Media Arts in Practice 2019 v1.0

Applied Senior Syllabus

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

Queensland Government | Queensland Curriculum & Assessment Authority

For all Queensland schools

160049

Contents

1 Course overview

1.1 Introduction

1.1.1 Rationale

The media arts comprise a range of art forms that have in common their composition and transmission through film, television, radio, print, gaming and web-based media. Increasingly, they are characterised by digitisation and transmission via electronic media. In common with all art forms, in their making and reception, they excite and extend the imagination, and express, inspire, critique or entertain with representations of lived experience and culture.

Media Arts in Practice gives students opportunities to create and share media artworks that convey meaning and express insight. Media artworks respond to individual, group or community needs and issues, within a variety of contexts and for a variety of purposes. Through media art-making processes and practices, students develop self-knowledge through self-expression, provide commentary or critique, explore social, community and/or cultural identity, and develop aesthetic skills and appreciation.

Students of Media Arts in Practice develop knowledge, understanding and skills from three core topics — 'Media technologies', 'Media communications' and 'Media in society'. These core topics are embedded in, and explored through, electives that provide the flexibility to accommodate current and emerging technologies and the diverse interests and abilities of students.

This syllabus focuses on the role media arts plays in the community and creating opportunities for student engagement with school and/or local community arts activities. Students learn how to apply media technologies in real-world contexts to solve technical and/or creative problems. Through the creation of written, visual, auditory and interactive texts, students express meaning in a variety of contexts, and gain an appreciation of how media communications connect ideas and purposes with audiences. Students use their knowledge and understanding of design elements and principles to guide the development of their own aesthetic tastes, and to engage with or evaluate others' works. They also learn to evaluate and reflect on their own and others' art-making processes and aesthetic choices.

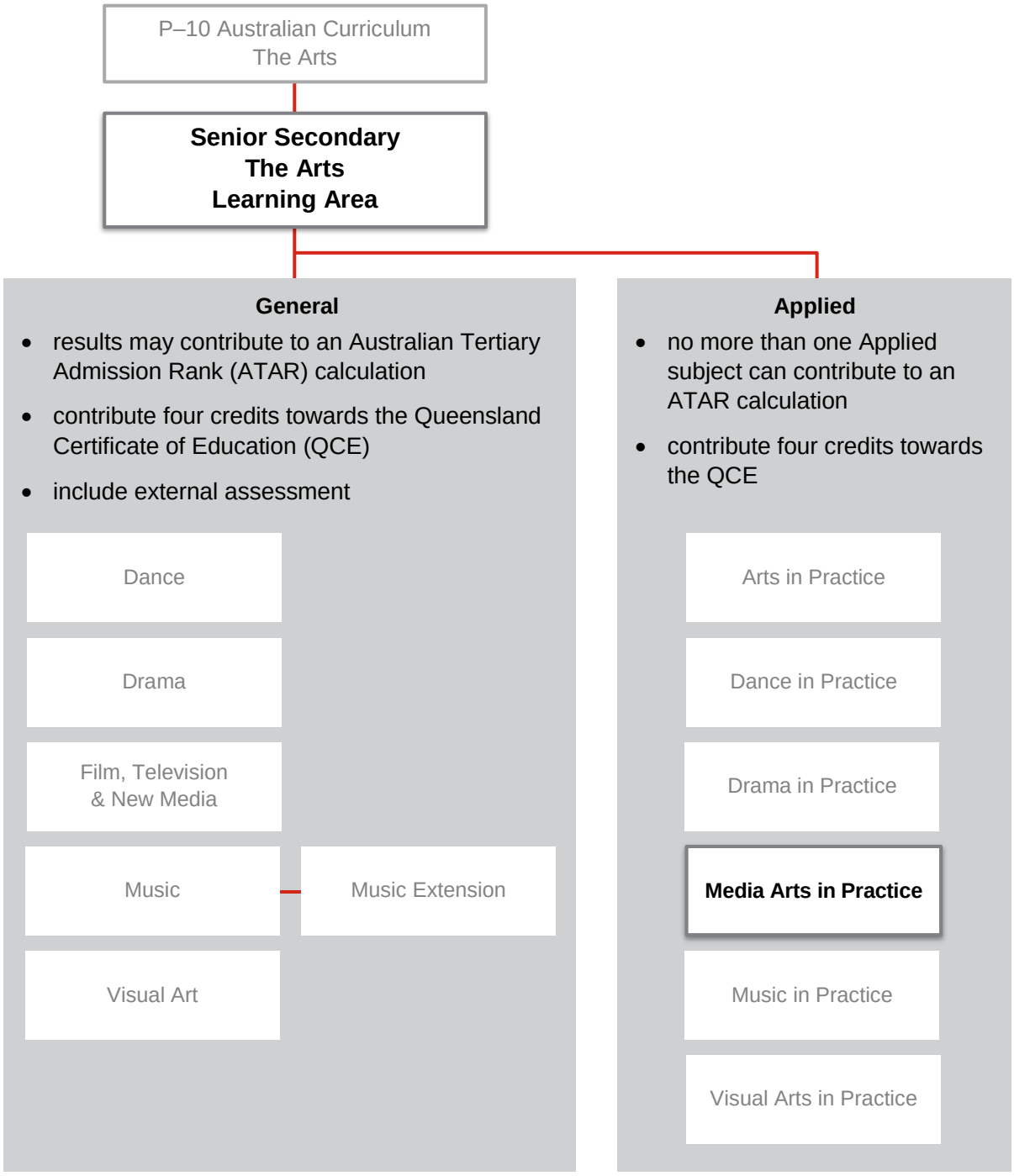
The Media Arts in Practice syllabus explores the role of the media in reflecting and shaping society's values, attitudes and beliefs. Students learn to be ethical and responsible users of and advocates for digital technologies, and aware of the social, environmental and legal impacts of their actions and practices. They are given the necessary knowledge, understanding and skills required for emerging careers in a dynamic, creative and global industry that is constantly adapting to new technologies.

Pathways

A course of study in Media Arts in Practice can establish a basis for further education and employment in the fields of advertising and marketing, publishing, web design, television and filmmaking, animation and gaming, photography, curating, 3D and mobile application design, concept art and digital illustration. It can also establish a basis for self-employment and self-driven career opportunities.

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in The Arts learning area



1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Dimension 1: Knowing and understanding

Knowing and understanding refers to demonstrating knowledge of media arts concepts and ideas by retrieving relevant knowledge from long-term memory. It involves constructing meaning from oral, written and visual texts, including media artworks and communications, by recognising, interpreting, explaining and demonstrating media art-making processes and technologies.

Objectives

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

- identify and explain media art-making processes
- interpret information about media arts concepts and ideas for particular purposes
- demonstrate practical skills, techniques and technologies required for media arts.

When students identify, they locate and recall relevant media arts information, recognising particular qualities and/or characteristics of media art-making processes. Media art-making processes include technology requirements, stages of development and workplace health and safety practices. When students explain, they provide additional information and examples that demonstrate understanding and help clarify, illustrate and exemplify meaning.

When students interpret, they show understanding and make meaning clear by converting information about media arts concepts and ideas from one form to another. This may include the interpretation of visual and symbolic languages and aesthetics, and is achieved when working toward a particular purpose within a media arts elective. The purpose for producing the media artwork influences the production and realisation of the media artwork. Examples of purposes include community benefit, celebration or audience engagement.

When students demonstrate, they show their comprehension and understanding of practical skills, techniques and technologies by reproducing learnt skills when engaging in media arts. They give practical exhibitions of this learning. These practical exhibitions may be given in classroom, real-world or lifelike situations.

Dimension 2: Applying and analysing

Applying and analysing refers to the application, investigation and analysis of art-making processes, concepts and ideas. Applying involves carrying out or using a procedure in a given situation on a familiar or unfamiliar task, and may include executing and implementing. Analysing involves breaking down information into its constituent parts and determining how the parts relate to each other and to an overall structure or purpose. This may involve differentiating, organising and attributing.

Objectives

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

- organise and apply media art-making processes, concepts and ideas
- analyse problems within media arts contexts
- use language conventions and features to communicate ideas and information about media arts, according to context and purpose.

When students organise media art-making processes, concepts and ideas, they determine how elements fit or function within a given structure, e.g. conventions of layout in print media. Working independently or collaboratively, students use this information and structure to carry out media arts tasks. When students apply media art-making processes, concepts and ideas, they enact a set of cognitive and creative procedures or steps in order to make media artworks. The cognitive and creative procedures are based on the knowledge and understanding developed in Dimension 1: Knowing and understanding.

When students analyse problems, they dissect and consider information relating to the purpose of media artworks. This may include the analysis of media choices, techniques and contexts to produce media artworks. Students establish relationships or connections among these. This may include establishing the importance of particular relationships, which will guide the application of technical skills and potential solutions to media arts problems. Media arts problems are matters, issues or tasks that students initially may not know the procedures to use to solve. Media arts problems could be established and framed within scenarios or client briefs, or through issues to examine or tasks to be solved.

When students use verbal and symbolic language conventions and features in context, they use correct grammar, spelling, punctuation, vocabulary, media arts terminology, text types and structures, and symbolic notation/language in written, oral and visual communication modes suitable to the purpose.

Dimension 3: Creating and evaluating

Creating and evaluating refers to the generation of media arts ideas, the planning and execution of media art-making processes and the management of media arts sources and resources to communicate ideas. Creating involves putting elements together to form a coherent or functional whole, or reorganising elements in a new way. This may include generating, planning, modifying and producing. Evaluating involves making judgments based on evidence, criteria and standards. This may include checking and critiquing.

Objectives

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

- plan and modify media artworks using media art-making processes to achieve purposes
- create media arts communications that convey meaning to audiences

- evaluate media art-making processes and media artwork concepts and ideas.

When students plan, they devise procedures and processes for achieving purposes, including accomplishing tasks and bringing media arts ideas and concepts to reality. This involves the conceptualisation and management of sources and resources. This will be based on students' ability to use their knowledge and understanding of media art-making processes, concepts and ideas, and their ability to analyse and apply them. Sources refer to stimulus and ideas. Resources refer to time, human, physical, technological, financial and consumable resources. When students modify, they critically reflect, refine and adjust their media artworks, demonstrating an understanding of media art-making processes.

When students create, they put elements together to form a coherent or functional whole, or they reorganise elements into a new pattern or structure to communicate meaning. This may include the generation, planning and realisation of media arts communications. A media arts communication is a whole written, visual, auditory, printed, digital or interactive text that exploits language and/or media art-making processes in its creation. Examples of media arts texts include mobile applications, print media, animations or films. A media arts communication may be a text or a media artwork created to achieve a particular goal or for a particular purpose and audience. The purpose of a media communication will vary from conveying a media artist's personal aesthetic to meeting a public need such as expressing political views. When students create media communications that convey meaning to audiences, they make decisions and decide on an appropriate way to communicate the intended meaning.

When students evaluate, they critique their own or others' media art-making processes, media artworks and the concepts and ideas used to generate the media artworks, including aesthetic choices. Aesthetic choices are those choices the media artist employs to convey meaning in media artworks and is not solely associated with the ideal or expression of beauty. Students make judgments about the outcomes and success of media artworks that are shaped by their knowledge and understanding of media arts processes, concepts and ideas, and of the intended purpose and context. They provide reasons or evidence to support statements and decisions through written, spoken, physical, graphical, visual and/or auditory modes.

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of an Applied syllabus:

- applied learning
- community connections
- core skills for work
- literacy
- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Media Arts in Practice.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge,

understanding and skills. However, core skills for work, literacy and numeracy contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Media Arts in Practice.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass workplace, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice
- integrates knowledge and skills in real-world and/or lifelike contexts
- encourages students to work individually and in teams to complete tasks and solve problems
- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts
- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic interactions. This understanding supports transition from school to participation in, and contribution to, community, industry, work and non-profit organisations. 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or informal interactions. Opportunities for community connections include:

- visiting local businesses, community organisations or agencies to build students' awareness and understanding of opportunities to engage in media arts-related activities within and beyond school
- organising, preparing and presenting events for the school or local community, e.g. media arts showcases and exhibitions
- working with community groups in a range of media arts-related activities
- collaborating with school and/or community groups on their events

- creating media artworks for school and/or community events
- providing services for the local community, e.g. pop-up media arts shopfront displays or market stalls, school publications and marketing material
- attending media arts industry expos and career 'taster' days
- participating in mentoring programs and work-shadowing
- gaining work experience in the media arts industry
- participating in community service projects or engaging in service learning
- interacting with visitors to the school, such as community representatives, industry experts, employers, employees and self-employed media artists
- internet, phone or video conferencing with:
  - other school communities
  - media arts organisations
  - practising media artists.

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework* (*CSfW*).[1] The *CSfW* describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work.[2] These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The *CSfW* describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Media Arts in Practice. Relevant aspects of core skills for work are assessed, as described in the standards.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	• Manage career and work life • Work with roles, rights and protocols	• Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives	• Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

Literacy in Media Arts in Practice

The information and ideas that make up Media Arts in Practice are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Media Arts in Practice is essential for student achievement.

[1] More information about the *Core Skills for Work Developmental Framework* is available at https://docs.education.gov.au/node/37095

[2] The term 'work' is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

Students need to learn and use the knowledge and skills of reading, viewing and listening to understand and learn the content of Media Arts in Practice. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Media Arts in Practice content they have learnt.

In teaching and learning in Media Arts in Practice, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

To understand and use Media Arts in Practice content, teaching and learning strategies include:

- breaking the language code to make meaning of Media Arts in Practice language and texts
- comprehending language and texts to make literal and inferred meanings about Media Arts in Practice content
- engaging in the meaning of symbol systems — visual, graphic and auditory — for the representation of media arts information
- using Media Arts in Practice concepts, ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning
- selecting and sequencing information required in various forms (such as blogs, webpages, design briefs, design concepts, journals, reviews, articles, letters to the editor, reports, essays, podcasts, interviews and seminar presentations)
- using technical terms and their definitions
- using correct grammar, spelling, punctuation and layout.

To analyse and evaluate Media Arts in Practice content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Media Arts in Practice language and texts
- analysing the ways language is used to convey ideas and information in Media Arts in Practice texts
- transforming language and texts to convey Media Arts in Practice ideas and information in particular ways to suit audience and purpose.

Relevant aspects of literacy knowledge and skills are assessed, as described in the standards.

Numeracy in Media Arts in Practice

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.[3]

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

To understand and use Media Arts in Practice content, teaching and learning strategies include:

- identifying the specific mathematical information

[3] ACARA, General Capabilities, Numeracy, www.australiancurriculum.edu.au/GeneralCapabilities/Numeracy/Introduction/Introduction

- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Planning a course of study

Media Arts in Practice is a four-unit course of study.

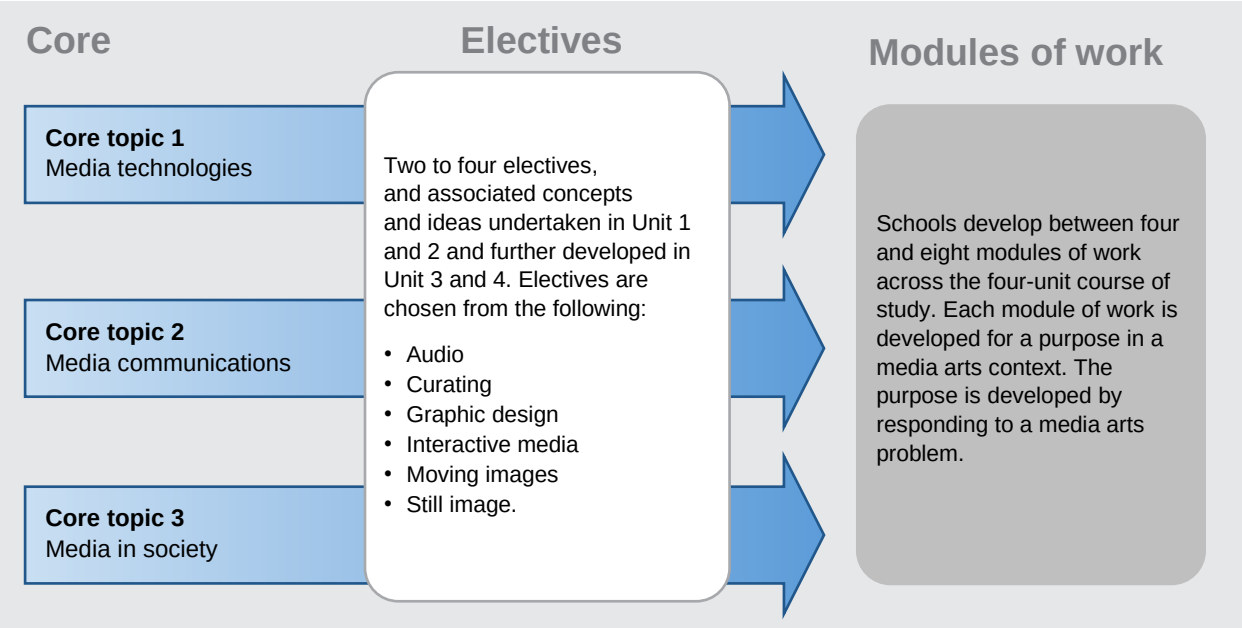
The course is designed to allow students to progress through their learning. Units 1 and 2 of the course enable students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners. Units 3 and 4 consolidate student learning.

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

A course of study for Media Arts in Practice includes:

- core topics — 'Media technologies', 'Media communications' and 'Media in society' — and their associated concepts and ideas integrated into modules of work across Units 1 and 2, and further developed across Units 3 and 4
- electives — exploration of a minimum of two and a maximum of four electives, where each elective chosen in Units 1 and 2 is further developed in Units 3 and 4
- modules of work — four to eight modules of work across the course of study, based on one to three electives, developed for a purpose, where the purpose provides the reason for the media art-making process and the resulting media artwork/s.

Figure 2: A course of study — the relationship between core, electives and module of work



1.2.4 Developing a module of work

A module of work is developed from one to three electives and outlines the core concepts and ideas, and associated knowledge, understanding and skills, and assessment to be delivered. It should identify authentic and relevant learning experiences for students. Four to eight modules of work must be included across the four-unit course of study.

Schools should consider the underpinning factors when planning and integrating the relevant aspects of the core as learning experiences. The emphasis given to each core topic and the corresponding concepts and ideas will vary from each module of work.

Each module of work in Media Arts in Practice:

- is based on one or multiple electives chosen from the list provided in the syllabus and is dependent on the interests and abilities of the student cohort, the expertise of the teachers, and the available facilities and resources
- identifies the applicable options from the elective/s
- identifies the technologies and techniques relevant to the option/s and the purpose of the module of work
- provides opportunity for in-depth coverage of the core topic areas of 'Media technologies', 'Media communications' and 'Media in society' and the relevant concepts, ideas, and associated knowledge, understanding and skills.
- provides opportunities for teaching, learning and assessment of the objectives of Knowing and understanding, Applying and analysing and Creating and evaluating.

When developing a module of work, schools:

- establish a focus and/or purpose for the module of work
- pose a media arts problem (matters, issues or tasks that students initially may not know the procedures to use to solve. Media arts problems could be established and framed within scenarios or client briefs, or through issues to examine or tasks to be solved.)
- identify:
  - relevant concepts, ideas and subject matter
  - suitable learning experiences
- decide on the assessment technique/s that would be best used to solve this media arts problem
- focus learning to provide the purpose for the development of assessment, including the media artwork.

A module of work incorporates an initial exploration of the chosen elective/s and options. During this exploration, students are introduced to possible media technologies and techniques. This will provide the foundation for the second part of the module of work where students solve a media arts problem by exploring media art-making processes, and eventually creating media artwork/s.

The relevant aspects of the core topics are selected and developed in the module of work. The emphasis given to each core topic will vary in each module of work. It is expected that some core concepts and ideas, knowledge, understanding and skills from each core topic will be apparent in each module of work.

While this syllabus does not stipulate a minimum or maximum duration for a module of work, a module of work should be long enough that students are able to develop the relevant knowledge,

understanding and skills from the core topics in the context of the chosen elective/s in order to effectively undertake the module of work assessment.

Purposes for media artworks

A scenario establishes the purpose for exploring media art-making. A media arts problem is devised within this scenario. It provides direction and a context for assessment/s, including the audience for the creation of the media artwork or communication, with any parameters outlined.

Students need to have an understanding of the context, technologies and techniques, as well as the required knowledge, understanding and skills, to engage with a purpose for media art-making. The context is used as a lens in the production of a media artwork. When the purpose for a media artwork is established, it is also important to know the intended audience for the media artwork.

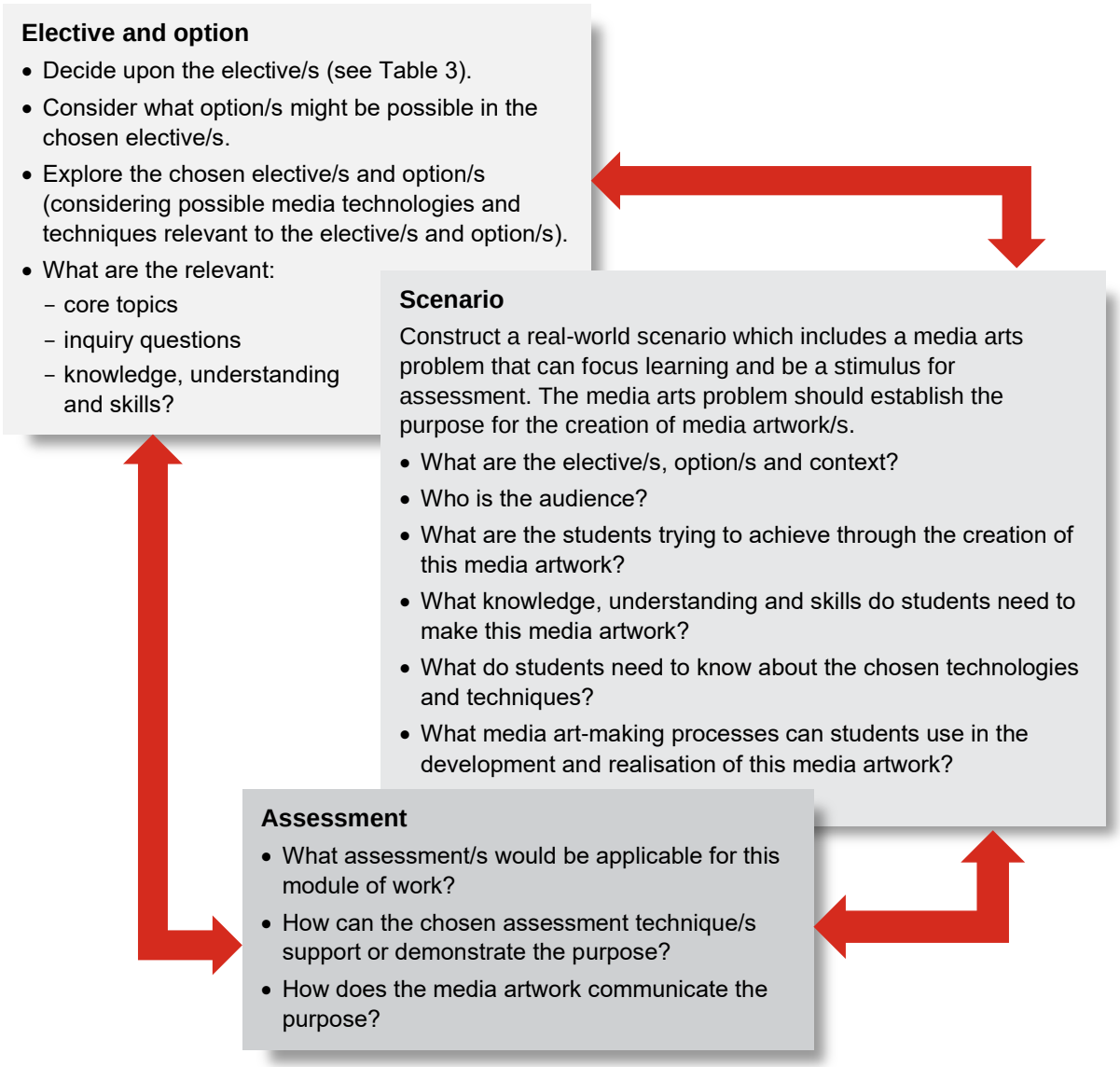
The purpose for media art-making processes and for the production of media artworks and communications should be posed by the school and developed in conjunction with students. The purpose is set within a context and the elective/s and provides the stimulus for students to explore media arts solutions. Solutions are expressed through media artworks and may be supported by written, spoken, digital, printed, visual or interactive texts created by students.

The purpose for media artworks should become more challenging and develop in complexity as the course of study develops. (See Figure 3 for an example of the relationship between the purpose of a module of work, media arts problem and assessment technique.)

Figure 3: Relationship between the purpose of a module of work, media arts problem and assessment technique

	Relationship
Purpose of the module of work	To celebrate a community event
Media arts problem	Promote an upcoming multicultural festival held at a local council park by designing promotional materials
Assessment technique	Project: multimedia component — proposal for an interactive webpage product component — interactive webpage

Figure 4: Developing a module of work



1.2.5 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation to the present time. Opportunities exist in Media Arts in Practice to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live
- contributions to Australian society and cultures.

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.

2 Subject matter

2.1 Core

The core is the conceptual base for the four-unit course of study and is what all students who undertake this subject will have the opportunity to learn. The core of this subject consists of three topics:

- media technologies
- media communications
- media in society.

Each core topic has concepts and ideas that require exploration. It is not expected that the entire core will be covered in each module of work, but they must be covered across Unit 1 and 2 and again across Unit 3 and 4 of the course. The topics are interrelated and are not intended to be treated in isolation. Each topic includes concepts and ideas, and associated knowledge, understanding and skills. Together these are designed to encapsulate and develop an understanding of Media Arts and the role it plays in various cultures, and particularly how it can engage communities.

The core topics, and concepts and ideas are presented in the following table:

Table 2: Core topics, concepts and ideas

	Core topics		
	Core topic 1: Media technologies	**Core topic 2: Media communications**	**Core topic 3: Media in society**
Concepts and ideas	• Hardware (C1.1) • Software (C1.2) • Media arts techniques (C1.3)	• Contexts and audiences (C2.1) • Purposes (C2.2) • Ideas (C2.3)	• Safety practices (C3.1) • Ethical considerations (C3.2) • Emerging technologies (C3.3) • Careers (C3.4)

The concepts and ideas provide a focus for each topic. The knowledge, understanding and skills include inquiry questions and subject matter. The inquiry questions are used to explore the concepts and ideas, and are intended to be posed in the elective that frames the modules of work. Each inquiry question elicits particular knowledge, understanding and skills.

The minimum subject matter is provided for each inquiry question. Not all inquiry questions would be explored in each module of work. It is anticipated that further knowledge, understanding and skills will arise from each inquiry question and that this should be explored as relevant to the elective, context, technology and techniques chosen. The school decides the depth to which each inquiry question is investigated.

Upon completing this course of study, students should be able to respond in an informed way to each of the inquiry questions. The subject matter specified should be covered through learning experiences by the end of the four-unit course of study.

Detailed information about each core topic is presented on the following pages, where they are described through concepts and ideas and associated knowledge, understanding and skills.

2.1.1 Core topic 1: Media technologies

'Media technologies' are the hardware, software and techniques used by media artists in the creation of media artworks.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Hardware Media hardware has specific functions and is selected and used for particular purposes (C1.1).	• What hardware is appropriate to meet the task requirements? • How will the choice of hardware affect the media artwork process?	• hardware specific to the media artwork being created, e.g. scanner or camera to capture image for digital manipulation • specific hardware will allow for certain functions, e.g. scanning has a size limit whereas cameras are less limited
Software Media software is selected based on industry processes and practices (C1.2).	• What software technologies are available or necessary for the production of media artworks? • How will the choice of software affect the media artwork process?	• software specific to the media artwork being created, e.g. photograph and edit, vector versus pixel-based • technologies specific to media, e.g. graphic art software for illustration and animation
Media techniques Media techniques are the traditional, digital and emerging methods or tools that artists use to experiment with and manipulate media artworks (C1.3).	• What techniques can be used or experimented with to create a media artwork? • How will the selection of techniques support and enhance the media artwork?	• techniques specific to the media artwork being created, e.g. manipulation of image via Photoshop tools, image sequencing using stop motion • appropriate choice of tools and conditions, e.g. cropping, hue saturation, photographic lighting for mood or purpose

2.1.2 Core topic 2: Media communications

Media communications create meaning through written, visual, auditory, printed, digital and interactive texts across a variety of contexts. Contexts are frames of reference that shape the conception and production of media artworks, allowing intended and suggested meaning to evolve. Media communications connect contexts and audiences, purposes and ideas.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Contexts and audiences Media artworks reflect the context in which they are created, and audiences read, view, perceive and make meaning from media communications (C2.1).	• How does context influence media art-making and vice versa? • How does audience influence media art-making and vice versa?	• media art-making contexts may include: – aesthetic – commercial – community – cultural – design – economic – educational – entrepreneurial – environmental – ephemeral – geographical – historical

Concepts and ideas	Knowledge, understanding and skills	
		– individual/personal – industrial – philosophical – political – public – social – spiritual – technological • relationships between media art-making contexts
Purposes Media communications are designed to achieve a variety of purposes (C2.2).	• What are the purposes for media artworks? • How will the purpose of the media artwork influence the media art-making process? • How do media artists communicate their intended purpose to an audience?	• purposes for media artworks include to: – advocate – celebrate – challenge/provoke – chronicle/document – educate – entertain – express – inform – promote • design choices will be based on the communication of the intended meaning and the most appropriate media art form • reflection and evaluation by the artist and audience through displaying artworks and articulating artistic intent, e.g. artist statements
	Inquiry questions	**Subject matter**
Ideas Media communications involve the exchange of ideas (C2.3).	• How do media artworks express ideas? • How can the aesthetic choices of others be explained, interpreted and evaluated? • How can media artists' aesthetic choices be evaluated?	• manipulation of the elements and principles of design influence the communication of ideas and meaning • communication skills (verbal, written, visual) • written communication skills, including the use of language conventions and features and terminology specific to media arts • curatorial skills, including displaying and presenting artworks and artistic intent through artist statements and exhibition contexts • the development of a personal aesthetic through self-reflection and critiquing media artworks

2.1.3 Core topic 3: Media in society

Media reflects and shapes society's values, attitudes and beliefs. The use of media is underpinned by safety practices and ethical considerations. Media is continually evolving through new and emerging technologies and careers.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Safety practices Appropriate equipment, procedures and techniques need to be used when working with media technology and equipment to protect health and ensure safety (C3.1).	• How can the safety of the media artist be protected? • How can projects and workplaces be managed safely? • How can equipment be maintained for safe use?	• use of equipment, procedures and techniques, e.g. using proper lifting techniques, ergonomics, wearing gloves when handling chemicals, ensuring effective ventilation when using chemicals • workplace health and safety legislation, guidelines and procedures specific to equipment used, e.g. material safety data sheets • organisational and workplace policy, procedures and guidelines for the protection of media technology, e.g. computer systems, networks, cameras • storage and handling of equipment, e.g. best practice to ensure computers, cameras, data storage is properly and consistently handled
Ethical considerations Specific processes and practices exist to ensure the ethical use, security and safety of the user (C3.2).	• What practices can be established to comply with ethical standards, security and safety protocols? • What processes can I put in place to ensure I can validate my work for purposes of authenticity within a digital environment?	• legal obligations related to ownership and ethical use of manual and digital products, e.g. plagiarism, music and video file downloading, permission to use images • compliance with acceptable-use policies, e.g. protection of client information, transfers of copyright material, safeguarding passwords • digital citizenship, e.g. online ethical and responsible practices, email etiquette, digital footprint in social media • practices to avoid losing or corrupting data, e.g. data backup systems • ethical data management • disaster recovery plans • data retrieval from archives, e.g. how to transfer from old to new technologies to ensure historical data is not lost • security strategies, e.g. risk assessments, privacy policies
	• **Inquiry questions**	• **Subject matter**
Emerging technologies Society is affected by past, new and emerging media technologies (C3.3).	• How have past technologies changed the ways in which media artwork is created and communicated to audiences? • How will new and emerging media technologies affect artists and audiences?	• past technologies, e.g. access to information, electronic messaging, storage capacities, connection types and speeds • relationships between social and economic factors and the development of new media technology, e.g. desire to be connected with family and friends drives telephone and device design • value and place of media technologies used at home, school and work • new and emerging media technologies, e.g. changes in ways media artworks can be created and shared, e.g. virtual installations, collaboration in the creation of artworks • ephemeral nature of media technology • modern communications and information accessibility
Careers Careers in the media	• What are the careers available in media arts?	• different types of media arts industries, e.g. advertising and marketing, television and

Concepts and ideas	Knowledge, understanding and skills	
arts are diverse with many skills transferable to other vocations (C3.4).		filmmaking, animation and gaming, photography • some roles require specific qualifications, training and/or experience, e.g. graphic designer, cinematographer, animator, visual effect designer, sound designer, colourising technician, sound editor, story editor, film director
	• How do I go about forging my own career?	• portfolios • interview skills • self-employment opportunities, e.g. freelance photographer, videographer, online news blogger, community podcast producer • building networks • entrepreneurial skills • funding and grant applications • business plans and budgets
	• What are the transferrable skills?	• knowledge, understanding and skills developed in media arts can be transferred to other fields, e.g. teamwork, communication skills, designing skills, project management skills, aesthetic skills, entrepreneurial skills
	• How can projects be managed effectively?	• project management skills, e.g. planning, establishing timelines, managing resources, modifying expectations
	• What considerations are necessary to display media artwork?	• media artwork location • size of artwork • equipment required for installation • installation, display/exhibition, gallery spaces • marketing, explanation, curating exhibitions, sales • workplace health and safety practices to ensure safe practice for workers and the viewing public

2.2 Electives

The electives in this subject help schools develop the core topics, and associated knowledge, understanding and skills to construct modules of work. The choice of elective/s is dependent on the:

- interests of the student cohort
- expertise of teachers
- available facilities and resources.

While the relative emphasis on each core topic may vary in different electives, each core topic — 'Media technologies', 'Media communications' and 'Media in society' — is covered within each elective.

Schools must only select from the electives outlined in the syllabus to develop their course of study. Each module of work may be based on a single elective or it may combine multiple electives from the following list:

- Elective 1: Audio
- Elective 2: Curating
- Elective 3: Graphic design
- Elective 4: Interactive media
- Elective 5: Moving images
- Elective 6: Still image.

There are a range of options that students or schools may choose within each elective. The choice of option will influence which media will be explored, which technologies will be used and which techniques will be developed. Students will focus on an option and explore this through a context for a media purpose. The following table offers guidance to teachers and students in choosing electives and possible options. The lists are not intended to be prescriptive or exhaustive. It is also recognised that options may appear in more than one elective. In these cases, the option should exhibit the focus of the particular elective from which it is drawn.

Table 3: Electives and options

	Electives					
	Audio	**Curating**	**Graphic design**	**Interactive media**	**Moving images**	**Still image**

Options	• Foley and sound effects
	• incidental audio
	• sound design and production
	  – audio manipulation
	• soundscaping
		• community connections
		• exhibition design
		• marketing
		• promotion
			• illustration
			  – cartooning
			• image manipulation
			• package design
			• print media
			• product design
			• set design
			• television
			• typography
			• web design
				• data presentation
				• games
				• internet
				• mobile
					• 2D animation
					• 3D animation
					• digital mapping
					• film and television
					• stop motion
						• illustration
						• image manipulation
						• photography
						  – darkroom
						• digital

2.2.1 Audio

Audio refers to sound as an art experience or as support and enhancement for other media arts processes and media artworks. Audio can convey meaning directly or indirectly.

Within this elective, some options may include:

- Foley and sound effects — this refers to the approaches to creating sounds that can emphasise and synchronise with visual media, adding another layer of meaning
- incidental audio — this refers to any audio which is not intended as the primary source of communication, but can enhance or clarify meaning or provide user feedback
- sound design and production — this refers to the creation, combination, editing and transformation of sound for media arts purposes

- soundscape — this refers to a sound or combination of sounds designed for the purpose of creating the sensation of a space or place through an immersive auditory experience. Soundscaping is the art of creating these sounds using electronic and natural sources.

2.2.2 Curating

Curating is the process by which a physical or virtual space is designed and formulated to include a collated, selected, interpreted and intended concept, which can be articulated through a variety of media. The purpose of curating is to present artworks in order to create value and meaning for an audience, e.g. physical objects, audio, interactive media and moving images.

Within this elective, some options may include:

- a curatorial statement — this refers to a written statement of intent created by an artist, curator or group of artists to define the premise by which an exhibition is established. It guides the way the public perceives an artist's exhibition and provides an opportunity to communicate directly with the viewing public
- community connections — this refers to establishing links with groups or businesses to build relationships that support the media arts in practice (see Underpinning factors)
- exhibition design — this refers to the process of developing an exhibit from concept through to a physical 3D exhibition. It uses innovative, creative and practical solutions to address the challenge of developing communicative environments to engage an audience. An exhibit design is a collaborative process
- marketing — this refers to the process of creating, communicating, delivering and exchanging offerings that have value for customers. In the media arts environment, marketing involves the promotion of media artworks for the purpose of engaging an audience.

2.2.3 Graphic design

Graphic design refers to the design and layout, technical processes and production, or publication to suit a purpose.

Within this elective, some options may include:

- package design — this refers to the design for a 3D product, applying knowledge of the properties of the package materials. Consideration of materials may include corrugated sheet, paper, synthetic or other types of materials
- print media — this refers to the development of brand identity through the creation of logo design, signage, stationery and/or advertising. Print media arranges images and text to communicate a message
- web design — this refers to the layout of visual elements in the creation of a webpage, development of the website and the design of navigation tools.

2.2.4 Interactive media

Interactive media refers to communications that react to user-control, input or feedback. Interactive media combines other elements of multimedia (moving/still images, graphic design and audio) in a digital environment. Interactive media involves users actively engaging in media arts through a user interface.

Within this elective, some options may include:

- internet media — this refers to communications that occur in an online context, using web design and development to present information in an appealing and functional way

- mobile media — this refers to multimedia developed for handheld or portable devices to engage, inform and entertain
- video games — this refers to the combination of graphics and sound to engage an audience for entertainment, usually to achieve a purpose or goal.

2.2.5 Moving images

Moving images refer to media in video or animated form. Moving images as an elective refers to practices involving the making and analysis of moving image texts.

Within this elective, some options may include:

- animation — this refers to the production of animated moving image material, recorded and/or manipulated using digital media. Animated moving image material refers to selectively edited animation clips or similar completed works. The production of images, or frames in sequence, creates the illusion of motion for the purpose of telling a story or communicating a message
- film and television — this refers to the production of footage including raw and/or unedited moving image material. The moving image material is originally filmed by a movie camera or recorded by a video camera, and is usually edited to create a motion picture, video clip, television show or similar completed work.

Film can also refer to all sequences used in film and video editing, such as special effects and archive material, e.g. stock footage and B-roll.

As the term ‘footage’ originates in film, it is only used for recorded images such as film stock, videotapes or digitised clips. On live television, the signals from video cameras are called ‘sources’ instead.

2.2.6 Still image

Still image refers to a single static image depicting or recording visual perception. It is used in photography, visual media and the computer industry to distinguish from kinetic or moving image media. Still image as an elective refers to practices associated with darkroom and digital imaging processes using cameras and/or other imaging devices. Images can be created manually by painting, drawing or carving, rendered automatically by printing or computer graphics technology, or developed by a combination of methods. It may include any 2D figures such as maps, graphs, pie charts or pictograms. Video and film artists sometimes use still frames (stills) within a video/film to achieve special effects, e.g. freeze-frame shots or still motion. A hard copy is generated when an image is fixed on material such as paper or textile by photography or a digital process.

Within this elective, some options may include:

- illustration — this refers to the practice of drawing original images, and/or selectively embellishing, clarifying or decorating still images for a given purpose
- image manipulation — this refers to the practice of selectively altering images for a given purpose
- photography — this refers to the practice of taking and processing photographic still images for a purpose.

3 Assessment

3.1 Assessment — general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning
- guide programs of teaching and learning
- advise students about their own progress to help them achieve as well as they are able
- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations
- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In the Applied syllabuses, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools:

- administer assessment instruments at suitable intervals throughout the course
- provide students with opportunities in Unit 1 and 2 to become familiar with the assessment techniques that will be used in Unit 3 and 4
- assess all of the dimensions in each unit
- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)
- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from Units 3 and 4 contributes towards decisions at exit.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.1.2 Authentication of student work

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own.

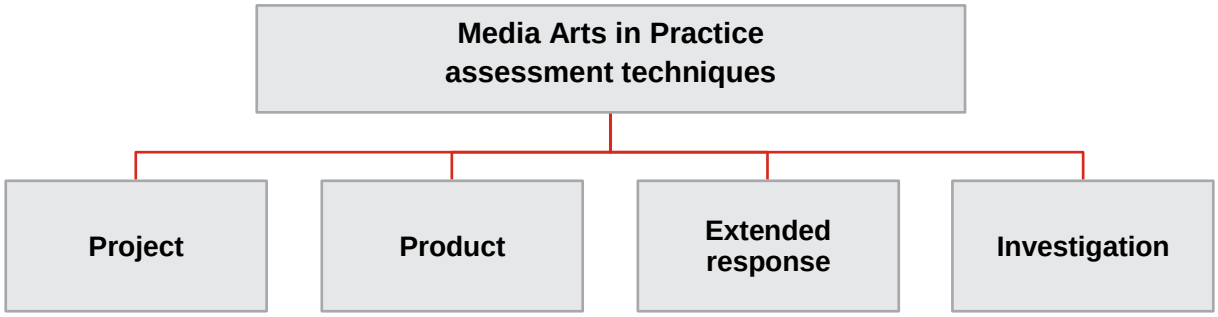
Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Guidance about authentication strategies which includes guidance for drafting, scaffolding and teacher feedback can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 5: Media Arts in Practice assessment techniques



Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4.

For each assessment instrument, schools develop an instrument-specific standards matrix by selecting the syllabus standards descriptors relevant to the task and the dimension/s being assessed (see Standards matrix).

The matrix is used as a tool for making judgments about the quality of students' responses to the instrument and is developed using the syllabus standards descriptors. Assessment is designed to allow students to demonstrate the range of standards (see Determining an exit result). Teachers give students an instrument-specific standards matrix for each assessment instrument.

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct or indirect. Examples of direct evidence include student responses to assessment instruments or digital recordings of student performances. Examples of indirect evidence include student notes, teacher observation recording sheets or photographic evidence of the process.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments and reflect the conditions stated for each technique.

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

When students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose

This technique assesses a response to a single task, situation and/or scenario in a module of work that provides students with authentic opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, demonstrated in different circumstances, places and times, and may be presented to different audiences, and through different modes.

In Media Arts in Practice, one project must arise from community connections (see Underpinning factors).

Dimensions to be assessed

This assessment technique is used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response.

A project consists of **at least two** different assessable components from the following:

- written
- spoken
- multimodal
- product.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component, or a transcript of a spoken component (whether written, electronic or digital), constitutes one component, not two.

Examples of projects in Media Arts in Practice include:

- design and produce still images and animations (product) to be used as background settings for the school musical (community connections, context, purpose and audience); include a submission that outlines the design brief with justifications for design choices (multimodal)
- develop, curate and exhibit digital media works (product) in a specialised public venue (community connections, context, purpose and audience); include documentation of the planning process and publicity of the exhibition to the wider community (multimodal)
- design and create a folio of media works for use in merchandising to rebrand (purpose) an existing musical group or solo artist (community connections, context, audience); items may include a CD cover, printed t-shirt and poster (product component); document a designer-client relationship that develops the design choices (written or spoken or multimodal component)
- produce samples of photographic images (product) that respond to a design brief (context, purpose and audience); include documentation in the form of a written or spoken journal (written or spoken)
- collaborate with the community (audience, community connections) to create a media artwork in a public space (product) responding to a community brief/issue/need (context and purpose); in an interview with the teacher, or via a podcast, explain the connections between the community, the brief, the space and the media artwork (multimodal or spoken)
- develop and storyboard a stop motion film (product) in response to a social issue (context, purpose and audience); include a critique of effectiveness (written or spoken).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- design brief concept and/or justification
- explanation of intent
- journal (documentation of process)
- magazine or journal article
- reviews, e.g. media artist's installation/exhibition
- letters to the editor/blog
- informative essays.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- recorded responses, e.g. podcasts
- seminars
- audio commentary.

Multimodal component

This component requires students to use a combination of at least two modes **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 to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual (storyboard, animatic).

The multimodal component can be a presentation or non-presentation. Examples of presentations include delivery of a slide show or a bionarrative video with associated animations. Examples of non-presentations include a webpage with embedded media (graphics, images, audio or video) or an animatic storyboard.

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Product component

This component requires students to produce media artwork/s, e.g. animation (flash, stop motion, video art); built, public and environmental design (interactive musical sets, billboards); design (magazine cover, DVD/CD sleeve, t-shirt, webpage); digital image manipulation (magazine covers); short film; illustration (scanned images, drawn on tablet, manipulated photographs); multimedia (pogo, audio/video montage, mashup); photography (folio of stills, video art, photography as art); or audio manipulation (Foley), and will be the outcome of applying a range of cognitive, technical, physical and creative/expressive skills.

In Media Arts in Practice, product components allow students to communicate ideas and demonstrate application of identified knowledge, understanding and skills from the core topics related to the electives, and appropriate to the intended context, purpose and audience.

For further guidance, see Product assessment technique.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses to projects.		
Written component	400–700 words	500–900 words
Spoken component	1½ – 3½ minutes	2½ – 3½ minutes
Multimodal component • non-presentation • presentation	 6 A4 pages max (or equivalent) 2–4 minutes	 8 A4 pages max (or equivalent) 3–6 minutes
Product component	Variable conditions Schools give students some continuous class time to develop the product component/s of their project. Schools should consider the complexity of producing the product and should guide students accordingly. The number of products required should reflect the available time and resources, including cost. In most instances a single realised product would be appropriate.	

Further guidance

- Define for students or work with students to define the task, situation or scenario, problem, context and purpose for the project. All components of the project must clearly relate to this single task, situation or scenario.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Ensure that project instruments involving group work be designed so that valid assessment of the work of individual students takes place rather than applying a judgment of the whole group response and processes to all individuals.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment and demonstrate what the assessment requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners
  - modelling a response
  - sharing a range of previous student responses and discussing why particular grades were awarded
  - breaking each project assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report as part of a project component
  - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions
  - clearly indicating on assessment tasks, the dimensions and objectives that will be assessed, and explaining to students the requirements of tasks, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the objectives and the required knowledge, understanding and skills students need to complete all components of the projects.
- Teach the requirements for each component of the project, e.g. the written, spoken or multimodal form/s required for student responses, e.g. design brief concept, podcast, bionarrative video.
- Allow some continuous class time and independent time for students to work towards completing the different components of projects.
- Establish the required length of student responses within the assessment conditions (see above). Consider the required length of student responses in the context of the tasks — longer is not necessarily better.
- Consult, negotiate and provide feedback while students are developing the different components of their projects, e.g. to provide guidance about ethical matters and to monitor the progress of student work.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- If providing indirect evidence for a product component, consider photographing evidence of the product-making process, e.g. screen capture and scanning.

3.2.2 Product

Purpose
This technique assesses the application of a range of creative, expressive, cognitive, technical and physical skills in the production of media artwork/s. It is the outcome of applying these skills as students demonstrate knowledge and understanding of media technologies, media communications and media in society, and concepts and ideas related to the electives and appropriate to the intended context, purpose and audience.
Dimensions to be assessed
This assessment technique is used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Applying and analysing • Creating and evaluating. Not every objective from each dimension needs to be assessed.
Types of product
Types of products include, but are not limited to: • animation, e.g. flash, stop motion, video art • built, public and environmental design, e.g. interactive musical sets, billboards • design, e.g. magazine cover, DVD/CD sleeve, t-shirt, webpage • digital image manipulation, e.g. magazine covers • short film • illustration, e.g. scanned images, drawn on tablet, manipulated photographs • multimedia, e.g. pogo, audio/video montage, mashup • photography, e.g. folio of stills, video art, photography as art as opposed to photography as product • audio manipulation, e.g. Foley.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses to products.		
Product	Variable conditions Schools give students some continuous class time to develop the product/s. Schools should consider the complexity of producing the product/s and should guide students accordingly. The number of products required should reflect the available time and resources, including cost. In most instances a single realised product would be appropriate.	

Further guidance

- Ensure that the focus of product assessments is on students providing solutions to identified media arts problems through the making of products.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Clearly indicate on product assessments the dimensions and objectives that will be assessed and explain to students the requirements of tasks, including instrument-specific standards.
- Teach the objectives and the required knowledge, understanding and skills students need to complete products.
- Scaffold the teaching and learning that supports student development of the requisite knowledge, understanding and skills integral to making a completed product and demonstrate what the assessment requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners.
- Allow some continuous class time and independent time for students to work towards completing each product.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, annotated photographs and teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing and making products, e.g. to monitor the progress of student work.
- If providing indirect evidence for products, consider photographing evidence of the product-making process, e.g. photographic evidence of the process, e.g. screen capture and scanning.

3.2.3 Extended response

Purpose
This technique assesses the interpretation, analysis/examination and/or evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the writing of the extended response, it is not the focus of this technique.
Dimensions to be assessed
This assessment technique is used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Applying and analysing • Creating and evaluating. Not every objective from each dimension needs to be assessed.
Types of extended response
An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials. Stimulus material could include: • exhibitions, installations, gallery spaces • media artist statements • media artworks • written texts, including poetry • public media arts projects • response to an artist-in-residence experience • digital spaces and forums • documentary and/or film excerpts • music videos • environments, e.g. local, national, global. Examples of an extended response include: • a review of a media artwork, exhibition or gallery space (written or spoken) • an analysis and evaluation of how a social issue has been represented in a media artwork or installation (spoken) • a slide show presentation including video clips presented to the class explaining an artist's intent of a media artwork or installation (multimodal).
Written response
This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams. Examples include: • design brief concepts and/or justifications • journals (documentation of process) • articles for magazines or journals • reviews, e.g. exhibitions, installations, films • letters to the editor/blogs • essays, e.g. analytical (analysis of artists' intents), persuasive/argumentative, informative.

Spoken response
This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose. Examples include: • oral presentations • interviews • recorded responses, e.g. podcasts • seminars.
Multimodal response
This response requires students to use a combination of at least two modes **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 to allow both modes to contribute significantly to the multimodal response. Modes include: • written • spoken/signed • nonverbal, e.g. physical, visual, auditory. Examples include: • digital presentations • vodcasts • seminars • webinars. The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, a bionarrative video with associated animations or a webinar. Examples of non-presentations include a webpage with embedded media (graphics, images, audio or video) or an animatic storyboard. A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses to extended responses.		
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal • non-presentation • presentation	 8 A4 pages max (or equivalent) 3–5 minutes	 10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Provide stimulus for students and establish a focus for each extended response, or work with students to select suitable stimulus and/or develop a focus for each response.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment and demonstrate what the assessment requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners
  - modelling responses
  - sharing a range of previous student responses and discussing why particular grades were awarded
  - breaking each extended response task into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
  - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements e.g. referencing conventions
  - indicating clearly on each extended response task, the dimensions and objectives that will be assessed, and explaining to students the requirements of the task, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the objectives and the required knowledge, understanding and skills students need to complete each extended response task.
- Teach the written, spoken or multimodal form/s required for student responses, e.g. article, presentation or vodcast.
- Establish the required length of student responses within the assessment conditions (see above). Consider the required length of student responses in the context of the tasks — longer is not necessarily better.
- Allow some continuous class time and independent time for students to work towards completing the extended response task.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing their extended response task, e.g. to provide guidance about ethical matters and to monitor the progress of student work.

3.2.4 Investigation

Purpose

This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given.

In Media Arts in Practice, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in lifelike contexts.

Dimensions to be assessed

This assessment technique is used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of investigations and responses

An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research.

Examples of investigations in Media Arts in Practice include:

- investigation and evaluation of the appropriateness of a particular technology or technique used in the chosen media art-making context (written or spoken or multimodal)
- investigation and evaluation of the media art-making processes in relation to products made for a purpose (written or spoken or multimodal)
- investigation and evaluation of how the design/s of media artworks meet the criteria and purpose of the task/brief, e.g. evaluation of the appropriate typography and colour for web-based design (written or spoken or multimodal)
- investigation and evaluation of media artworks for inclusion in publications or exhibitions (written or spoken or multimodal)
- investigation and evaluation of the use of a particular media art-making process for a specific setting, e.g. a competition (written or spoken or multimodal)
- investigation and evaluation of a range of DSLR manual camera settings to capture moving objects, and consideration of possible subject matter, locations, props, desired effects and equipment, e.g. tripod (multimodal).

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- magazine or journal articles
- reviews/critiques, e.g. artists' processes
- informative essays
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- recorded responses, e.g. podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **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 to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show or a bionarrative video with associated animations. Examples of non-presentations include a webpage with embedded media (graphics, images, audio or video) or an animatic storyboard.

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal • non-presentation • presentation	 8 A4 pages max (or equivalent) 3–5 minutes	 10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Teach the different aspects and stages of an inquiry approach, which includes:
  - establishing a focus for the investigation, or working with the student to develop a focus
  - collecting data/information, i.e. observations, interviews, readings
  - analysing data/information
  - evaluating the use of collected and analysed information.
- Ensure that the students have the opportunity to demonstrate their learning in the dimensions as described in the standards.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing investigation tasks and demonstrating what each investigation assessment task requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners
  - modelling a response
  - sharing a range of previous student responses and discussing why particular grades were awarded
  - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
  - providing students with learning experiences in the use of appropriate communication strategies, including the generic requirements for presenting research, e.g. research report structures, referencing conventions
  - indicating clearly on assessment tasks the dimensions and objectives that will be assessed, and explaining to students the requirements of each task, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the objectives and the required knowledge, understanding and skills students need to complete investigations.
- Teach the written, spoken or multimodal form/s required for student responses, e.g. report, presentation, seminar.
- Allow some continuous class time and independent time for students to work towards completing investigations.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing their investigations, e.g. to provide guidance about ethical matters and to monitor the progress of student work.
- Establish the required length of student responses within the assessment conditions (see above). Consider the required length of student responses in the context of the tasks — longer is not necessarily better.

3.3 Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit results are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- at least two projects, with at least one project arising from community connections
- at least one product (separate from to an assessable component of a project)
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about a students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 4 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each result.

Table 4: Awarding exit results

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• comprehensive identification and coherent explanation of media art-making processes	• informed identification and informed explanation of media art-making processes	• identification and explanation of media art-making processes	• partial identification and partial explanation of media art-making processes	• minimal identification and minimal explanation of media art-making processes
	• perceptive interpretation of information about media arts concepts and ideas for particular purposes	• informed interpretation of information about media arts concepts and ideas for particular purposes	• interpretation of information about media arts concepts and ideas for particular purposes	• partial interpretation of information about media arts concepts and ideas	• minimal interpretation of information
	• proficient demonstration of practical skills, techniques and technologies required for media arts.	• competent demonstration of practical skills, techniques and technologies required for media arts.	• demonstration of practical skills, techniques and technologies required for media arts.	• partial demonstration of practical skills, techniques and technologies required for media arts.	• minimal and inconsistent demonstration of practical skills, techniques and technologies required for media arts.
Applying and analysing	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• efficient organisation and proficient application of media art-making processes, concepts and ideas	• clear organisation and competent application of media art-making processes, concepts and ideas	• organisation and application of media art-making processes, concepts and ideas	• partial organisation and partial application of media art-making processes, concepts and ideas	• minimal organisation and minimal application of media art-making processes
	• perceptive analysis of problems within media arts contexts	• informed analysis of problems within media arts contexts	• analysis of problems within media arts contexts	• partial analysis of problems within media arts contexts	• superficial analysis of aspects of media arts problems
	• coherent use of language conventions and features to communicate ideas and information about media arts, according to context and purpose.	• effective use of language conventions and features to communicate ideas and information about media arts, according to context and purpose.	• use of language conventions and features to communicate ideas and information about media arts, according to context and purpose.	• uneven use of language conventions and features to communicate ideas and information about media arts.	• disjointed use of language conventions and features to communicate information.

	Standard A	Standard B	Standard C	Standard D	Standard E
Creating and evaluating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• purposeful and thoughtful planning and modification of media artworks using media art-making processes to achieve purposes	• effective planning and modification of media artworks using media art-making processes to achieve purposes	• planning and modification of media artworks using media art-making processes to achieve purposes	• listing of aspects of plans for media artworks using media art-making processes inconsistently	• collection of information related to planning for media artworks
	• creation of engaging media arts communications that proficiently and sensitively convey meaning to audiences	• creation of effective media arts communications that thoughtfully convey meaning to audiences	• creation of media arts communications that convey meaning to audiences	• variable creation of media arts communications that partially convey meaning to audiences	• minimal creation of media arts communications that convey minimal meaning to audiences
	• perceptive evaluation of media art-making processes, media artworks and concepts and ideas.	• informed evaluation of media art-making processes, media artworks and concepts and ideas.	• evaluation of media art-making processes, media artworks and concepts and ideas.	• partial evaluation of media art-making processes, media artworks and concepts and ideas.	• superficial evaluation of aspects of media art-making processes, media artworks and concepts and ideas.

4 Glossary

Term	Explanation
A	
according	in proportion or relation to; in a manner corresponding or conforming to
achieve	successfully bring about or reach; carry through; accomplish (a desired objective or result) by effort, skill
adapt	make (something) suitable for a new use or purpose
aesthetic	an artistic expression, viewed as reflective of a personal or cultural ideal; 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 Media Arts in Practice, it involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses
analyse; analysis	break material into its constituent parts and determine how the parts relate to one another and to an overall structure and purpose; dissect and consider information in detail
animatic	a preliminary animated version of a scripted movie or television program
application	the act of putting to a special use or purpose; the quality of being usable for a particular purpose or in a special way; relevance
applied learning	the acquisition and application of knowledge, understanding and skills in real-world and/or lifelike contexts
apply	carry out or use a procedure in a given situation
appreciate; appreciating	recognise the quality, significance, or magnitude of; be fully aware of or sensitive to
appreciation	the act of estimating the qualities of things and giving them their due value; clear perception or recognition, especially of aesthetic quality; recognition and enjoyment of the good qualities of something
appropriate	fitting, suitable to the context
artist's statement	a reason or justification for the production of an artwork. It may also include acknowledgements and information about processes and techniques. It may have references to other works, exhibitions, places or times. It may also explain how this work is a realisation or response to the artist's aesthetic.
aspect	a facet, phrase or part of a whole
audience	individuals or groups of people who experience media arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. An audience can be an individual, a small group or a larger group. The size of an audience is influenced by the purpose of the assessment instrument. In Media Arts in Practice, it may be appropriate for the teacher to be the audience when a student produces their response to an assessment instrument.

Term	Explanation
C	
clear; clearly	in a clear manner; plainly and openly; explicitly; without ambiguity; easy to understand; fully intelligible; free from obscurity of sense
client brief	a succinct description of a problem that needs to be resolved after some analysis, investigation and research; usually identifies the scope, conditions, specifications, users, criteria, constraints, available resources, timeframe for the project and may include possible consequences and impacts; may contain an outline of the context and include a description of the needs of individuals or the community, or identified opportunities as well as criteria that apply to the problem; client briefs can vary in the amount of information they provide and the way information is presented
coherent	having a natural or due agreement of parts; connected; consistent; logical; well-structured
collection	that which is collected; a set of objects, specimens, writings, etc., gathered together; a group of accumulated items
communicate	convey information, knowledge and/or understanding, feelings, thoughts to others
community	a group of people living in the same place or having a particular characteristic in common
competent	capable; fitting, suitable, or sufficient for the purpose; adequate; able to do something well; having suitable or sufficient skill, knowledge, experience, etc. for the purpose; having the necessary ability, knowledge or skill to do something successfully
comprehensive	comprehending; inclusive; of large scope; detailed and thorough, including all that is relevant; inclusive of a broad coverage of facts, ideas and information
consider; considered	viewed attentively; scrutinised; formed after careful and deliberate thought; thought about deliberately with a purpose
context	the circumstances or facts that surround a particular situation or event; the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood; in Media Arts in Practice, contexts are frames of reference that inform the conception and production of media artworks, allowing intended and suggested meaning to evolve. Media Arts contexts include settings where television, film, video, print media, radio, video games, the internet, mobile media and emerging media is created, viewed or experienced.
convention	a rule, method, practice or procedure widely observed in a group, especially to facilitate social interaction, and established by general consent or usage
convey	make (an idea, impression, or feeling) known or understandable; communicate (a message or information)
create; creation	synthesise (put elements together) to form a coherent or functional whole; reorganise elements into a new pattern or structure to communicate meaning; bring into being; cause to exist; produce; evolve from one's own thought or imagination
creative	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something

Term	Explanation
criteria	principles or standards by which something may be judged or decided; the teacher or students could develop criteria, e.g. meeting a client brief, specific needs, identified purpose, product quality, effectiveness of solution
critique	review critically; to evaluate, comment upon and assess something in a detailed and analytical way
critiquing	detecting inconsistencies between a product and external criteria, determining whether a product has external consistency; detecting the appropriateness of a procedure for a given problem, (e.g. judge which of two methods is the best way to solve a given problem)
D	
demonstrate; demonstration	make evident by arguments or reasoning; to manifest or exhibit; give a practical exhibition as an explanation;
describe	set forth in written or spoken words; give an account of characteristics or features
description	a statement that describes; representation or account of a person, object or event by written or spoken words
detailed	executed with great attention to detail; specific
disjointed	disconnected; incoherent; fragmented
E	
effective; effectively	serving to effect the purpose; producing the intended or expected result; producing a striking impression; striking; meeting the assigned purpose
efficient	effective in the use of energy or resources; having and using the requisite knowledge, skill, and industry; competent; capable; well-organised and productive with minimal expenditure of effort
emerging	becoming apparent or prominent
engage; engaging	pleasing; holds the interest and involves; to attract and hold fast, e.g. to engage the attention; to engage someone's interest
engaging (v)	taking part in
establish	set up on a firm basis
evaluate; evaluation	ascertain the value or amount of; appraise carefully; provide a detailed examination and substantiated judgment concerning the merit, significance or value of something; examine and judge the merit or significance of something
examine	inspect or scrutinise carefully; inquire into or investigate; consider or discuss critically
explain	make plain or clear; make known in detail; provide additional information that demonstrates understanding of reasoning and/or application
explanation	a statement made to clarify something and make it understandable; a meaning or interpretation; a written or spoken text type or form which describes how something operates or why something happens

Term	Explanation
explore	look into closely; scrutinise; examine; investigate; to consider a variety of different options, possibilities and viewpoints; examine thoroughly, consider from a variety of viewpoints
express	put (thought) into words and/or images; show, manifest, or reveal; set forth the opinions, feelings, etc., of (oneself), as in speaking, writing, performing
F	
familiar	commonly or generally known or seen
focus	a central point, as of attraction, attention, or activity
G	
generation	the production or creation of something
guided	supported or directed by a teacher or mentor
I	
idea	a thought or suggestion as to a possible course of action; conception, notion; a way of thinking
identify; identification	distinguish, isolate; locate and recognise; establish or indicate what something is; locate and recall information, recognising particular qualities and/or characteristics of processes
implement	put a decision, plan, agreement or proposal into effect or action; execute; apply; put into practice; carry out, perform, enact; to complete, satisfy, or fulfil
inconsistent; inconsistently	lacking agreement; not in keeping; not in accordance; incompatible; incongruous; often lacking in structure; lacking in harmony between the different parts or elements; self-contradictory; lacking agreement, as one thing with another or two or more things in relation to each other; at variance
in-depth	with thorough coverage
information	knowledge communicated or received concerning some fact, circumstance or evidence; knowledge on various subjects, however acquired
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic
interpret; interpretation	to expound the meaning of; to explain and render clear or explicit; to bring out the meaning of an art work by artistic representation or performance; to give one's own interpretation of (the Arts); change from one form of representation to another
L	
language convention	an accepted language practice that has developed over time and is generally used and understood, e.g. the use of specific structural aspects of texts such as in report writing, where sections for introduction, background, discussion and recommendations are considered a language convention
language features	features or parts of a language system that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language; choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production

Term	Explanation
list; listing	a record consisting of a series of names, words, or the like; a number of names of persons or things set down one after another; a number of connected items or names written or printed consecutively, typically one below the other
M	
manage	bring about or succeed in accomplishing; take charge or care of; handle, direct, govern or control in action or use
management	the act or manner of managing; handling, direction, or control
manipulation	adaptation or change to suit one's purpose
mashup	a song created by blending two or more songs, usually by overlaying the vocal track of one song onto the music track of another
meaning	that which is intended to be, or actually is, expressed or indicated
media arts communications	a whole written, visual, auditory, printed, digital or interactive text that exploits language and/or media art making processes in its creation. Media communications connect contexts and audiences, purposes and ideas.
media arts problems	matters, issues or tasks that students initially may not know the procedures to use to solve; could be established and framed within scenarios or client briefs, or through issues to examine or tasks to be solved
media arts terminology	the system of terms belonging to the field of media arts; the hardware, software and techniques used by media artists in the creation of media artworks
media artworks	see *media arts communications*
media techniques	the traditional, digital, and emerging methods or tools that artists use to experiment with and manipulate media artworks
media technologies	the hardware, software and techniques used by media artists in the creation of media artworks
minimal	least possible; small, the least amount; negligible
modification	the state of being modified; partial alteration; a modified form
modify	change somewhat the form or qualities of; alter somewhat; make partial or minor changes to (something); vary, adjust, shape or reform to improve the outcome; consider the desired effect, outcome or purpose
module of work	a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus A module of work: • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.

Term	Explanation
multimodal	an assessment mode that uses a combination of at least two modes, 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 to allow both modes to contribute significantly to the multimodal response
O	
organise; organising	determining how elements fit or function within a structure; systematically order and arrange
P	
partial	not total or general; attempted, with evidence provided, but incomplete
particular	relating to some one thing rather than to others or all; special, not general; being a definite one, individual, or single, or considered separately; distinguished or different from others or from the ordinary
perceptive	having or showing insight and the ability to perceive or understand; discerning; recognising or using nuanced qualities in a drama, performance or drama activity
plan; planning	devising a procedure or process for accomplishing an activity or task; organise into a coherent and meaningful schedule of sequenced actions that aim to competently deliver a predefined result; conceptualise and manage sources and resources and devise processes for achieving purposes including accomplishing tasks and bringing ideas and concepts to reality
practical	relating to practice or action
practices	the customary, habitual, or expected procedure or way of doing of something
print media	3D printing, projection mapping, interactive environments, coding
problem-solving	the process of finding solutions to difficult or complex issues
procedure	an established or official way of using knowledge, understanding and skills
process; processes	the systematic series of actions, operations or functions performed in order to produce something or to bring about a result; processes in Media Arts include aesthetic, artistic, cognitive, and creative processes
produce; producing	make or manufacture from components or raw materials
product	the end result of processes and production; products are the tangible end results of natural, human, mechanical, manufacturing, electronic or digital processes to meet a need or want
proficient; proficiently	well advanced or expert; skilled and adept
purpose (of media arts)	the reason for engaging in media art-making processes; the stimulus for the production of the artwork. The purpose is set within a media arts study area. The purpose establishes assessment requirements and the audience for which the artwork is produced.
purposeful	having an intended or desired result

Term	Explanation
R	
range	the breadth of coverage, applicable to the context under study
recognise; recognising; recognition	identifying that an item, characteristic or quality exists; locating knowledge in long-term memory that is consistent with presented material
reflect	think carefully; meditate on
reflection	consideration and evaluation
related	associated; connected; belonging to the same group, or type
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; has direct bearing on
response	a verbal or written answer
S	
scenario	a setting, in particular for a work of art
selection	the action or fact of carefully choosing someone or something as being the best or most suitable
sensitively	capable of perceiving with a sense or the senses, susceptible to the attitudes, feelings, or circumstances of others; responsive to external conditions or stimulation
situation	a set of circumstances subject to change
skilful	having practical ability; possessing skill; expert, dexterous, clever; made or done well, showing a lot of ability; possessing or displaying accomplishment or skill, especially something that requires special ability or training
skills	the abilities and capacities arising from knowledge, training or practice that are required in order to carry out activities or functions; a particular ability
solution	a means of solving a problem
stated	explicitly set forth or given; declared as fact
statement	a communication or declaration in speech or writing setting forth facts, particulars, etc.; a sentence or assertion
structure	arrangement of parts, elements or constituents; a complex system considered from the point of view of the whole rather than of any single part; anything composed of parts arranged together in some way; an organisation
successful	achieving or having achieved success or the assigned purpose/intended result
suitable	appropriate; fitting; becoming
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound or thorough; apparent and sometimes trivial; lacking in depth of understanding
supported	to give something greater credibility by being consistent with it or providing further evidence; corroborated

Term	Explanation
symbolic language	uses visual symbols; the term ‘symbol’ includes notation, graphs, pictures, letters, characters, numbers, signs and other markings which may be used separately or in combination
synthesise	to combine (information/ideas/components) into a complex whole; to assemble constituent parts into a coherent, unique and/or complex entity
systematic	having, showing, or involving a system, method, or plan
T	
technical	requiring special knowledge to be understood
technique/s	a way of carrying out a particular task, especially the execution or performance of an artistic work; the manner and ability with which an artist, employs the technical skills of their particular art or field of endeavour; the body of specialised procedures and methods used in any specific field
technical skills	combination of proficiencies in media arts that develop with practice
technologies	see *media arts technologies*
thorough	carried out through or applied to the whole of something; demonstrating depth and breadth; attentive to detail; carried out completely and carefully; including all that is required
thoughtful; thoughtfully	exhibiting or characterised by careful thought; done or made after careful thinking
U	
uneven	unequal; not properly corresponding or agreeing
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).
use	the act of putting something to work, or employing or applying a thing, for any (esp. a beneficial or productive) purpose
V	
variable	apt or liable to vary or change; changeable; inconsistent; uneven in quality, patchy, up-and-down, irregular
variety	a number of things of different kinds; used to create and sustain interest and can be done in many different ways using the elements
verbal language/symbols	having to do with words; of or relating to or formed from words in general; includes written, spoken and sung texts
video	an electronic medium for the recording, copying, playback, broadcasting, and display of moving, visual media

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