Assessment

4.6.1 Summative internal assessment 1 (IA1): Case study investigation (15%)

Description

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 objectives

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

1. explain contexts of production of a specific moving-image media case
4. apply relevant terminology, referencing and written language conventions
5. analyse the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction
8. appraise the impact of audiences participating in an investigated new and traditional moving-image media case.

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

Specifications

Description

The case study investigation is an opportunity for students to research how the institutional and technological characteristics of different moving-image media engage and sustain audience participation. They should investigate a case in which moving-image media audiences participate in specific ways and purposes. Cases might include:

- audience experience of a specific post-broadcast streaming or video-on-demand service
- audience experience of a multiplayer video game platform
- the evolution of cinema attendance and the impact of new screen technologies.

Audience participation could be analysed in terms of:

- purposes, such as entertainment
- social, political and community involvement
- historical, social, cultural, political and economic factors that affect participation.

Institutional characteristics may include regulation, distribution, policy, organisational purpose and structure.

Technological characteristics may include means of access, screen characteristics and platform functions.

Conditions

- Written: 1000–1500 words.
- Other: in-text referencing and bibliography required
- Submission:
  - pdf file

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the case study investigation.

Criterion	Objective	Marks
Explaining contexts of production	1	3
Applying relevant terminology, referencing and written language conventions	4	4
Analysing features	5	4
Appraising the impact of an investigated case	8	4
Total		**15**

Note: Unit objectives 2, 3, 6, 7 and 9 are not assessed in this instrument.

Instrument-specific marking guide

Criterion: Explaining contexts of production

Assessment objective

1. explain contexts of production of a specific moving-image media case

The student work has the following characteristics:	Marks
• explanation of the significance of the contexts of production on technologies, audiences and institutions	3
• explanation of contexts of production of a specific moving-image media case	2
• identification of technologies available to distribute traditional and emerging media platforms to audiences	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying relevant terminology, referencing and written language conventions

Assessment objective

4. apply relevant terminology, referencing, and written language conventions

The student work has the following characteristics:	Marks
• application of literacy skills is enhanced by supported judgments, articulated ideas and controlled structure to enhance communication of meaning	4
• application of literacy skills through sequenced and connected ideas to express meaning	3
• application of relevant terminology, referencing and written language conventions	2
• use of basic vocabulary	1
• does not satisfy any of the descriptors above.	0

Criterion: Analysing features

Assessment objective

5. analyse the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction

The student work has the following characteristics:	Marks
• analysis of the interactive features of traditional and emerging moving-image media platforms which sustain audience engagement and participation	3–4
• analysis of the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction	2
• identification of features of traditional and emerging moving-image media platforms	1
• does not satisfy any of the descriptors above.	0

Criterion: Appraising the impact of an investigated case

Assessment objective

8. appraise the impact of audiences participating in an investigated new and traditional moving-image media case

The student work has the following characteristics:	Marks
• appraisal of factors that may have influenced the impact of audiences participating in an investigated new and traditional moving-image media case	3–4
• appraisal of the impact of audiences participating in an investigated new and traditional moving-image media case	2
• identification of contexts of use of new and traditional moving-image media platforms	1
• does not satisfy any of the descriptors above.	0

4.6.2 Summative internal assessment 2 (IA2): Multi-platform project (25%)

Description

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 objectives

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

2. symbolise conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story
3. construct pre-production proposals to communicate a narrative concept or idea
6. structure sequences using technologies for a multi-platform product
9. synthesise media sequences that communicate intended meaning to an audience.

Note: Objectives 1, 4, 5, 7 and 8 are not assessed in this instrument.

Specifications

Description

The multi-platform project is an opportunity for students to create a moving-image media story that audiences participate in over two or more moving-image media platforms. Stories could be told through documentary, television and film genres, digital games, animation, interactive media and short film, or combinations of these. The project is resolved as a package containing pre-production documents and a 'pilot' element of content.

Students will:

- develop a treatment that describes and justifies the story idea, and explains how audiences will participate and interact with the story across two or more moving-image media platforms
- choose one of the moving-image media platforms described in their treatment and then use a storyboard to present the story idea for this platform
- make an example production for a chosen platform.

A treatment includes more than just a plot or narrative outline and is developed to elicit responses best suited to products and their contexts of use. In developing a treatment, students consider a target audience, character development, the visual style, how mood will be created and how representations will be constructed using technical and symbolic codes.

Conditions

- Length:
  - treatment of 800–1000 words
  - storyboard of 12–24 shots
  - 45-second to 5-minute individual production
- Submission:
  - pdf of treatment and storyboard
  - .mov, .mp4 or .avi for dynamic files.

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the multi-platform project.

Criterion	Objective	Marks
Treatment	2	8
Pre-production (storyboard)	3	7
Structuring media elements	6	5
Synthesising media elements	9	5
Total		**25**

Note: Unit objectives 1, 4, 5, 7 and 8 are not assessed in this instrument.

Instrument-specific marking guide

Criterion: Treatment

Assessment objective

2. symbolise conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story

The student work has the following characteristics:	Marks
• symbolism and justification of the interrelationship and purpose of symbolic codes to the multi-platform story as a whole	7–8
• symbolism of signified meaning by explaining signified meaning of technical and symbolic codes in a multi-platform story	5–6
• symbolism of conceptual ideas by clarifying the use of technical and symbolic codes for a multi-platform story	3–4
• documentation of connection between proposed formats	2
• description of an idea for a multi-platform story	1
• does not satisfy any of the descriptors above.	0

Criterion: Pre-production (storyboard)

Assessment objective

3. construct a pre-production format to communicate a narrative concept or idea

The student work has the following characteristics:	Marks
• construction applies symbolic, technical and generic codes and conventions to maximize audience experience	6–7
• construction applies symbolic codes and cultural codes	4–5
• construction of a pre-production format to communicate a narrative concept or idea	3
• construction of a written or visual representation using pre-production conventions	2
• construction of a written or visual representation for a project	1
• does not satisfy any of the descriptors above.	0

Criterion: Structuring media elements

Assessment objective

6. structure sequences using technologies for a multi-platform product

The student work has the following characteristics:	Marks
• structure exploits production practices to enhance meaning	5
• structure demonstrates considered production choices	4
• structure sequences using technologies for a multi-platform product	3
• structure contains components of a multi-platform product	2
• use of equipment to record or create sound and images	1
• does not satisfy any of the descriptors above.	0

Criterion: Synthesising media elements

Assessment objective

9. synthesise media sequences that communicate intended meaning to an audience

The student work has the following characteristics:	Marks
• synthesis and resolution of a conceptual problem in a multi-platform sequence that realises the potential of production practices	5
• synthesis of a moving-image media story that juxtaposes media to enhance meaning	4
• synthesise of media sequences that communicate intended meaning to an audience	3
• organisation of media for a narrative form	2
• use of moving-image media and audio	1
• does not satisfy any of the descriptors above.	0

4.6.3 Summative external assessment (EA): Examination — extended response (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Film, Television & New Media, it contributes 25% to a student's overall subject result.

Summative external assessment draws from learning from both Units 3 and 4.

The external assessment in Film, Television & New Media is common to all schools and administered under the same conditions, at the same time, on the same day.

5 Unit 4: Identity

5.1 Unit description

In Unit 4, students will experiment with moving-image media technologies, representations and languages to express, explore and question their artistic identity. Schools may arrange this unit around forms such as short film, documentary, animation or digital games.

Students will examine and acknowledge the historical events, cultural contexts, ideas and aesthetic traditions that have influenced styles and approaches in moving-image media, in a range of local, national and global contexts.

They will consider how technological practices, stylistic trends, ideas and issues have inspired artists in their historical and cultural contexts to explore ways to make and respond to moving-image media. Students should examine historical forms, practices, cultures and ideas in order to understand contemporary moving-image media. They will develop their own stylistic identities through making moving-image media products.

Unit requirements

Suggestions for resources are incorporated in subject matter. Teachers must check the classifications of resources to ensure they are age-appropriate for the class.

5.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objective	IA3	EA
1. explain how moving-image media artists in a range of contexts have experimented with ideas, stories and stylistic features to create moving-image representations		•
2. symbolise conceptual ideas by identifying technical and symbolic codes in a stylistic project	•	
4. apply literacy skills in an extended written response	•	•
5. analyse the technical, symbolic, generic and narrative codes in a range of moving-image media products		•
6. structure visual, audio and text elements using post-production practices	•	
7. experiment with moving-image media languages by exploring technical and symbolic codes and conventions in pre-production formats for expressive purposes	•	
8. appraise the artistic practices of a range of historic and contemporary moving-image media artists and products		•
9. synthesise moving-image media to create a stylistic moving-image media product.	•	

Note: Objective 3 is not covered in this unit.

5.3 Area of study: Technologies

How do media artists experiment with technological practices?

Subject matter
In this area of study, students will: • explain how moving-image media artists (such as Baz Luhrmann, Michel Gondry and Sofia Coppola) have experimented with technologies to inform aesthetic, visual, narrative and audio features • symbolise in pre-production proposals that indicate how technologies will be used to make moving-image media representations inspired by other nominated artists and directors • apply literacy skills by using relevant terminology, referencing and written language conventions • analyse technological influences on film movements such as French New Wave (Jean-Luc Godard), the Surrealist movement (Luis Buñuel) and German expressionism (FW Murnau) and their impact on contemporary moving-image media artists • structure media with purpose to make a stylistic moving-image media project • experiment with moving-image media technologies to challenge conventional practices • appraise the use of technologies by moving-image media auteurs such as Thelma Schoonmaker, the Coen brothers or Hayao Miyazaki • synthesise moving-image media elements into a stylistic short-format film using technologies, to reflect, form or reform a creative vision and artistic identity.

5.4 Area of study: Representations

How do media artists portray people, places, events, ideas and emotions?

Subject matter
In this area of study, students will: • explain how moving-image media artists have experimented with representations to challenge conventions • symbolise conceptual ideas in preproduction proposals that manipulate representations to develop a unique style and voice in response to other artworks, using pre-production formats • apply literacy skills • analyse the representations produced by moving-image media artists from a range of social or cultural contexts, including Aboriginal artists and/or Torres Strait Islander artists • structure representations with purpose to make a stylistic moving-image media project • appraise the representational practices and identity work of a range of moving-image media artists such as Michael Moore (*Bowling for Columbine*, 2002); Shiguru Miyamoto (*Mario Brothers*, 1983); and Terrence Malick (*The Tree of Life*, 2011) • experiment with representations to challenge conventional moving-image media practices • synthesise moving-image media elements into a stylistic short-format film using representations, to reflect, form or reform a creative vision and artistic identity.

5.5 Area of study: Languages

How do media artists use signs, symbols, codes and conventions in experimental ways to create meaning?

Subject matter
In this area of study, students will: • explain how moving-image media artists have experimented with technical and symbolic codes to challenge conventions • symbolise conceptual ideas in proposals that manipulate codes and conventions to develop a unique style and voice in response to other artworks • apply literacy skills by using relevant terminology, referencing and written language conventions • analyse the aesthetic and stylistic features and identity work of a range of moving-image media artists such as Jane Campion (*The Piano*, 1993); Wes Anderson (*Fantastic Mr Fox*, 2009); or Deepa Mehta (*Water*, 2005) • structure media codes and conventions in experimental ways to create a moving-image media project • experiment with moving-image media aesthetic elements to challenge conventional practices • appraise the aesthetic and stylistic influences on and influence of moving-image media artists in a range of contexts, such as historical and contemporary, Australian and international, commercial and non-commercial, independent and mainstream, traditional media and emerging media • synthesise moving-image media languages to construct a stylistic short-format film that reflects, forms or reforms a creative vision and artistic identity.

5.6 Assessment

5.6.1 Summative internal assessment 3 (IA3): Stylistic project (35%)

Description

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 objectives

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

2. symbolise conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment
4. apply relevant terminology and written language conventions in a treatment
6. structure visual, audio and text elements using technologies to edit a stylistic project
7. experiment with moving-image media languages and stylistic conventions
9. synthesise media elements in stylistic ways to explore identity.

Note: Objectives 1, 3, 5 and 8 are not assessed in this instrument.

Specifications

Description

In this project, students will use technologies and languages to challenge traditional ideas and practices. Students experiment with representation through moving-image media to design and produce a stylistic moving-image media production. Students will develop their own identities through experimenting with moving-image media to design and produce a stylistic moving-image media production.

Conditions

- Length:
  - treatment of 800–1000 words
  - individual production of 2–5 minutes
  - reflective statement of 200–400 words.
- Submission:
  - pdf of treatment and reflective statement
  - .mov, .mp4 or .avi for dynamic files

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the stylistic project.

Criterion	Objective	Marks
Treatment	2	6
Applying literacy skills in a treatment	4	4
Structuring media elements	6	10
Reflecting	7	5
Synthesising media elements	9	10
Total		**35**

Note: Unit objectives 1, 3, 5 and 8 are not assessed in this instrument.

Instrument-specific marking guide

Criterion: Treatment

Assessment objective

2. symbolise conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment

The student work has the following characteristics:	Marks
• symbolism illustrates stylistic aesthetic through use of symbolic codes, metaphors and stylistic elements	5–6
• symbolism through description of stylistic influences that inform technical and symbolic codes	4
• symbolism of conceptual ideas through descriptions of technical and symbolic codes in a stylistic project treatment	3
• identification of a film style, auteur or director as an influence	2
• description of an idea for a media project	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying literacy skills in a treatment

Assessment objective

4. apply relevant terminology and written language conventions in a treatment

The student work has the following characteristics:	Marks
• application of premises that are based on the selection and discussion of key information to justify and persuade	4
• application of generic conventions specific to the treatment, controlled structuring and sequencing of information	3
• application of relevant terminology and written language conventions in a treatment	2
• use of basic vocabulary	1
• does not satisfy any of the descriptors above.	0

Criterion: Structuring media elements

Assessment objective

6. structure sounds, images and text sequences using technologies to edit a stylistic project

The student work has the following characteristics:	Marks
• structure exploits production practices that communicate meaning and a stylistic aesthetic	9–10
• structure demonstrates stylistic influence on moving-image media	7–8
• structure shows sounds, images and text sequences using technologies to edit a stylistic project	5–6
• structure uses components of a stylistic project	3–4
• uses equipment to record sound and images	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Reflecting

Assessment objective

7. experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement

The student work has the following characteristics:	Marks
• experimentation shows development and refinement of stylistic conventions, methods, elements and forms	4–5
• experimentation with moving-image media languages and stylistic conventions outlined in a reflective statement	3
• describes stylistic ideas	2
• summarises a project workflow	1
• does not satisfy any of the descriptors above.	0

Criterion: Synthesising media elements

Assessment objective

9. synthesise media elements in stylistic ways that explore identity and conventional representations

The student work has the following characteristics:	Marks
• synthesis and resolution of a conceptual problem that shows a personal stylistic aesthetic	9–10
• synthesis of symbolic, figurative, metaphorical or abstract media elements or forms that realise a personal, social or cultural identity	7–8
• synthesis of media elements in stylistic ways that explore identity and conventional representations	5–6
• synthesis of experimental media elements	3–4
• organisation of media elements in a timeline that expresses an idea in visual or audio form	1–2
• does not satisfy any of the descriptors above.	0

5.6.2 Summative external assessment (EA): Examination — extended response (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Film, Television & New Media, it contributes 25% to a student's overall subject result.

Summative external assessment draws from learning from both Units 3 and 4.

The external assessment in Film, Television & New Media is common to all schools and administered under the same conditions, at the same time, on the same day.

Description

The examination assesses the application of a range of cognitions to a provided question, selected from several options appropriate to the various specialisations.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

Assessment objectives

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

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

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

Specifications

Extended response

An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse and appraise information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting moving image media to communicate meaning, or applying concepts or theories.

The extended response examination requires:

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

Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other
  - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
  - students will be provided with contextual information during the examination to support understanding of the stimulus.

Instrument-specific marking guide

No ISMG is provided for the external assessment.

6 Glossary

Term	Explanation
180-degree rule	a rule in continuity editing that states the position of the camera should never change the right-to-left relationships of characters in a scene
30-degree rule	a guideline that states that a shift in camera angle between successive shots of the same subject should exceed 30 degrees
A	
accomplished	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
accuracy	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty
accurate	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
adept	very/highly skilled or proficient at something; expert
adequate	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
aesthetic	specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art; in Film, Television & New Media, it involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
animation	the process where inanimate objects are filmed frame by frame with slight movements between frames to create the illusion of line motion
applied learning	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills

Term	Explanation
Applied subject	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from Applied syllabuses contribute to the QCE; results may contribute to ATAR calculations
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
appraise	evaluate the worth, significance or status of something; judge or consider a text or piece of work
appreciate	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
appropriate	acceptable; suitable or fitting for a particular purpose, circumstance, context etc.
apt	suitable to the purpose or occasion; fitting, appropriate
area of study	a division of, or a section within a unit
argue	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
artist's statement	a reason or justification for the production of an artwork; may also include acknowledgements and information about processes and techniques; may have references to other works, exhibitions, places or times; may also explain how this work is a realisation or response to the artist's aesthetic
aspect	a particular part of a feature of something; a facet, phase or part of a whole
aspect ratio	the width-to-height relationship of motion picture or storyboard frame expressed as a ratio, such as academy aperture, 1.33:1; widescreen, 2.35:1; and 1.6:1, a common computer screen ratio
assess	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
assessment	purposeful and systematic collection of information about students' achievements
assessment instrument	a tool or device used to gather information about student achievement
assessment objectives	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')

Term	Explanation
assessment technique	the method used to gather evidence about student achievement (e.g. examination, project, investigation)
astute	showing an ability to accurately assess situations or people; of keen discernment
ATAR	Australian Tertiary Admission Rank
audiences	individuals and groups of people for whom moving-image products are made, and who make meanings when they consume these products
audio	the sound portion of a moving-image media product
augmented reality	where real environments have been simulated and enhanced by technology to allow audiences to be immersed in a simulation
auteur	a director who holds the dominant vision behind a body of work
authoritative	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
B	
balanced	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
basic	fundamental
C	
calculate	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate
CGI	computer-generated imagery special effects, such as blue screening or colour keying, in which a computer alters the opacity of parts of a shot
challenging	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
characteristic	a typical feature or quality
cinematography	writing with motion or communicating ideas, themes, actions, and subtext in visual and audio forms
citizen journalism	a concept which refers to ordinary citizens participating in reporting news and information and engaging in commentary about news with and outside of mainstream media

Term	Explanation
clarify	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
clarity	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
classify	arrange, distribute or order in classes or categories according to shared qualities or characteristics
clear	free from confusion, uncertainty, or doubt; easily seen, heard or understood
clearly	in a clear manner; plainly and openly, without ambiguity
coherent	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
cohesive	characterised by being united, bound together or having integrated meaning; forming a united whole
comment	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation
communicate	convey knowledge and/or understandings to others; make known; transmit
community media	as distinct from commercial media, community media is media created by a community of people with a particular interest
compare	display recognition of similarities and differences and recognise the significance of these similarities and differences
competent	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding
competently	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
complex	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
comprehend	understand the meaning or nature of; grasp mentally
comprehensive	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
computer-generated imagery	CGI; special effects, such as blue screening or colour keying, in which a computer alters the opacity of parts of a shot

Term	Explanation
concise	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
concisely	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
conduct	direct in action or course; manage; organise; carry out
connote	signify or suggest
consider	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
considerable	worthy of consideration; fairly large or great; thought about deliberately and with a purpose
considered	formed after careful and deliberate thought
consistent	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
construct	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
contexts of production and use	contexts of production may include, for example: how, when, where and why products are made, who they are made by, whether they receive public or commercial financing, what technologies are available, how products are distributed to audiences and what the impact of government regulations might be; contexts of use may include, for example: who products are made for, why they are used, how products are shaped according to whether users are classified as consumers, citizens or imaginative beings, who has access to the products and who doesn't, how market research is conducted and used, how audiences' appropriate products for their own purposes, how technologies change processes of interactivity and use, and the effect of classification and regulation on product use.
continuity	editing system that seeks to clearly tell a story without drawing audience's attention to the editing
contrast	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout
controlled	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds

Term	Explanation
conventions	in media, the widely-recognised techniques used in particular media genres
convincing	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
course	a defined amount of learning developed from a subject syllabus
create	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole
creative	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
credible	capable or worthy of being believed; believable; convincing
criteria	the properties or characteristics by which something is judged or appraised
critical	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
critical literacies	involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, visual and written texts
critique	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
cultural codes	meanings that are understood by a particular audience because of their culture; in media, cultural codes can be seen in the *mis en scene* through props, the setting, language, character movement and expressions
cultures	knowledge, beliefs, values and perspectives that members of a group share and embody in their behaviours and customs
cursory	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
D	
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives
deduce	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given

Term	Explanation
defensible	justifiable by argument; capable of being defended in argument
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
demonstrate	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
denote	to be a sign or an indication of
depth of field	distance from the camera at which an object is in focus
derive	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
derive	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship
describe	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
design	produce a plan, simulation, model or similar; plan, form or conceive in the mind
detailed	executed with great attention to the fine points; meticulous; including many of the parts or facts
determine	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
develop	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
devise	think out; plan; contrive; invent
differentiate	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things
discerning	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
discriminate	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
discriminating	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment

Term	Explanation
discuss	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence
disjointed	disconnected; incoherent; lacking a coherent order/sequence or connection
distinguish	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
diverse	of various kinds or forms; different from each other
document	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
documentary	a non-fictional narrative film, television or new media product
draw conclusions	make a judgment based on reasoning and evidence
E	
effective	successful in producing the intended, desired or expected result; meeting the assigned purpose
efficient	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort
element	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
elementary	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
emerging media	new digital communication technologies, increasingly with interactive elements and available on demand
erroneous	based on or containing error; mistaken; incorrect
essential	absolutely necessary; indispensable; of critical importance for achieving something
evaluate	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
examination	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe

Term	Explanation
examine	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
experiment	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
explicit	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
exploits	use inherent qualities of media to its full potential to assist communication of meaning
explore	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
express	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint) (in words, art, music or movement) convey or suggest a representation of; depict
extended response	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
Extension subject	a two-unit subject for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, or after completion of, Units 3 and 4 of that subject
extensive	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
external assessment	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme
external examination	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe

Term	Explanation
extrapolate	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
F	
factual	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
familiar	well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
feasible	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
figurative	images or objects used in a metaphorical way in a moving-image product
fluent	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
fluently	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
Foley	sound effects that are added in post-production
formative assessment	assessment whose major purpose is to improve teaching and student achievement
fragmented	disorganised; broken down; disjointed or isolated
framing	the way a shot is composed to define on-screen and off-screen space, angle and distance
frequent	happening or occurring often at short intervals; constant, habitual, or regular
fundamental	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
G	
General subject	a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations
generate	produce; create; bring into existence

Term	Explanation
genre	type of film, television or new media product distinguished by particular narrative or stylistic conventions
H	
hero's journey	a term coined by Joseph Campbell in his 1949 book *A Hero with a Thousand Faces,* in which he noted that stories are generally made up of the following stages: • the ordinary world • call to adventure • refusal of the call • meeting with a mentor • crossing the threshold • tests, allies, enemies • approach to inmost cave • ordeal • seizing the sword, reward • the road back
hypothesise	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
I	
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
illogical	lacking sense or sound reasoning; contrary to or disregardful of the rules of logic; unreasonable
implement	put something into effect, e.g. a plan or proposal
implicit	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
improbable	not probable; unlikely to be true or to happen; not easy to believe
inaccurate	not accurate
inappropriate	not suitable or proper in the circumstances
inconsistent	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
independent	thinking or acting for oneself, not influenced by others
in-depth	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
infer	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at

Term	Explanation
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
innovative	new and original; introducing new ideas; original and creative in thinking
inquiry learning	a creative process that places equal emphasis on content and processes; it moves away from the acquisition of facts to the problem-solving, reflection and realisation of ideas
insightful	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
institutions	the organisations and people whose operational processes and practices enable or constrain moving-image media production and use
instrument-specific marking guide	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
integral	necessary for the completeness of the whole; essential or fundamental
intended	designed; meant; done on purpose; intentional
interactive documentary	a non-linear documentary story that may use a number of media elements across a range of platforms to tell a story
internal assessment	assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs
investigate	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information

Term	Explanation
investigation	an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time
irrelevant	not relevant; not applicable or pertinent; not connected with or relevant to something
ISMG	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
isolated	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
J	
judge	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination
justified	sound reasons or evidence are provided to support an argument, statement or conclusion
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
K	
key concepts	The key concepts, which draw on a range of contemporary media theories, are technologies, representations, audiences, institutions and languages
L	
language conventions	an understanding of form and genre displaying an awareness and control of language features such as written (spelling, punctuation), spoken/signed (pronunciation, phrasing, pausing, audibility and clarity, volume, pace, silence), non-verbal (facial expressions, gestures, proximity, stance, movement), digital features (still and moving images, design elements, music and sound effects)
languages	in film, television and new media, systems of signs and symbols organised through codes and conventions to create meaning in moving-image media production and use
learning area	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages

Term	Explanation
logical	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances
logically	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
M	
make decisions	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
making	making is working in the art form as artist; learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum, 2017)
manipulate	adapt or change to suit one's purpose
meaning	in the arts, what an artist expresses in an artwork; or what a viewer understands and interprets from an artwork
mental procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge'
methodical	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
minimal	least possible; small, the least amount; negligible
mise en scène	the way a shot is visually staged or what is put in the frame, such as costumes, lighting, props, etc.
modify	change the form or qualities of; make partial or minor changes to something
motif	a repeated element in a media text that has a symbolic meaning
multimodal	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
multi-platform	a form of media where stories are told over a range of platforms, such as blogs, online video and television, allowing audiences many different entry points into the larger story world

Term	Explanation
N	
narrative	the way the story or sequence of events unfolds in a media text
narrow	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
nuanced	showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value
O	
obvious	clearly perceptible or evident; easily seen, recognised or understood
obvious	clearly perceptible or evident; easily seen, recognised or understood
optimal	best, most favourable, under a particular set of circumstances
organise	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
organised	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
outstanding	exceptionally good; clearly noticeable; prominent; conspicuous; striking
P	
partial	not total or general; existing only in part; attempted, but incomplete
particular	distinguished or different from others or from the ordinary; noteworthy
perceptive	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
performance	an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time
persuasive	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement); communicating reasonably or credibly (see also 'convincing')

Term	Explanation
perusal time	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
pilot	a standalone sequence intended to demonstrate the intent of a subsequent full-length film or episode
planning time	time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement
platforms	categories or types of media content, such as film, games and social media
polished	flawless or excellent; performed with skilful ease
post-production	digital addition or manipulation of sound and images
precise	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
precision	accuracy; exactness; exact observance of forms in conduct or actions
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information
pre-production	the planning stage of moving-image media production, involving risk assessment, treatments, storyboarding and scriptwriting
product	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time
production	the process of making a moving-image media product
proficient	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
project	an assessment technique that focuses on a problem-solving process requiring 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 and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
propose	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action

Term	Explanation
Propp's narrative theory	Vladimir Propp was a Russian formalist who categorised characters that appear in folk tales as seven archetypes or 'Spheres of Action'; he used these characters to define the narrative elements of a fairy-tale
prove	use a sequence of steps to obtain the required result in a formal way
psychomotor procedures	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
purposeful	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
Q	
QCE	Queensland Certificate of Education
R	
realise	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
reasonable	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
reasoned	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
recognise	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
refined	developed or improved so as to be precise, exact or subtle
reflect on	think about deeply and carefully
reflective statement	a written statement intended to document how past practices, thoughts and ideas have evolved over time to contribute to the development of a moving-image media product
rehearsed	practised; previously experienced; practised extensively
related	associated with or linked to
relevance	being related to the matter at hand
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on

Term	Explanation
repetitive	containing or characterised by repetition, especially when unnecessary or tiresome
reporting	providing information that succinctly describes student performance at different junctures throughout a course of study
representations	constructions of people, places, events, ideas and emotions that are applied to create meaning in moving-image media production and use
resolve	in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
responding	responding is working about the art form as audience; exploring, responding to, analysing and interpreting artworks' (Australian Curriculum, 2017)
reverse chronology	a learning approach that begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms; follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
routine	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
rudimentary	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
rule of thirds	a photographic compositional technique involving positioning the subject to two horizontal and two vertical lines in the frame
S	
safe	secure; not risky
secure	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
select	choose in preference to another or others; pick out
sensitive	capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation
sequence	place in a continuous or connected series; arrange in a particular order
sequences	in Film, Television & New Media, a series of scenes of a moving-image media product that have been edited together
shot list	a list which describes the shots to be filmed for a production
show	provide the relevant reasoning to support a response

Term	Explanation
significant	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
signs	symbols that are understood to stand for something other than itself, such as a rose signifying love
simple	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
simplistic	characterised by extreme simplification, especially if misleading; oversimplified
sketch	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features
skilful	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced
skilled	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
solve	find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods
sophisticated	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
specific	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.
sporadic	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
stereotypes	generalised or preconceived notions, usually over-simplified or exaggerated
storyboard	a visual representation of the shots to be gathered in the order they will appear in the final product with a detailed written description outlining the intended use of technical and symbolic codes

Term	Explanation
straightforward	without difficulty; uncomplicated; direct; easy to do or understand
structure	verb give a pattern, organisation or arrangement to; construct or arrange according to a plan; noun in languages, arrangement of words into larger units, e.g. phrases
structured	organised or arranged so as to produce a desired result
subject	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
subject matter	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
substantial	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
substantiated	established by proof or competent evidence
subtle	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious
successful	achieving or having achieved success; accomplishing a desired aim or result
succinct	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
sufficient	enough or adequate for the purpose
suitable	appropriate; fitting; conforming or agreeing in nature, condition, or action
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
summative assessment	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial
supported	corroborated; given greater credibility by providing evidence
sustained	carried on continuously, without interruption, or without any diminishing of intensity or extent
syllabus	a document that prescribes the curriculum for a course of study

Term	Explanation
syllabus objectives	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
symbolise	represent or identify by a symbol or symbols
synthesise	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
systematic	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
T	
technical and symbolic codes	in media texts, codes can be further broken down into technical codes (such as camera angles, camera movement and framing) and symbolic codes (such as the language, dress, actions of characters, visual symbols) (Australian Curriculum, 2017)
technologies	the tools and associated processes that are used to create meaning in moving-image media production and use
test	take measures to check the quality, performance or reliability of something
thorough	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
thoughtful	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
three-act structure	a way of describing a classic Hollywood narrative sequence identified by Syd Field, a screenwriter: setup, confrontation, resolution
topic	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
traditional media	television, radio and film
transitions	combining shots, most commonly by cutting from one shot to another

Term	Explanation
treatment	treatments include more than just a plot or narrative outline and are developed to elicit responses best suited to products and their contexts of use; in developing a treatment, students consider a target audience, character development, the visual style, how mood will be created and how representations will be constructed using technical and symbolic codes
U	
unclear	not clear or distinct; not easy to understand; obscure
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
uneven	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
unfamiliar	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
unit	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction
unit objectives	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
unrelated	having no relationship; unconnected
unresolved	undetermined, undecided; not firm in purpose or intent
use	operate or put into effect; apply knowledge or rules to put theory into practice
V	
vague	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
valid	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
variable	apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain

Term	Explanation
variety	a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references
viewpoint	a collection of perspectives, lenses or frames through which artworks can be explored and interpreted (ACARA, Australian Curriculum: The Arts, 2017)
W	
wide	of great range or scope; embracing a great number or variety of subjects, cases, etc; of full extent
with expression	in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication

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8 Version history

Version	Date of change	Update
1.2	June 2018	Amendment to Pedagogical and conceptual frameworks diagram
		Glossary amendment
		Unit 1 • Minor amendment to unit objective 4. • Minor amendment to subject matter — Technologies.
		Unit 2 • Minor amendment to unit objective 4.
		IA1: Case study investigation • Amendment to conditions of task • Amendment to ISMG
		IA2: Multi-platform project • Amendment to conditions of task • Amendment to ISMG
		IA3: Stylistic project • Amendment to conditions of task • Amendment to ISMG

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