Film, Television & New Media 2025 v1.2

General senior syllabus

October 2024

Contents

Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official 'map' of a senior school subject. A syllabus's function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects and in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

Course overview

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. Engaging meaningfully in local and global participatory media cultures enables us to understand and express ourselves. 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.

Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

1. **Design moving-image media products.**

   When students design moving-image media products, they use specific conventions of pre-production formats such as storyboards, treatments and scripts. They plan moving-image media products, selecting and using codes and conventions to create representations. Students justify choices about production practices and processes, including technology requirements, stages of development and workplace health and safety practices.

2. **Create moving-image media products.**

   When students create moving-image media products, they engage in production processes to realise plans made in pre-production. This involves working with appropriate concepts and ideas, and selecting and using production technologies and post-production processes to develop, edit, manipulate, construct and systematically arrange visual and audio elements.

3. **Resolve film, television and new media ideas, elements and processes.**

   When students resolve, they address key concepts and contexts of production and use to consolidate conceptual, technical or creative purpose in a moving-image media product. They demonstrate use of languages to communicate representations to audiences. As students resolve ideas, elements and processes into moving-image media products, they establish and refine their own production practices.

4. **Apply literacy skills.**

   When students apply literacy skills, they select key terminology and 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, including sourced information and ideas.

5. **Analyse moving-image media products.**

   When students analyse, they dissect and describe characteristics of the key concepts that operate in contexts of production and use to influence production practices and processes. They examine how moving-image media products are constructed for different audiences, using available technologies, and within various institutional frameworks. They determine conceptual, technical or creative purpose, and interpret how languages create representations of people, places, events, ideas and emotions by unpacking codes and conventions.

6. **Evaluate film, television and new media products, practices and viewpoints.**

   When students evaluate, they make judgments and draw conclusions about the worth, significance or status of film, television and new media. They justify their evaluation by researching and examining moving-image media products, practices and viewpoints. Students develop a reflective practice by evaluating their own ways of working, including styles, approaches and other production choices.

Designing a course of study in Film, Television & New Media

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

Course structure

Film, Television & New Media is a General senior syllabus. It contains four QCAA-developed units from which schools develop their course of study.

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

Students should complete Unit 1 and Unit 2 before beginning Units 3 and 4. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the *QCE and QCIA policy and procedures handbook*, schools have autonomy to decide:

- how and when subject matter is delivered

- how, when and why learning experiences are developed, and the context in which learning occurs

- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

General senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the *QCE and QCIA policy and procedures handbook*, schools have autonomy to decide:

- specific assessment task details

- assessment contexts to suit available resources

- how the assessment task will be integrated with teaching and learning activities

- how authentic the task will be.

In Unit 1 and Unit 2, schools:

- develop at least two but no more than four assessments

- complete at least one assessment for each unit

- ensure that each unit objective is assessed at least once.

In Units 3 and 4, schools develop three assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the *QCE and QCIA policy and procedures handbook*.

Subject matter

Each unit contains a unit description, unit objectives and 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 the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

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Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation. 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.

Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language 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 skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills.

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts.

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, experimenting, refining and reflecting. The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 1.

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.

Subject matter in Film, Television & New media is organised by key concepts and guiding inquiry questions.

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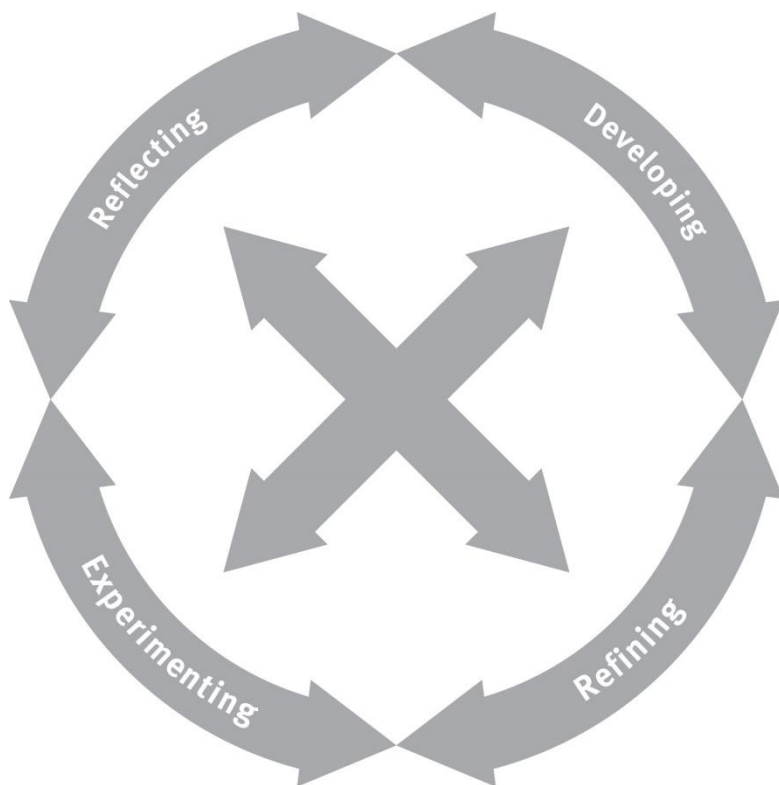
Reverse chronology for historical understanding

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.

Key concepts

Students will develop mental processes, skills and critical literacies in Film, Television & New Media through the five key concepts that operate in the contexts of production and use. These are illustrated in Figure 2. These key concepts, which draw on a range of contemporary media theories, are technologies, representations, audiences, institutions and languages.

Figure 2: Key concepts
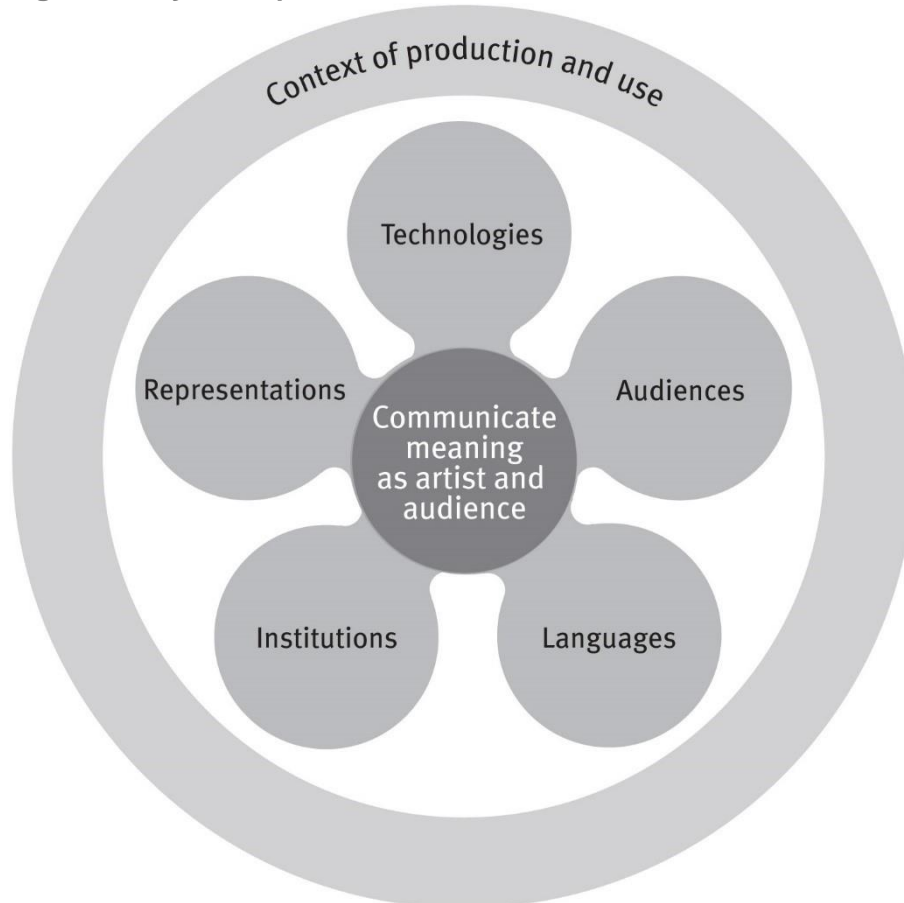
- Technologies are the tools and associated processes that are used to create, distribute and access moving-image media.

- 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 or accessed by audiences
- what the impact of government regulations might be.

Contexts of use may include:

- 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 make meaning of products
- how audiences appropriate or adapt 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, television and new media 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 and symbolic 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, students 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 & 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 & 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.

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Student safety

Teachers should guide students to use safe, respectful and appropriate practices to reduce risk of physical and psychological harm. Activities undertaken during production should be risk-mitigated, lawful and within the capabilities of students involved. Content and themes used in student productions should be lawful, ethical and age-appropriate.

Phases of production

Across the course of study, students in Film, Television & New Media will experience and undertake five phases of production.

- Development: students research, examine and respond to existing film, television and new media content; experiment with technologies and processes; experiment with media languages to create representations; create production elements, e.g. photograph organic textures to use as overlays.

- Pre-production: students assess and control production risks; develop risk-mitigating documents such as risk assessments, location permits and release contracts; understand how audiences and institutions impact design; plan for production by outlining designs in treatments, storyboards, three-column scripts or screenplays; organise and collect essential elements such as filming and editing technologies, talent, location, props and costumes.

- Production: students use production technologies to film, record or create audio and visual elements; submit or store rushes (raw footage); access any licensed, stock or archival content. Throughout the production phase, students follow production processes (a systematic series of actions directed to the production of a moving-image media product) and develop production practices (skilful or customary way of working).

- Post-production: students apply or emphasise media languages by arranging and editing footage and other content; add visual or audio effects; add soundtrack and other non-diegetic audio, such as narration; add titles; export in an appropriate format.

- Distribution: students understand how contexts of production and use dictate distribution of content; explore guidelines and enter moving-image media competitions; consider implications for viewing content, such as on handheld devices, digital displays, movie theatres or television; consider implications for accessing or using content, such as dynamic, live or streamed content.

Using licensed, stock or archival content

Students may use licensed, stock or archival content (e.g. still images, footage, sound effects or music) to elevate their productions, but must follow copyright protocols and attribute any content they have not independently produced. Students should demonstrate appropriate selection and use of licensed, stock or archival content and be aware that judgments can only be made where a significant portion (at least 70%) of footage is filmed, recorded or created by the student. As the course of study progresses, key production skills will be assessed, including use of production technologies to film, record or create original content. Footage generated or edited by AI (artificial intelligence) is generally not appropriate in a final production.

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Literacy in Film, Television & New Media

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.

Teaching and learning strategies include:

- breaking the language code to make meaning of media language and texts

- comprehending media language and texts to make literal and inferred meanings about content

- using Film, Television & New Media ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning

- drawing conclusions about purposes and audiences

- analysing the ways media language is used to convey ideas and information

- transforming media language and texts to convey 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 or 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 or 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 or critiques.

Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, media, 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.

- **Media literacy** is the ability to access and analyse messages in media, using and interpreting media languages to determine value and credibility and communicate 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

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.

Suggestions for developing numeracy in Film, Television & New Media:

- identifying specific mathematical information and applying general mathematical knowledge and problem-solving processes, such as manipulating depth of field, applying the 180-degree rule or 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 or the rule of thirds

- communicating and representing the language of numeracy in teaching, such as explaining timecodes, layer adjustments and frame rates by percentage, 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

Film, Television & New Media helps develop all six 21st century skills. They are embedded in the syllabus objectives, unit objectives and subject matter and ISMGs for Film, Television & New Media.

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Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the *QCE and QCIA policy and procedures handbook*.

Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
The student, in making and responding, applies literacy skills, using relevant terminology, referencing and language conventions to communicate well-articulated ideas in a sustained, logical sequencing of information, enhanced by accurate use of key terminology. The student, in making, designs moving-image media products using pre-production formats to explain and justify how their intended use of technical and symbolic codes and other production practices will enhance purpose; creates refined moving-image media products by extending or exploiting the use of production technologies and post-production processes; and resolves film, television and new media ideas, elements and processes to create moving-image media products that realise production practices to enhance purpose. The student, in responding, analyses moving-image media products, providing insightful interpretations of their meaning and the impact of contexts of production and use; and evaluates factors of film, television and new media products and practice that communicate intent, using significant information to reach judgments and developing valid and convincing viewpoints justified by evidence.

B
The student, in making and responding, applies literacy skills, using relevant terminology and language conventions to communicate ideas and information in a structured manner, supported by appropriate references and key terminology. The student, in making, designs moving-image media products, using pre-production formats to explain and justify their intended use of technical and symbolic codes; creates refined moving-image media products by skilful use of production technologies and post-production processes; and resolves film, television and new media ideas, elements and processes to clearly communicate conceptual, technical and/or creative purposes. The student, in responding, analyses the features of moving-image media products, providing plausible interpretations of their meaning and considering factors that relate to their contexts of production and use; evaluates film, television and new media products and practices in terms of communicating intent, developing valid viewpoints justified by evidence.

C
The student, in making and responding, applies literacy skills, using relevant terminology, referencing, and language conventions. The student, in making, designs moving-image media products, using pre-production formats; creates moving-image media products, using production technologies and post-production processes; and resolves film, television and new media ideas, elements and processes to reflect purpose. The student, in responding, analyses the features of moving-image media products in terms of their meaning and their contexts of production and use; and evaluates film, television and new media products and practices in terms of intent.

D
The student, in making and responding, uses vocabulary and language conventions to communicate.
The student, in making, uses pre-production formats; arranges media elements to create components of moving-image media products; and communicates ideas in moving-image media products.
The student, in responding, identifies and describes features of moving-image media products; and provides conclusions about film, television and/or new media products.

E
The student, in making and responding, uses language.
The student, in making, describes ideas for moving-image media products; uses equipment to record or create visuals or audio; and uses media language in elements of moving-image media products.
The student, in responding, identifies characteristics of moving-image media products and states opinions about film, television and/or new media.

Determining and reporting results

Unit 1 and Unit 2

Schools make judgments on individual assessment instruments using a method determined by the school. They may use the reporting standards or develop an instrument-specific marking guide (ISMG). Marks are not required for determining a unit result for reporting to the QCAA.

The unit assessment program comprises the assessment instrument/s designed by the school to allow the students to demonstrate the unit objectives. The unit judgment of A–E is made using reporting standards.

Schools report student results for Unit 1 and Unit 2 to the QCAA as satisfactory (S) or unsatisfactory (U). Where appropriate, schools may also report a not rated (NR).

Units 3 and 4

Schools mark each of the three internal assessment instruments implemented in Units 3 and 4 using ISMGs.

Schools report a provisional mark by criterion to the QCAA for each internal assessment.

Once confirmed by the QCAA, these results will be combined with the result of the external assessment developed and marked by the QCAA.

The QCAA uses these results to determine each student's subject result as a mark out of 100 and as an A–E.

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Units

Unit 1: Foundation

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 and symbolic 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 objectives

1. Design moving-image media products using pre-production formats.

2. Create moving-image media products using appropriate production technologies and post-production processes.

3. Resolve visual and audio elements to communicate conceptual, technical or creative purpose.

4. Apply literacy skills.

5. Analyse use of technologies, institutions and languages in moving-image media products.

6. Evaluate the function of media languages in moving-image media products.

Inquiry questions

- How are tools and associated processes used to create moving-image media?

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

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

Subject matter

Area of study: Technologies

Students:

- analyse the use of technologies to position an audience, such as editing and audio technologies, e.g. Alfred Hitchcock or Jill Bilcock's work; computer-generated imagery (CGI), e.g. the film *Ready Player One* (Steven Spielberg, 2018); integrated self-monitoring, analysis and reporting technologies (SMART) products, e.g. colour-changing TV accent lighting; special effects, e.g. *Light & Magic* (Disney, 2022); or stop motion animation, e.g. *Kubo and the Two Strings* (Laika, 2016)

- evaluate the impact of the evolution of moving-image media technologies in films such as, *Star Wars* (George Lucas, 1977–); TV programs such as *Doctor Who* (BBC, 1963–); or games such as *The Legend of Zelda* (Shigeru Miyamoto and Takashi Tezuka, 1986–)

- design and make plans for moving-image media products, considering appropriate tools for production processes, such as filming and editing

- create visual and audio elements by experimenting with technologies

- resolve audio and visual elements using technologies that demonstrate aesthetic choices, such as the use of transitions, colour correction and visual and audio effects

- apply literacy skills using pre-production conventions and in responses to stimulus, using correct terminology to describe technologies.

Area of study: Institutions

Students:

- analyse the factors that influence consumption of various moving-image media, such as social, political or economic factors, distribution strategies, marketing and media convergence

- evaluate the influence of global media corporations, e.g. evaluate how the Marvel franchise influences the work of filmmakers, e.g. Taika Waititi or Chloé Zhao

- design moving-image media products that consider industry standards such as regulation, copyright and distribution strategies

- create moving-image media products using institutional regulatory practices and safety procedures, such as production diaries, risk assessments, talent and location release forms

- resolve ideas, elements and processes using relevant editing software conventions

- apply literacy skills using correct terminology and referencing when discussing institutions and contexts of production and use.

Area of study: Languages

Students:

- analyse the genre and narrative conventions in a range of film, television and new media products, including those

    - made by First Nations artists and producers such as, Rachel Perkins (*Mystery Road,* 2018; *Jasper Jones,* 2017; *Bran Nue Dae*, 2009), Ryan Griffen (*Cleverman*, 2016–17), or Blackfella Films (*Ready for This*, 2015)

    - used to communicate genre-specific tropes, e.g. by filmmakers, Fritz Lang (*Metropolis,* 1927), John Huston (*The Maltese Falcon*, 1941), Peter Weir (*Picnic at Hanging Rock*, 1975) or Sergio Leone (*The Good, the Bad and the Ugly*, 1966)

- evaluate the significance of technical and symbolic codes in a range of moving-image media products, such as the film, *Spear* (Stephen Page, 2016)

- design moving-image media products, communicating intent through technical and symbolic codes

- create scenes and settings using mise en scène and technical codes to signify meaning

- resolve symbolic elements to communicate meaning

- apply literacy skills using pre-production conventions, and correct terminology to describe intended use of signs and symbols, codes and conventions.

Key terminology

Key terminology is provided in a supporting resource.

Unit 2: Stories

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 stories across a range of contexts and moving-image media platforms. By investigating the use of stories in narrative and non-narrative formats, students learn that different social and cultural groups can use stories in different ways.

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

Unit objectives

1. Design moving-image media products that aim to position audiences, using pre-production formats.

2. Create moving-image media products using appropriate production technologies and post-production processes to communicate a story.

3. Resolve visual and audio elements to communicate a story using specific genre conventions.

4. Apply literacy skills.

5. Analyse use of representations, audiences and languages in moving-image media products that communicate stories.

6. Evaluate the function of symbolic and technical codes in moving-image products that communicate stories.

Inquiry questions

- How do representations function in stories?

- How does the relationship between narrative and meaning change in different contexts?

- How are media languages used to construct stories?

Subject matter

Area of study: Representations

Students:

- analyse representations of characters in moving-image media stories in terms of theories such as character archetypes, Campbell's hero's journey or Propp's narrative theory

- evaluate 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, their impact on audiences and their relationship to contexts, e.g. evaluate and justify the evolution of teen film

- design and make plans for moving-image media stories that communicate representations of different people, places, events, ideas and emotions

- create representations that are familiar or challenge genre or narrative conventions

- resolve ideas, elements and processes to create moving-image media stories with fully realised characters and places

- apply literacy skills using pre-production and analytical essay conventions, and correct terminology to describe representations.

Area of study: Audiences

Students:

- analyse the ways particular 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)

- evaluate moving-image media stories in relation to audience appeal and the capacity to engage the audience in the narrative such as in TV programs such as *Robbie Hood* (Dylan River, 2019); or reality TV programs such as *LEGO Masters* (Nine Network Australia, 2019–)

- design and make plans for moving-image media stories that appeal to audiences in a range of contexts, considering findings from user research

- create moving-image media products using technologies and formats targeted to specific audiences

- resolve ideas, elements and processes to produce content that aims to position audiences in various ways, e.g. to evoke empathy for a specific character or cause

- apply literacy skills using correct terminology and referencing when identifying and discussing audiences.

Area of study: Languages

Students:

- analyse the function and interrelationship of plot, characters and setting in stories in a range of genres, considering context of their production and use, e.g. analyse and interpret the global success of Australian TV series *Bluey* (Ludo Studios, 2018–), or the longevity of Australian TV drama *Home and Away* (1988–); or analyse the communication of cohesive story using various story formats, e.g. in the non-narrative film *Chronos* (Ron Fricke, 1985) or the non-linear film *Hoodwinked* (Cory Edwards, 2005)

- evaluate the effective use of codes and conventions in a range of moving-image media stories such as in anthology gaming franchises, e.g. *Final Fantasy* (*Square Enix,* 1987–); narrative advertisements, e.g. *John Lewis: Man on the Moon* (Kim Gehrig, 2015); or music videos with a focus on plot, e.g. *Powderfinger: Sunsets* (Liquid Animation, 2003)

- design moving-image media products that communicate cause-and-effect relationships; genre and narrative conventions such as three-act structure; the passage of time; and the use of plot, character, setting or location to create a story world

- create narrative and non-narrative moving-image stories by experimenting with technologies and post-production processes

- resolve ideas, elements and processes to create stories that realise conceptual and creative purposes

- apply literacy skills using correct terminology to discuss the use of media languages within narratives.

Key terminology

Key terminology is provided in a supporting resource.

Unit 3: Participation

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. Schools may arrange this unit around moving-image media such as documentary, television, games, animation, event activation, advertising, or short film.

Unit objectives

1. Design multi-platform film, television or new media content using pre-production formats.

2. Create moving-image media products using production technologies and post-production processes appropriate for multi-platform media content.

3. Resolve ideas, elements and processes to engage audiences across multiple film, television and new media platforms.

4. Apply literacy skills.

5. Analyse use of technologies, audiences and institutions in moving-image media products that invite audience participation.

6. Evaluate the impact of moving-image media institutions and technologies that enable participation by individuals or groups.

Inquiry questions

- How do technologies enable or constrain participation?

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

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

Subject matter

Area of study: Technologies

Students:

- analyse the technological features of media platforms or formats that enable audience participation in different contexts and for various purposes, e.g. research the impact of production technologies on the growth of participatory relationship between viewer and screen in reality TV

- evaluate the extent to which technologies limit or benefit access or participation, including for audiences in rural or remote areas e.g. evaluate the success of commercial television company Imparja Television Pty Ltd

- design interactive elements for a multi-platform project

- create elements for a multi-platform media project by experimenting with technologies, platforms and formats that connect and interact

- resolve ideas, elements and processes to create products that allow audiences to use various technologies to participate across multiple platforms

- apply literacy skills using correct terminology when designing and responding to use of technologies in film, television and new media.

Area of study: Audiences

Students:

- analyse the impact of user-generated content on emerging trends using case studies such as the interactive comedy series *#7DaysLater* (Daley Pearson, 2013); or the sandbox game *Minecraft* (Mojang Studios, 2011)

- evaluate audience participation across multiple platforms such as mobile apps, interactive advertising, gaming and television, social media and virtual reality

- design multi-platform moving-image media that allow audiences to connect and collaborate

- create moving-image media products for audiences to participate with and experiment with technologies to improve audience experience

- resolve ideas, elements and processes to create products that address audience expectations and user requirements of different platforms

- apply literacy skills using pre-production and written report conventions, and relevant terminology and referencing.

Area of study: Institutions

Students:

- analyse how institutions impact audience participation in film, television and new media, considering
  - a range of social, political and economic contexts, and
  - phenomena such as citizen journalism, community media and online content creation
- evaluate the institutional participation of diverse individuals and cultural groups, including First Nations peoples
- Design multi-platform moving-image media that account for social, political and economic contextual factors such as consumption, profitability, market access and regulation on industry practices
- create moving-image media products, experiencing industry standard production technologies and post-production processes where possible
- resolve ideas, elements and processes to develop media products that interact with each other and allow audience participation
- apply literacy skills using correct terminology, referencing and written language conventions when discussing institutions and contexts of production and use.

Key terminology

Key terminology is provided in a supporting resource.

Unit 4: Artistry

In Unit 4, students will use 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, 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 technologies, 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 identity and artistry as a filmmaker, through creating stylistic moving-image media products.

Unit objectives

1. Design stylistic moving-image media products using pre-production formats.
2. Create stylistic moving-image media products using appropriate production technologies and post-production processes.
3. Resolve ideas, elements and processes to communicate developed production practices and a stylistic aesthetic.
4. Apply literacy skills.
5. Analyse use of technologies, representations and languages in moving-image media products.
6. Evaluate the production practices and products of a range of historic and contemporary moving-image media artists.

Inquiry questions

- How do media artists use technologies to challenge conventional practices?
- How do media artists portray people, places, events, ideas and emotions?
- How do media artists use signs, symbols, codes and conventions to create meaning?

Subject matter

Area of study: Technologies

Students:

- analyse conventional and unconventional use of technologies in film movements such as French New Wave (Jean-Luc Godard), German expressionism (FW Murnau), Italian Neorealism (Vittorio De Sica), Soviet Montage (Dziga Vertov), or the Surrealist movement (Luis Buñuel), and their impact on contemporary film, television and new media

- evaluate the use of technologies to build an artistic identity or distinct style, considering the work of film auteurs such as Greta Gerwig, Hayao Miyazaki or Michel Gondry

- design moving-image media products using technical codes and conventions that communicate a distinct style

- create audio and visual elements, experimenting and developing skill with technologies and post-production processes

- resolve ideas, elements and processes into a stylistic short-format film that communicates creative vision and artistic identity

- apply literacy skills by using relevant terminology and language conventions when describing use of technologies in moving-image media.

Area of study: Representations

Students:

- analyse representations of people, places, events, ideas and emotions in film, television and new media within a range of social, cultural or economic contexts, including

  – products made by Aboriginal artists and/or Torres Strait Islander artists, e.g. analyse the way languages are used to communicate a coming-of-age in the film *Sweet As* (Jub Clerc, 2023)

  – representations used by film auteurs, e.g. Akira Kurosawa (*Seven Samurai,* 1954), Gina Prince-Bythewood (*The Woman King*, 2022), Isao Takahata (*Grave of the Fireflies*, 1988), or Wong Kar-wai (*Chungking Express*, 1994)

- evaluate the representational practices and identity work of a range of moving-image media such as *A Simple Life* (Ann Hui, 2011), *Boyhood* (Richard Linklater, 2014), *Ms. Marvel* (Bisha K Ali, 2022–), *Takeshi's Castle* (Tokyo Broadcasting System, 1986–1989), *Old People's Home For 4 Year Olds* (Australian Broadcasting Corporation, 2019–), or *Utopia* (Working Dog Productions, 2014–)

- design personalised representations to develop a distinct style and voice

- create moving-image media products, experimenting with technologies to enhance, alter or distort representations

- resolve ideas, elements and processes to create meaning, using representations to reflect, form or reform a creative vision and artistic identity

- apply literacy skills using pre-production and analytical essay conventions, and relevant terminology to identify representations of people, places, events, ideas and emotions.

Area of study: Languages

Students:

- analyse how signs, symbols, codes and conventions are used within aesthetic and stylistic practices of a range of moving-image media artists such as Baz Luhrmann (*Romeo + Juliet*, 1996), Deepa Mehta (*Water*, 2005), Jane Campion (*Bright Star*, 2009), Taika Waititi (*Boy*, 2010), or Wes Anderson (*Isle of Dogs*, 2018)

- evaluate the use of media language within various making contexts, e.g. historical and contemporary, Australian and international, commercial and non-commercial, independent and mainstream

- design moving-image media products that manipulate codes and conventions to develop a distinct style and voice

- create moving-image media products using technologies and technical codes to communicate media language in the style of moving-image media products, such as *One Piece* (Marc Jobst, 2023), *Breathless* (Jean-Luc Godard, 1960), *Moonrise Kingdom* (Wes Anderson, 2012), or *Surviving Summer* (Josh Mapleston and Joanna Werner, 2022)

- resolve ideas, elements and processes to create meaning, using media languages to reflect, form or reform a creative vision and artistic identity

- apply literacy skills by using relevant terminology and language conventions when designing and responding to use of languages in film, television and new media.

Key terminology

Key terminology is provided in a supporting resource.

Assessment

Internal assessment 1: Case study investigation (15%)

Students research and report on how the institutional and technological characteristics of film, television or new media engage and sustain audience participation. The case study investigation assesses learning in Unit 3.

Assessment objectives

4. Apply written literacy skills using relevant terminology, referencing, and language conventions.

5. Analyse the features that provide opportunities for audience interaction.

6. Evaluate audience participation in a moving-image media case.

Specifications

This task requires students to:

- select and investigate a moving-image media case in which audiences interact with content in specific ways and for specific purposes

- identify and describe the specific audience, and technological and institutional characteristics of the content

    - technological characteristics may include means of access, screen characteristics and platform functions

    - institutional characteristics may include regulation, distribution, policy, organisational purpose and structure

- consider the impacts of contexts of production and use

- analyse features of the moving-image media in terms of their ability to invite and sustain audience participation

- evaluate the purposes for and ways in which audiences interact with the content

- create a written report, including referencing.

Conditions

- Students can develop their responses in class time and their own time.

- This is an individual task.

- Students

    - may support their responses with digital elements appropriate to the type of publication

    - must have open access to resources.

Response requirements

Written: up to 1500 words

Mark allocation

Criterion	Assessment objectives	Marks
Applying written literacy skills	4	3
Analysing features	5	6
Evaluating audience participation	6	6
Total marks:		15

Instrument-specific marking guide (IA1)

Applying written literacy skills	Marks
The student response has the following characteristics:	
• application of written literacy skills to communicate well-articulated ideas in a sustained, logical sequencing of information, enhanced by accurate use of key terminology	3
• application of written literacy skills using relevant terminology, referencing, and language conventions	2
• use of terminology and language conventions.	1
The student response does not match any of the descriptors above.	0

Analysing features	Marks
The student response has the following characteristics:	
• analysis of features designed to – initiate participation – sustain audience engagement	5–6
• analysis of features that – operate within contexts of production – provide opportunities for audience interaction	3–4
• explanation of technologies, audiences and institutions relevant to the chosen case	2
• identification and description of the features of the moving-image media case.	1
The student response does not match any of the descriptors above.	0

Evaluating audience participation	Marks
The student response has the following characteristics:	
• evaluation of factors to reach judgments or conclusions about the chosen case, – including benefits and/or limitations for audience participation – justified through convincing evidence	5–6
• evaluation of factors – relating to audience participation in a moving-image media case – supported by evidence	3–4
• evaluation of a factor relating to audience participation in a moving-image media case	2
• identification of audience for a moving-image media case.	1
The student response does not match any of the descriptors above.	0

Internal assessment 2: Multi-platform content project (25%)

Students design interconnected, participatory media content across two platforms and create a moving-image media product for one of these platforms. The multi-platform content project assesses learning in Unit 3.

Assessment objectives

1. Design film, television or new media content for two interconnected platforms using a treatment.

2. Create a moving-image media product for a multi-platform project using production technologies and post-production processes.

3. Resolve ideas, elements and processes to communicate purpose in a production.

4. Apply written literacy skills using relevant terminology and language conventions in a treatment.

Specifications

This task requires students to:

- write a treatment that communicates

    – the intended conceptual, technical or creative purpose for the multi-platform content

    – choice of two film, television or new media platforms, and how these are interconnected and both complement or expand the story, including intended use of technical and symbolic codes for two interconnected platforms

    – the design for a moving-image media product for both of the platforms

    – how audiences will participate and engage with different content or experiences across both platforms

- use production technologies and post-production processes to make and export a moving-image media product

- resolve a moving-image media product that communicates conceptual, technical and/or creative purpose.

Conditions

- Students can develop their responses in class time and their own time.

- At least 70% of footage in the final production must be filmed, recorded or created by the student.

- This is an individual task.

Response requirements

Pre-production

Treatment: up to 1200 words

Production

Moving-image media product: up to 5 minutes

Mark allocation

Criterion	Assessment objectives	Marks
Pre-production	1	8
Applying written literacy skills	4	3
Production: Creating moving-image media products	2	8
Production: Resolving ideas, elements and processes	3	6
	Total marks:	25

Instrument-specific marking guide (IA2)

Pre-production	Marks
The student response has the following characteristics:	

• design for multi-platform film, television or new media content, including convincing justification of
  – the choice of representations and languages for the target audience
  – how the two platforms will sustain audience engagement
	7–8

• design for multi-platform film, television or new media content, including
  – justification of the intended use of technical and symbolic codes
  – explanation of audience participation in the story across two platforms
	5–6

• design for film, television or new media content for two interconnected platforms, using a treatment that explains the intended use of
  – technical codes
  – symbolic codes
	3–4

• documentation of connection between two film, television or new media platforms	2
• description of an idea.	1
The student response does not match any of the descriptors above.	0

Applying written literacy skills	Marks
The student response has the following characteristics:	
• application of written literacy skills to communicate well-articulated ideas in a sustained, logical sequencing of information, enhanced by accurate use of key terminology	3
• application of written literacy skills using relevant terminology and language conventions in a treatment	2
• use of terminology and language conventions.	1
The student response does not match any of the descriptors above.	0

Production: Creating moving-image media products	Marks
The student response has the following characteristics:	

• creation of a refined moving-image media product by extending or exploiting the use of
  – production technologies
  – post-production processes
	7–8

• creation of a moving-image media product by skilful use of
  – production technologies
  – post-production processes
	5–6

• creation of a moving-image media product using
  – production technologies
  – post-production processes
	3–4

• use of equipment to
  – arrange media elements
  – record or create own visuals and audio.
	1–2

The student response does not match any of the descriptors above.	0

Production: Resolving ideas, elements and processes	Marks
The student response has the following characteristics:	

• resolution of a moving-image media product that demonstrates
  – understanding of how audiences engage with multi-platform content
  – selection of ideas, elements and processes that enhance contexts of production
	5–6

• resolution of a moving-image media product
  – that appeals to an audience of multi-platform content
  – using ideas, elements and processes to communicate purpose in a production
	3–4

• communication of ideas in a moving-image media product	2
• use of media language in elements of a moving-image media product.	1
The student response does not match any of the descriptors above.	0

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Internal assessment 3: Stylistic production (35%)

Students use technologies, representations and languages to develop production practices. They use an emerging aesthetic to design and make a stylistic moving-image media product. While students may undertake some research when developing the production, it is not the focus of this technique. The stylistic production assesses learning in Unit 4.

Assessment objectives

1. Design a stylistic moving-image media product using conventions of a pre-production format.
2. Create a moving-image media product using production technologies and post-production processes.
3. Resolve ideas, elements and processes to communicate developed production practices and stylistic choices in a production.
6. Evaluate stylistic influence and production practices in a statement of intent.

Specifications

This task requires students to:

- select one of the two pre-production formats listed and use relevant format conventions to develop a design that indicates
  - representations of people, places, events, ideas and/or emotions
  - the intended use of media language, including technical and symbolic codes
  - stylistic choices
- use production technologies and post-production processes to create a moving-image media product
- resolve a moving-image media product that communicates conceptual, technical and/or creative purpose
- write a statement of intent that includes
  - a rationale and creative vision for the production
  - reflection on the development of personalised production practices
  - evaluation of the influence of moving-image media artists and stylistic conventions on chosen styles and approaches.

Conditions

- Students can develop their responses in class time and their own time.
- At least 70% of footage in the final production must be filmed, recorded or created by the student.
- This is an individual task.

Response requirements

Statement of intent

Written: up to 500 words

Pre-production

One of the following:

- Storyboard: up to 24 frames

- Script (three-column script or screenplay): designed for the length of the production, up to 5 minutes

Production

Moving-image media product: up to 5 minutes

Mark allocation

Criterion	Assessment objectives	Marks
Pre-production	1	6
Production: Creating moving-image media products	2	11
Production: Resolving ideas, elements and processes	3	11
Statement of intent	6	7
Total marks:		35

Instrument-specific marking guide (IA3)

Pre-production	Marks
The student response has the following characteristics:	
• design for a stylistic moving-image media product using clear and effective formatting that guides the production	6

• design for a stylistic moving-image media product that communicates intended purpose, using
  – technical codes
  – symbolic codes
	4–5

• design for a stylistic moving-image media product using conventions of a pre-production format	3
• use of a pre-production format	2
• evidence of an idea.	1
The student response does not match any of the descriptors above.	0

Production: Creating moving-image media products	Marks
The student response has the following characteristics:	

• creation of a moving-image media product that demonstrates mastery of
  – production technologies
  – post-production processes
	10–11

• creation of a refined moving-image media product by extending or exploiting the use of
  – production technologies
  – post-production processes
	8–9

• creation of a moving-image media product by skilful use of
  – production technologies
  – post-production processes
	6–7

• creation of a moving-image media product using production technologies and post-production processes	5

• creation of components of a moving-image media product
  – using production technologies
  – through arranging media elements
	3–4

• use of equipment to record or create own
  – visuals
  – audio.
	1–2

The student response does not match any of the descriptors above.	0

Production: Resolving ideas, elements and processes	Marks
The student response has the following characteristics:	

• resolution of ideas, elements and processes to create a stylistic moving-image media product that
  – is consolidated through production practices
  – articulates a personalised, artistic identity
	10–11

• resolution of ideas, elements and processes to create a stylistic moving-image media product through selection and use of
  – production practices that suit contexts of production and use
  – a personalised aesthetic
	8–9

• resolution of ideas, elements and processes to create a moving-image media product that demonstrates
  – production practices that suit contexts of production or use
  – a stylistic aesthetic
	6–7

• resolution of ideas, elements and processes to communicate developed production practices and stylistic choices in a production	5

• communication of stylistic elements in a moving-image media product, using
  – representations
  – languages
	3–4

• use of
  – ideas, elements or processes
  – stylistic elements.
	1–2

The student response does not match any of the descriptors above.	0

Statement of intent	Marks
The student response has the following characteristics:	
• evaluation and justification that reveals the significance of stylistic influences on production choices	7

• evaluation of
  – stylistic influences
  – personalised use of production technologies and post-production processes
	5–6

• evaluation of
  – stylistic conventions
  – production practices
  in a statement of intent
	3–4

• description of stylistic elements	2
• identification of production ideas.	1
The student response does not match any of the descriptors above.	0

External assessment: Examination — extended response (25%)

External assessment is developed and marked by the QCAA. 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.

Assessment objectives

4. Apply written literacy skills using relevant terminology and language conventions.

5. Analyse use of key concepts and contexts of production and use in moving-image media products.

6. Evaluate production practices of moving-image media artists to communicate conceptual, technical or creative purpose.

Specifications

This examination requires students to:

- respond to an unseen question selected from various options and unseen stimulus

- analyse and evaluate to fully answer a question

- respond in the form of an analytical essay that expresses a viewpoint.

Stimulus specifications

The QCAA provides succinct unseen stimulus with contextual information.

Conditions

- Mode: written

- Time allowed

    - Planning time: 20 minutes

    - Working time: 120 minutes

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Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

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Version history

Version	Date of change	Information
1.0	January 2024	Released for familiarisation and planning (with implementation starting in 2025)
1.1	July 2024	Released for implementation with minor updates
1.2	October 2024	ISBN removed and minor updates