Film, Television and New Media Senior Syllabus

This syllabus is approved for general implementation until 2011, unless otherwise stated.

To be used for the first time with Year 11 students in 2006.

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Film, Television and New Media Syllabus
1. **RATIONALE**

Film, television and new media are our primary sources of information and entertainment. They are important channels for education and cultural exchange. They are fundamental to our self-expression and representation as individuals and as communities. Moving-image media enable us to understand and express ourselves as Australian and global citizens, consumers, workers and imaginative beings. They also provide a means to connect with and learn about our own and other cultures and practices.

Critical literacy skills, used within the techniques and processes of moving-image media production and use, enable students to think, question, create and communicate by designing, producing and critiquing film, television (TV) and new media products. These skills are not only of vocational value, but they also facilitate informed and social participation.

Moving-image media production and use has always been an evolving field with continual changes in practices and processes. The latest evolutions have occurred as a result of digitisation and the new practices of repurposing content, producing non-linearity, sampling, interactivity and manipulation. While it does not replace the many ways people create and consume analogue media, digitisation has contributed to the field through blending and converging analogue and digital practices and processes to provide some new media forms and extend the possibilities available to producers and users.

Investigating ‘new’ media is more than just investigating changes in technology and the ways it is used — it deals with existing technologies and developments in formats, genres and ways of representing the world. It also involves examining the ‘new’ ways in which local and global communities interact with and through the media as well as ‘new’ issues associated with access, ownership, control and regulation. To reflect these continuities, changing practices and processes of production and use, the title of this syllabus is *Film, Television and New Media*.

The ‘information’ and ‘creative’ industries that produce, distribute and exhibit entertaining, informative and educational content are already among the largest employers and drivers of the economy in many countries. Their significance in our lives seems set only to increase, given that moving-image media will play an increasingly prominent part in our work and leisure. Students, therefore, need to be equipped with the necessary critical and creative skills.

Students study Film, Television and New Media through five key concepts that operate in the contexts of production and use. These key concepts, which draw on a range of contemporary media theories, are: technologies, representations, audiences, institutions, and languages.

**Technologies**

Technologies are the tools and associated processes that are used to create meaning in moving-image media production and use.

**Representations**

Representations are constructions of people, places, events, ideas, and emotions that are applied to create meaning in moving-image media production and use.
Audiences

Audiences are individuals and groups of people for whom moving-image products are made, and who make meanings when they use these products.

Institutions

Institutions are the organisations and people whose operational processes and practices enable or constrain moving-image media production and use.

Languages

Languages are systems of signs and symbols organised through codes and conventions to create meaning in moving-image media production and use.

These concepts are a developmental progression from the Years 1 to 10 Key Learning Area (KLA) syllabus (The Arts) Media strand. By applying the key concepts, students achieve the general objectives of design, production and critique.

The teaching and learning contexts of the subject also provide opportunities for the development of six of the seven key competencies1. In a course of study based on this syllabus, students are involved in communicating ideas and information in the form of design proposals, products and critiques. While working individually or in groups, students solve problems, use various technologies, plan and organise activities, and collect and analyse information about moving-image media production and use.

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1The key competencies are: KC1: collecting, analysing and organising information; KC2: communicating ideas and information; KC3: planning and organising activities; KC4: working with others and in teams; KC6: solving problems; KC7: using technology.
2. **GLOBAL AIMS**

The Film, Television and New Media subject provides opportunities for students to:

- design, produce and critique products and their contexts of production and use
- develop higher-order cognitive and critical literacy skills related to moving-image media production and use
- generate and experiment with ideas by using technologies to express themselves as citizens, consumers, workers and imaginative beings
- develop personal skills that are transferable to a range of work options and life paths including self-discipline, problem-solving, project management and the ability to work individually and collaboratively to achieve goals
- appreciate that diverse and changing moving-image media provide different experiences for people in different cultural contexts
- broaden their knowledge and understanding of the history, evolution and practices of the rapidly expanding moving-image media industries
- become familiar with and implement workplace, health and safety practices associated with moving-image media
- develop an ethical and sensitive approach to producing and using moving-image media across a range of cultures.
3. GENERAL OBJECTIVES

3.1 Introduction

The general objectives are design, production, critique and affective. While achievement in design, production and critique is summatively assessed, achievement in the affective objectives, relating to attitudes and values, is not formally assessed.

The three general objectives: design, production and critique are seen as equally important and this balance is reflected in the exit criteria. The general objectives are underpinned by five key concepts: technologies, representations, institutions, audiences and languages (refer to sections 4.1 and 4.2 for details).

Students demonstrate their knowledge and understanding of the key concepts by:

- creating meaning through designing proposals for moving-image products
- making products
- analysing and evaluating products and their contexts of production and use.

3.2 Details of the general objectives

While the three general objectives interact with each other, they can be considered individually. For example, while students are creating products from design proposals and experimenting with formats, they are continually analysing and evaluating the results of their efforts and making changes to their creative work. In this example, the emphasis in learning experiences and assessment could be on the developing of ideas (design) or on the creation of products (production) or on analysing and evaluating (critique) or on all three general objectives. Over a course of study, planning ensures that a balance is achieved across the general objectives whether they are treated individually or in combinations.

Design

In design, students apply the key concepts to create proposals for products using preproduction formats.

A design proposal or concept is comprised of ideas that together form a coherent outline for a product. A proposal is presented in a variety of formats such as treatments, character outlines, level descriptions (in video games), screen shots, annotated character images, scripts, film scripts (or screenplays), shooting scripts (or shot lists), soundtracks, and storyboards (detailed in tables 1–3, section 6.5).

To develop design proposals, students generate and synthesise ideas, research and develop material, and solve problems. Proposals assist producers in making production decisions.

Production

In production, students apply the key concepts to create products using production practices.

Products are created from design proposals in a variety of genres, styles and formats. A product is a video production (film, TV program, advertisement), animation
(traditional or computer-generated), soundtrack (with accompanying images) or video game. In this syllabus, a product does not have to be entire such as a movie or a game. It could be, for example, a sequence of a movie, animated opening credits, or trailer for a film. Thus a product is one that meets the requirements of the task (refer to table 4, section 6.5).

The contexts within which products are to be made are also taken into account. The created products serve different purposes such as to inform, entertain, educate, challenge, persuade.

To create products, students use production practices such as gathering and selecting source material, identifying, recording, capturing, compositing, editing, mixing, animating and manipulating images and sounds, and meeting deadlines. Students may also organise and manage physical and human resources, solve problems, negotiate roles and responsibilities, collaborate and assess risks.

**Critique**

In critique students apply the key concepts to analyse and evaluate products and their contexts of production and use.

A critique is an analysis and evaluation of a product and/or the contexts of production and use. A critique may be presented in a variety of formats including written, spoken, or moving-image based. In addition to formal written essays, a critique could also take the form of a debate, presentation, interview, video essay, and voiceover commentary. A critique may be incorporated into the design of a proposal or the making of a product. One example is a documentary about an aspect of film, TV or new media product (refer to table 5, section 6.5).

To analyse and evaluate products and contexts, students discuss, compare, construct arguments, interpret, research, judge, justify, summarise, synthesise, hypothesise, discern, and challenge ideas. These processes enable them to critically reflect on their own and others’ products, and contexts of production and use.

**Affective objectives**

Throughout a course of study, students should:

- value interacting with moving images as an enriching experience
- value and use their own knowledge, skills and experiences to explore, create and express ideas
- develop confidence in their own and others’ creative and critical abilities
- appreciate the variety of technologies available for communication
- respect diverse viewpoints
- have a critical and sensitive awareness of expressive, functional and creative qualities of a range of moving images in different cultures and contexts.
4. COURSE ORGANISATION

4.1 INTRODUCTION TO THE FIVE KEY CONCEPTS

Drawing on a range of contemporary media theories (including those specific to new media), this syllabus comprises five key concepts that are used to study products and their contexts of production and use.

The key concepts are:

Technologies
Technologies are the tools and associated processes that are used to create meaning in moving-image media production and use.

Representations
Representations are constructions of people, places, events, ideas, and emotions that are applied to create meaning in moving-image media production and use.

Audiences
Audiences are individuals and groups of people for whom moving-image products are made, and who make meanings when they use these products.

Institutions
Institutions are the organisations and people whose operational processes and practices enable or constrain moving-image media production and use.

Languages
Languages are systems of signs and symbols organised through codes and conventions to create meaning in moving-image media production and use.

Contexts of production may include, for example: how, when, where and why products are made, who they are made by, whether they receive public or commercial financing, what technologies are available, how products are distributed to audiences and what the impact of government regulations might be.

Contexts of use may include, for example: who products are made for, why they are used, how products are shaped according to whether users are classified as consumers, citizens or imaginative beings, who has access to the products and who doesn’t, how market research is conducted and used, how audiences appropriate\(^2\) products for their own purposes, how technologies change processes of interactivity and use, and the effect of classification and regulation on product use.

Moving image
For the purposes of this syllabus, a moving image is any sequence of images that gives an impression of motion over time and is created in film, video, animation or other media.

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\(^2\) See section 6.5.1 for an explanation of appropriation.
Through application of the five key concepts, students achieve the general objectives of design, production and critique. The study of the key concepts will reflect a developmental approach with more complex treatment being evidenced towards the end of the course.

The key concepts are:

• used to study moving-image products and their contexts of production and use; for example, a documentary film (product) has been created by an independent producer (context of production) to influence an audience (context of use)

• applied by students to design, produce and critique their own and others’ products.

In the tables in section 4.2, each key concept is defined in a broad way intended to capture its essence and to promote a shared understanding. Features and ideas for learning experiences are presented under the definitions of each key concept. These are not prescriptive or exhaustive, nor do they form checklists. The tables provide a guide for exploring the key concepts and are a developmental progression from the Years 1 to 10 KLA syllabus (The Arts) Media strand.

Teachers should not feel constrained by these features and ideas — they may wish to explore others depending on their own interests and those of their students, community resources and contexts as well as current and emerging trends in new media.
### 4.2 Details of the Key Concepts: Features and Learning Experiences

#### 4.2.1 Technologies

Technologies are the tools and associated processes that are used to create meaning in moving-image media production and use.

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
</thead>
</table>
| Technologies are necessary for selecting, constructing, manipulating and juxtaposing moving images during production. | • investigate how the availability of different technologies can influence the creation of a product  
• hypothesise what the technological limitations might be when designing a product  
• determine what technology choices need to be made to construct a particular meaning in a product  
• use editing technologies to manipulate and juxtapose images produced by others to create various meanings and critique these  
• evaluate the effectiveness of different technologies when creating products  
• debate whether new production technologies enable individuals and independent media companies to compete with large media companies  
• develop and use safe procedures for operating technologies.                                                                |
| Technologies are essential for the distribution of products.               | • select the technologies that will most effectively distribute their product to the target audience  
• design a product to suit the limitations of a particular form of distribution, e.g. documentary video for online  
• outline the advantages of using several different ‘distribution windows’ for any one media product  
• carry out a case study of the implications of new methods of distribution for media companies, e.g. home video technologies allowing film companies to use their back catalogues in new ways; online availability of music and video files and issues relating to intellectual property, royalties, control of content  
• analyse the impact distribution technologies such as satellite and cable have on the types of products being made by media companies, e.g. satellite technologies and the changing nature of sports coverage; cable news companies and the changing nature of news reporting. |
| Users rely on technology to access products.                               | • design a product that takes account of the different access capabilities of users, e.g. download speeds and bandwidth  
• define and discuss the notion of the ‘digital divide’, e.g. social inequities reinforced because of non-access to products  
• make a product for a hypothetical online community, e.g. streaming video for a fan website  
• investigate how different technologies can lead to the development of new types of communities, e.g. players of online video games  
• research the part governments play in ensuring that the majority of people have access to most products  
• compare the media access in two different countries that have different economic status and political systems  
• examine the economic and legal ramifications of the changing control and power that media companies have over who has access to their products, e.g. file sharing on the internet. |
### Technologies (continued)

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
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</table>
| Media technologies allow for varying degrees of audience interactivity. | • design a product that is part of a marketing campaign that an audience can interact with in different ways, e.g. mobile-phone text responses, internet surveys  
• conduct a class audience survey to collect, analyse and evaluate data about ways in which students interact cognitively and physically with different media forms  
• debate the statement that ‘interacting physically with product leads to increased cognitive interactivity on the part of an audience member’, e.g. are TV audiences less cognitively engaged than video games users?  
• interact with an existing digital media product and alter it to change its form or content, e.g. alter an online animation to suit own purposes  
• evaluate how the depth of immersion through interactivity in different products affects the success of the product for the user in terms of pleasure and challenge  
• make a product that incorporates the principles for successful interactivity, e.g. two-dimensional video game using design elements such as protecting new players, ‘game play’, feedback, immersion, cause and effect  
• predict how new forms of interactivity will allow media companies to expand their market opportunities in the future. |
| Digitisation enables products to be produced, stored, manipulated and used in different ways. | • give examples of digitisation and identify advantages of being able to store products digitally  
• use a virtual environment to work collaboratively to make product  
• carry out a case study of a commercial product developed collaboratively online, to determine the advantages of using this method in terms of resources and time, e.g. production of a Hollywood film  
• research the different production processes involved in the development of digital and non-digital products, e.g. traditional film production and video game production  
• individually customise a given digital product, then compare the results across the class to suggest implications for authorship and the extent to which a product can ever be complete  
• carry out a contextual analysis to examine how different audiences are being specifically targeted by media companies through the process of ‘narrowcasting’, e.g. what types of technologies and media forms have allowed narrowcasting to evolve — consider mobile phones and the World Wide Web; does ‘narrowcasting’ provide users with a more tailored and therefore more satisfying media experience? |
| Because of technological innovation, convergence between different media forms has many consequences. | • design a future media technology that incorporates several existing technologies and predict consequences for its use  
• research and discuss the convergence between moving-image media and how this has been made possible by technological innovation, e.g. TV and the internet and mobile phones, radio and the internet, newspapers and magazines and the internet, films and video games  
• carry out a case study of a media conglomerate to identify how it has aimed to maximise its market opportunities by taking advantage of the convergence of different media forms. |
| Moving-image media evolution and technological innovation are determined by a combination of social, political, economic, legal, cultural and historical factors. | • complete a comparative analysis of two versions of the same media technology and judge which one is the better technology and whether this is reflected by its success or otherwise in the market, e.g. two games consoles/platforms  
• design a documentary that investigates how a major historical event led to the development of a particular media technology  
• research the discoveries that influenced the development of moving-image media  
• hypothesise how technologies might be used in the future to entertain and inform  
• debate whether technological innovation sometimes compromises the form, content or marketing of a product, e.g. is the ‘wow’ of new technologies the main attraction for audiences rather than narrative, star power or content  
• examine some of the different political and social consequences that have resulted from the introduction of new technologies, e.g. regulations, censorship, codes of conduct, ethical standards. |

Films, Television and New Media Syllabus
### 4.2.2 Representations

Representations are constructions of people, places, events, ideas and emotions that are applied to create meaning in moving-image media production and use.

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
</thead>
</table>
| All media texts are constructed representations of the world. | • identify the representations of different groups portrayed in a range of products and relate these to the way the products are constructed  
• compare the moving-image media techniques and processes used to construct particular representations of people, places, events, ideas and emotions  
• research the different ways representation has been used to perform powerful political and ideological roles  
• use a digital video camera and editing software to construct two different impressions of their local town or suburb—one that makes it look dangerous and one that makes it look safe. |
| Representations often rely on social types and stereotypes. The way groups, individuals, places and ideas are represented may draw upon and challenge social values and discourses. | • argue the statement that ‘cultures produce representations, not producers of moving-image media’, supporting their stance with justification  
• carry out a case study to compare how particular groups, people, places, events, ideas and emotions are misrepresented in a variety of products  
• design and make a product that is intended to influence understanding of a social/cultural group through promoting or relying upon a particular value system or ideological stance—this will require researching relevant social types and stereotypes and the social values of the culture within which the product is to be created  
• design a product that challenges or reinforces a dominant belief in a particular society  
• use a video camera to construct images of themselves or other students as members of particular subcultures  
• complete a content analysis of a number of music videos identifying the different roles males and females play. |
| Representations are constructed according to sets of codes and conventions shared by and familiar to the creators of moving images and audiences. | • compare the social and cultural conventions used in creating meaning in products made in two different countries  
• using the technical codes and conventions for a particular production format, construct a representation of an event  
• explain what happens when an audience does not share the cultural codes and conventions of a producer  
• investigate the roles that different media technologies play in creating or constructing products and the actual people, places, events and ideas they represent  
• design a storyboard sequence of an advertisement aimed at a specific group that ‘speaks’ only to them |
### Representations (continued)

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals and groups can use representation to form, reform and confirm identity.</td>
<td>• investigate how individuals and groups use representations, e.g. producers of products reinforcing and/or challenging stereotypes or shaping the identity of individuals and groups; groups manipulating their identity through products&lt;br&gt;• carry out a case study of a variety of products to determine how audiences are affected by representations&lt;br&gt;• draw character outlines of members of an existing or fictional music group for a new music video, then redraw the outlines to place the group in a different music genre; for example, the original group could be rap and the alternative could be heavy metal&lt;br&gt;• use a video camera to collect a range of images that represent their cultural background.</td>
</tr>
<tr>
<td>Representations are often challenged, subverted or reinterpreted. Meanings in film, TV and new media are created through representations of reality. These representations do not necessarily mirror reality.</td>
<td>• in pairs, through roleplay, simulate a debate between a producer and a user of a product — both people should outline and justify their version of reality as perceived in the product&lt;br&gt;• explore the statement that ‘all representations of stereotypes should be challenged, subverted or reinterpreted’, e.g. by researching who challenges/subverts/reinterprets, why and how they do this, and then making a judgment about the statement&lt;br&gt;• make a short animation that mimics the way a particular institution creates and constructs representations and influences how the animation is interpreted&lt;br&gt;• compare the versions of reality constructed by different institutions by examining some of their products and the effects these realities have on different audiences&lt;br&gt;• design the framing and publicity for a production to influence the representation of reality portrayed in the product&lt;br&gt;• conduct a textual analysis of different versions of an event reported on various TV news services; account for the inclusions and exclusions in each report.</td>
</tr>
<tr>
<td>Interpretation of particular representations depends on their contexts of production and use.</td>
<td>• make a video that, when shown in two different contexts, could affect the representation of, for example, people and events&lt;br&gt;• compare representations of particular groups in products made in different contexts (cultures, time and place)&lt;br&gt;• discuss why interpretation of a particular representation changes with time&lt;br&gt;• debate the statement that ‘products can be a threat to social values’&lt;br&gt;• account for differences in the way they react to films containing coarse language when viewed at the cinema with friends and in the classroom with the teacher.</td>
</tr>
</tbody>
</table>
### 4.2.3 Audiences

Audiences are individuals and groups of people for whom moving-image products are made, and who make meanings when they use these products.

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
</thead>
</table>
| Individuals and groups use products in different ways for a variety of purposes. | - complete a self-analysis of the various ways in which they use different products throughout a typical day  
- design an advertising campaign that takes account of how audiences will interact differently with different products  
- list the differences between viewing a feature film in a cinema, on an aeroplane, on free-to-air TV, on pay-TV, on video or DVD, on a mobile phone, or on a personal computer after downloading from the internet  
- collect and organise data on moving-image media usage in the home by interviewing students about, for example, the kinds of moving-image media they have (TV, computer, games console, mobile phone); how they use their mobile phones; whether their family has rules about how much TV they are allowed to watch, or how long they are allowed to play computer games. |
| An individual’s past experiences and their membership of social and cultural groups influence how they make meanings when using products. | - hypothesise about how members of different social and cultural groups might respond to a specific product in ways that are different from what producers intended  
- design a TV series that will appeal to people from different social and cultural groups  
- complete a textual analysis of a product to determine how it can be read on different levels and within different discourses  
- after watching a film, reflect on the personal experiences, values, beliefs and attitudes that influenced how you interpreted and used the product to make it meaningful  
- identify the various methods that can be used to study audiences (e.g. uses and gratification, effects, reception) and outline how these approaches differ. |
| Individuals make meanings with products as part of the dynamic and evolving process of identity formation. | - hypothesise about what their use of various products says about who they are, e.g. why view/use more than one product at the same time, why be part of several audiences at one and the same time?  
- investigate the effect of multi-use of media on ideas about, e.g. individuality, community and identity, entertainment, information, education and communication  
- design a product for two different audiences, e.g. alternative, mainstream, fringe, resistant, niche, minority, youth, local, global  
- compare published critiques of a movie shown in cinemas many years ago with its reissue today, e.g. *Gone With the Wind, Star Wars, Maltese Falcon* to determine how the place and time of viewing or type of use have changed the audience’s reaction to the movie  
- suggest how the evolution of media forms and technologies can change audience composition and behaviour — justify suggestions. |
## Audiences (continued)

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
</thead>
</table>
| **Consumption of products by audiences is essential to the profit motives of commercial media institutions.** | • research the cost of purchasing advertising time during various types of programming on commercial TV  
• identify the various ways a company can aim to make money from a single media product  
• question a market researcher guest speaker on the types of market research they use to identify a particular target audience  
• analyse DVD packaging to determine how the product has been marketed to specific types of consumers  
• conduct market research within the school to determine what types of products are most popular  
• make a video production of a school event as a fundraising venture — what sorts of decisions will have to be made about design and production and what strategies will need to be used to convince people to buy the product?  
• videotape vox pops of people leaving a multiplex cinema, asking them why they chose to see particular films  
• conduct a content analysis of advertising on several websites that promote films; hypothesise about the likely users of such sites in terms of age, gender, and race  
• make an advertisement that copies a strategy that a particular advertiser and sponsor uses to target their audience, e.g. product placements, pop-up and banner displays, merchandising; adapt the advertisement for another media form such as TV, internet, cinema  
• given the characteristics of an audience, list strategies that might be used to maintain this audience and maximise the amount of time they spent watching/viewing (e.g. a particular program, film or website); include suggestions such as DVD’s capacity to offer additional features, use of ‘cookies’ to encourage website viewing. |
| **Individuals use products as citizens.** | • analyse a series of political advertisements to identify the strategies used to encourage people to identify with particular values or beliefs  
• complete comparative analyses of different styles of documentary, identifying techniques that aim to persuade audiences  
• debate the role the media should play in a democracy  
• design a news report about a controversial school event — consider the pros and cons of including or excluding particular information  
• produce a video that makes a comment about a controversial issue  
• list different ways that audiences use products to construct meaning and make sense of their world as citizens  
• evaluate a range of products (such as videos, games, films) to determine, with justification, which type best assists audiences to understand citizenship, and which type helps them evolve as citizens through use of this product. |
| **Because individuals are imaginative beings, they may design and produce their own products.** | • design new levels, characters and storylines for a favourite video game  
• discuss how audiences participate in, and contribute to the design and production of products  
• outline how they engage with a product. |
| **Producers aim to construct and position audiences for particular purposes.** | • complete a textual analysis to identify how the producers have aimed to position audience members to make particular meanings  
• outline a range of strategies to construct a specific audience for a product  
• discuss what audiences understand about their relationship between the product and reality. |
4.2.4 Institutions

Institutions are the organisations and people whose operational processes and practices enable or constrain moving-image media production and use.

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
</tr>
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<tbody>
<tr>
<td>A range of social, political and economic institutions can affect production and use and vice versa.</td>
<td>• design and produce an advertisement that promotes their school, taking account of and working within the institutional processes of the school</td>
</tr>
<tr>
<td></td>
<td>• debate an institution’s role in media production and use, or the media’s role in the operation of institutions, e.g. the effects of media coverage on political institutions and civic discourse (such as soundbite culture, the politics of image, politicians as ‘media tarts’); arguments for and against the televising of parliamentary or court proceedings</td>
</tr>
<tr>
<td></td>
<td>• make a short film that represents the operations of various public institutions in order to effect change, e.g. the police service, schools, hospitals, building industry</td>
</tr>
<tr>
<td></td>
<td>• evaluate the effect on the film industry of the breakdown of the classical studio system in Hollywood and the formation of small production companies by many film stars</td>
</tr>
<tr>
<td></td>
<td>• relate the popularity of certain genres at particular historical moments (e.g. film noir, neorealism, nouvelle vague (new wave), Big Loud Action Movie) to social and cultural contexts.</td>
</tr>
</tbody>
</table>

Moving-image media institutions may be public entities, or commercial organisations, or a mixture of both.

| | investigate what type of advice is available to young film makers from major media institutions in Australia such as state government agencies, Australian Government agencies, industry associations such as the Australian Interactive Media Industry Association |
| | debate whether public service broadcasters (such as the ABC and SBS) are better value for money and serve the needs of the Australian public better than commercial media networks |
| | conduct a comparative analysis of the major studio facilities in Australia to determine the strengths and weaknesses of each in terms of what they offer local filmmakers |
| | design a product that reflects the characteristics of a news or current affairs program for public, commercial, or pay-TV broadcasters. |

Many different types of media institutions are involved in the development and financing of media content.

| | compile a folio of career information to guide future choices, e.g. where to train as a film director, cinematographer, TV producer, games designer; and what traineeships, specific funds and development opportunities are available for young media producers |
| | design and produce a short film for a local film festival — suggest how you would pitch this to the organisers of an international festival |
| | examine and make judgments about the significance of the profit motive for media institutions |
| | mimic the industry procedures for testing the market potential of new video games before release, by carrying out beta-testing (trialling) of a short student-produced video game with class members — follow this up by adapting the product based on feedback |
| | evaluate the relative importance of the following institutions in terms of their contribution to promoting products to audiences or preserving them for future generations: festivals, museums, award ceremonies, Australian Film and Sound Archive, Getty Foundation. |

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3 For example: training institutions, public agencies or corporations, cooperative multimedia centres, screen resource centres, production companies, distribution companies, TV networks, markets and festivals.

Film, Television and New Media Syllabus

14
### Institutions (continued)

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
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</table>
| Several types of media institutions are involved in the *production* of media content. | • examine the role that different companies (institutions) play in the production of a TV program, feature film, or computer game, e.g. which ones establish the conditions of production and use in different places? which ones work in competition and in partnership?  
• evaluate the effect that incentives and assistance from state and Australian Government agencies have had on productions in Australia, e.g. whether Australian companies, actors and technicians were involved, how many Hollywood feature films were made last year and where  
• design and produce own content for a website as a simulation of the individual as a media institution  
• investigate and make judgments about how the indie media movement⁴ (the online network of Independent Media Centres (IMCs)) has affected newsgathering and production, e.g. why are so many of the stories covered or followed by IMCs not covered or followed by mainstream news outlets? |
| Several types of media institutions are involved in the *distribution, screening and display* of media content. | • develop a distribution, screening and display plan for a non-mainstream film, TV program or computer game so that it will reach its intended audience  
• discuss the impact that winning an award (e.g. Oscar, AFI Award, Golden Joystick) has on the marketing and distribution or sales of a film, TV program or game  
• compare the impact that Hollywood major studios have had and continue to have on the worldwide distribution of their feature films with that of other major studios  
• hypothesise why films are released in different formats (for cinemas, video or DVD), supporting this with a case study (involving data collection and analysis) of several different films  
• examine and make judgments about the relationships between TV ratings, box office receipts and games sales to the types of content that are produced and distributed  
• research and design a TV programming schedule that improves the access to media content for a particular audience  
• conduct a content analysis of SBS TV’s schedule and compare it to its charter, to make judgments on whether the content reflects its charter. |

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⁴ Although the movement uses the term ‘indie media’ the website name is www.indymedia.org
### Institutions (continued)

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<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
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</table>
| Several media institutions *regulate* the operations of media providers, the content of media and the conditions of its use. | • investigate why the Australian Communications and Media Authority (ACMA) regulates content for children’s programming, Australian content, and has rules for media ownership  
• roleplay members of the Office of Film & Literature Classification (OFLC), parent groups, and media company representatives, at a formal appeal hearing to the Classification Review Board in which each group presents its case for the reclassification of a video game — the media representatives are unhappy at the original classification and are being challenged by the other two groups — each group justifies its case  
• carry out a case study of various forms of ‘co-regulation’ (such as ACMA’s expectations of the commercial, i.e. free-to-air and pay TV, community and public broadcasters and their self-regulation) by comparing their conduct and program content and how they meet public standards  
• carry out a simulated classification of student products following the guidelines used by the OFLC  
• hypothesise the possible consequences for Australia’s sense of identity and the reflection of cultural diversity and employment in the industry, if the requirement for screening minimum levels of Australian content and Australian-made advertisements is removed; justify the suggestions  
• carry out a comparative analysis of moving-image media production and use in Australia and China by considering international agreements (or disagreements) between the two governments, e.g. the limits on the number of foreign films that may be screened, restriction on foreign ownership (of TV companies, cinema chains and telecommunications networks), approaches to censorship, regulations relating to competition and freedom of expression  
• investigate how community standards, decisions about public funding, and political decisions affect production and use. |

| Media convergence and conglomeration have changed the way media institutions operate. | • predict some consequences of media convergence, e.g. the development of niche markets and channels, changes in the way media institutions operate and are regulated  
• carry out a case study of a video games to identify the effects that the convergence and vertical integration of media companies has had on the blurring of the boundaries between media, information technology and telecommunications companies, e.g. which companies dominate the production of games consoles? how are they related to (i) the main games production companies, (ii) the major media conglomerates?  
• investigate how the wave of mergers and changes in ownership among media, information technology and telecommunications companies in the 1990s changed what they produced, how it was distributed, and how it was used (e.g. News Corporation’s gradual development of global satellite TV coverage)  
• suggest reasons why so many Hollywood feature films are based on ‘pre-sold properties’, i.e. books, TV programs, comics, sequels, serials, previously successful films with which the audience is already familiar  
• hypothesise about why telecommunications companies such as Telstra and Optus have been involved in the development of pay-TV in Australia. |
### 4.2.5 Languages

Languages are systems of signs and symbols organised through codes and conventions to create meaning in moving-image media production and use.

<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
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</table>
| **Understanding of the world is mediated by language codes and conventions and this is reflected in products.** | - complete a textual analysis of a product to identify how it is a version of reality rather than a ‘window on the world’  
- compare a storyboard or three-column script with the final product, paying particular attention to processes of selection and construction of moving-image media language  
- complete a storyboard based on a film script/screenplay identifying different shots, angles, composition, timing and transitions  
- identify codes and conventions that exist in products and use these in design and production processes  
- edit the same scene in different ways to explore how manipulating sound and visual elements can create different constructions of the same event  
- compare coverage of the same event/issue across different media and institutions, e.g. compare the reporting of escaped refugees on an indie website with that on a commercial TV station, identifying the use of moving-image media language in each version  
- compare products reporting the same event/issue but created in different cultural contexts, e.g. compare the reporting of the war in Iraq by America or Australia with the Iraq-based Aljazeera network, by focusing on how selection and construction processes lead to the development of very different products. |
| **Technical, symbolic and narrative codes and conventions are selected and used in the construction of products.** | - use a video camera to record images reflecting a range of technical, symbolic and narrative codes associated with different film and TV genres  
- use an editing system to edit images reflecting a range of technical, symbolic and narrative codes associated with different film and TV genres  
- design a video game using the technical, symbolic and narrative codes used by video games  
- compare two films from the same genre made in different contexts to identify differences in the ways in which codes and conventions have been used  
- discuss the emergence of new codes and conventions as a result of new technologies and formats  
- use narrative codes and conventions such as three-act structure, cause and effect, character motivation, to write a film script/screenplay for a short film. |
| **Languages use signs and symbols which denote and connote meaning within specific contexts of production and use.** | - identify and interpret symbolic objects that have very different connotative meanings depending on the contexts within which they are produced and used  
- identify the circumstances in which a particular sign will be used to make meanings on either a denotative or connotative level depending on how it is used (e.g. an image of a cross)  
- use video editing software to place a specific image (e.g. of New York’s World Trade Centre twin towers) in different sequences to create very different meanings — as a sign of progress, a symbol of tragedy etc.  
- analyse the meanings they attach to signs and symbols through deconstruction of a product or by conducting semiotic analysis of a product  
- evaluate how value-laden perceptions are triggered by individual and cultural interactions between the ‘sign’ and the viewer’s prior knowledge and experiences. |

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<tr>
<th>Languages (continued)</th>
<th>To understand this key concept, students could:</th>
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<tbody>
<tr>
<td><strong>Features</strong></td>
<td><strong>Languages are reliant on</strong></td>
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<td>the shared understanding and cultural experiences of producers and users.</td>
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<td></td>
<td>• complete a textual analysis of a product that relies significantly on intertextual references in the production of meaning, e.g. the use of parody and satire in a comedy genre animation series</td>
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<td>• plan and produce a short video art work and then share it with other class members, inviting explanations of different readings they might have of the product</td>
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<td>• speculate about why different people might ‘misread’ producers’ intended meaning for products, e.g. a grandparent watching her grandson’s favourite horror film</td>
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<td>• explain how our understanding of issues, products, people, gender, race and nationhood and the way these are constructed in various media forms, is reliant on our cultural experiences</td>
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<td>• find examples of resistant readings to products, e.g. of a controversial documentary</td>
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<td>• discuss different class members’ ‘readings’ of a popular reality TV program; explore reasons why some of these are shared by the group (consider sociocultural, political, geographical and historical contexts)</td>
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<td>• collect diverse reviews of the same film or electronic game and account for the differences in opinion.</td>
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<tr>
<td><strong>Languages used within genres, styles, forms and formats evolve over time as a result of a range of social, cultural and technological factors.</strong></td>
<td>• experiment with a variety of aesthetic elements from various media genres, styles, forms and formats</td>
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<td></td>
<td>• design and produce products that adopt a specific media form, style and content</td>
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<td></td>
<td>• trace the development of visual narrative techniques of representation used in media from 1940 until today</td>
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<td></td>
<td>• research histories of different media and document the evolving system for communicating through each</td>
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<td></td>
<td>• compare the use of languages between the remake of a film and its original</td>
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<td></td>
<td>• research how developments in technologies have affected particular styles and genres, such as science fiction films, live sporting broadcasts or electronic games.</td>
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<tr>
<td><strong>The need for shared understandings leads to forms and styles becoming generic.</strong></td>
<td>• identify genres and their features and discuss which elements are used repetitively and to what effect</td>
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<td>• discuss the blurring of genres in contemporary texts</td>
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<td>• identify the generic and recognised conventions of the Hollywood blockbuster</td>
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<td>• research particular forms and styles, such as film noir, Italian neorealism, French new wave</td>
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<td></td>
<td>• emulate or workshop the codes and conventions that have shaped genres over time</td>
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<td></td>
<td>• analyse how images create, perpetuate, and challenge cultural myths</td>
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<td>• explore the narrative function of images, soundtracks and editing techniques</td>
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<td>• design a short animated sequence that communicates meaning by using some of the relationships between narrative and non-narrative constructions</td>
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<td>• view films by recognised auteurs and analyse how they create a distinctive film style</td>
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<td></td>
<td>• read reviews and articles about a current film that reflects and pays homage to an established genre, and comment on the relationship between the film, its use of genre conventions and its intended audience.</td>
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*Film, Television and New Media Syllabus*  
18
<table>
<thead>
<tr>
<th>Features</th>
<th>To understand this key concept, students could:</th>
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<tbody>
<tr>
<td>Languages are always used socially and culturally and therefore operate</td>
<td>• complete a textual analysis of a product to identify how the social and cultural context of its production and use</td>
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<td>through particular discourses.</td>
<td>is reflected through particular codes and conventions, e.g. how has wartime propaganda used images and symbols to</td>
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<td></td>
<td>represent the enemy?</td>
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<td></td>
<td>• conduct a case study of the social belief systems (ideologies) associated with a particular group based on how</td>
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<td></td>
<td>they use film, TV or new media languages to make meanings about others through production or use, e.g. white</td>
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<td>supremacists in the United States; environmental activists in Australia</td>
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<td></td>
<td>• research and identify how ideological viewpoints position us to ‘read’ products differently</td>
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<td>• parody a particular discourse through the design and production of a short animation that comments on a shared</td>
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<td></td>
<td>belief in a section of Australian society, e.g. that politicians’ main goal is to serve the public interest; that</td>
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<td></td>
<td>the news media aim to inform without prejudice etc.</td>
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4.3 **DEVELOPING A COURSE OF STUDY**

When developing a course of study, schools take account of the needs and interests of the students, and the culture and resources of the school and community.

A course of study:
- is based on the three general objectives of *design*, *production* and *critique*
- focuses on the five key concepts
- is developmental in approach
- provides a variety of learning experiences that:
  - are balanced across the three general objectives and across the key concepts, although not necessarily within each unit
  - are consistent with or adapted from the examples provided in the key concepts tables (refer to section 4.2)
  - include the study of Australian and international products
  - offer a range of contexts
  - allow sufficient time for experimentation and enquiry
  - encourage creativity
  - offer depth and breadth of study.

The appendix provides two sample course and assessment overviews and units of work to serve as starting points and guides to planning.

4.4 **WORK PROGRAM REQUIREMENTS**

A work program is the school’s plan of how the course will be delivered and assessed based on the school’s interpretation of the syllabus. It allows for the special characteristics of the individual school and its students.

The school’s work program must meet all syllabus requirements and must demonstrate that there will be sufficient scope and depth of student learning to meet the general objectives and the exit standards.

The requirements for work program approval can be accessed on the Queensland Studies Authority’s website ([http://www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)). This information should be consulted before writing a work program. Updates of the requirements for work program approval may occur periodically.

4.5 **SPACE AND EQUIPMENT REQUIREMENTS**

Given the time involved in setting up and dismantling the equipment for a studio or classroom production, a room should be allocated where equipment can be easily stored, available for use. So that students can develop their knowledge and understanding of the key concepts through practical applications that reflect industry practices, they should, if possible, have access to new and emerging technologies. This could be facilitated by, for example, forming links with the school’s Information Technology department or industry.

The degree of access to editing and camera equipment will affect course design, particularly concerning *production* assessment tasks.

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*Film, Television and New Media Syllabus*
The recommended **minimum** equipment needed to support a class of 24 in this subject is:

- six video cameras with tripods
- viewing facilities
- digital editing facilities
- sound recording equipment
- lighting equipment such as key, fill and back lights.

Where classes are larger, schools will need to adjust these minimum resources.

### 4.6 WORKPLACE HEALTH AND SAFETY

Teachers of Film, Television and New Media are to adhere to the risk management practices established in their schools to comply with the *Workplace Health and Safety Act*. These practices are about identifying, analysing and devising ways to eliminate or reduce risks to health and safety as well as monitoring and reviewing the effectiveness of risk-avoidance procedures during the planning and implementing of a course of study.

Students and teachers may encounter hazards such as electrical cabling and equipment (lighting, sound, editing and computer systems), unstable tripods, special effects and stunts (mock fighting, stabbing and shooting, fire effects, jumping, smoke machines), hot lights (burns), allergens (make-up, hair spray), epileptic conditions triggered by exposure to the flickering screens of TVs, computers and editing monitors.

To minimise the risk involved, teachers should:

- assess the suitability of activities described in storyboards and scripts and approve them before allowing students to film
- train students in necessary safety procedures associated with equipment
- have students complete location agreements and standard release forms before starting to film
- provide sufficient supervision of the students
- ensure that electrical certification of all electrical equipment is kept up to date
- continually reinforce safety considerations throughout the activities.

For further information consult the resources section and the following:


From the Catholic Education Centre: *Workplace Health and Safety Resource Folder*

From Education Queensland:

- DOEM HS-10 Workplace Health and Safety: Curriculum (core module)
- DOEM HS-10/1–HS-10/121 Workplace Health and Safety: Curriculum (activity modules)
- DOEM HS-10-62 Media studies
- DOEM HS-10-42 Photography.
5. LEARNING EXPERIENCES

ENCOURAGING CREATIVITY, EXPERIMENTATION AND INQUIRY

In this subject, students develop knowledge and understanding of the five key concepts relating to the production and use of moving-image media through an experiential mode of learning requiring active participation.

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

Create opportunities for collaborative learning

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

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

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

Encourage experimentation with new media technologies

When possible, students should be provided with opportunities for frequent experimentation with new media technologies in design, production and critique. In addition to using a variety of technologies for production work, students can plan, collaborate and outline concepts for productions with new media technologies. Students could experience a practical approach to critique work by using software to ‘deconstruct’ and reassemble moving images created by others to create new meanings. Opportunities for students to learn through online collaboration via email lists, chat rooms, ‘frequently asked questions’ webpages, or ‘blogs’ (weblogs, or web journals) could also be provided.

Provide authentic learning environments

Involving students in their local community will help to ensure that learning experiences are authentic and interesting. Production work will be more meaningful if students:

- have real audiences, such as a local or school audience, an audience associated with a film festival or competition, or an online audience for their products
- interact with guest speakers from industry or online
- take part in excursions to cinemas, film, TV and animation studios.
Include recent and ongoing media events and popular culture

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

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

Textual analysis: the detailed analysis of products as texts to identify the technical, symbolic and narrative codes at work, enabling students to recognise the basic elements of media communication and how products are structured according to particular conventions. Students can also identify the levels of meaning in products and hypothesise about the discourses at work while meaning is made.

Content analysis: the quantitative analysis of media using predetermined categories or criteria. For example, comparing the number of times images of males and females appear in advertisements in particular domestic roles; hypothesising about the intended audiences of different TV stations by measuring the amount of time devoted to advertising specific products or services.

Contextual analysis: analysis using methods such as surveying, researching, comparative analysis and debating, to gain knowledge and understanding of the processes relating to producing, distributing, regulating and using products.

Case studies: investigations of a particular product or media event (such as the Olympics) over a period of time usually in one of the following scenarios: a focus on the production, marketing and consumption of a particular product or conducting a company, organisation or cross-media investigation.

Translations/adaptations: identification of differences that arise when source material is employed differently in different media or genres by using analysis and practical work. In analysis, students could identify why there are differences between a novel and a film re-make. In practical work, they could translate material from one medium or form to another; for example, a film into a computer game or vice versa, a newspaper story into a TV news story.

Simulations: forms of roleplay that usually involve students taking on the role of media producers or users. In these roles, they are required to make decisions in a particular production or use context, and then reflect on the consequences of their choices.

Practical work: involves students designing and products. It includes individual and group processes related to planning, creating proposals and using technology.

Learning experiences in this subject also provide opportunities for students to develop the six key competencies noted earlier. For example, in design, students use ideas and information to create proposals they may be developing using computer technology. In production, students use various technologies to create products and this may be done while working in groups. In critique, students collect, analyse and organise information to communicate and substantiate their ideas about the production and use of products. All three of the general objectives involve planning, organising and solving problems.
6. **ASSESSMENT**

The purpose of assessment is to make judgments about how well students meet the general objectives of the course. In designing an assessment program, it is important that the assessment tasks, conditions and criteria are compatible with the general objectives and the learning experiences. Assessment then, both formative and summative, is an integral and continual aspect of a course of study. The distinction between formative and summative assessment lies in the purpose for which that assessment is used.

Formative assessment is used to provide feedback to students, parents, and teachers about achievement over the course of study. This enables students and teachers to identify the students’ strengths and weaknesses so that students may improve their achievement and better manage their own learning. The formative techniques used should be similar to summative assessment techniques, which students will meet later in the course. This provides students with experience in responding to particular types of tasks under appropriate conditions. So that students can prepare for assessment tasks it is advisable that each assessment technique be used formatively before it is used summatively.

Summative assessment, while also providing feedback to students, parents, and teachers, provides information on which levels of achievement are determined at exit from the course of study. It follows, therefore, that it is necessary to plan the range of assessment instruments to be used, when they will be administered, and how they contribute to the determination of exit levels of achievement. Students’ achievements are matched to the standards of exit criteria, which are derived from the general objectives of the course. Thus, summative assessment provides the information for certification at the end of the course.

### 6.1 UNDERLYING PRINCIPLES OF ASSESSMENT

The QSA’s policy on assessment requires consideration to be given to the following principles when devising an assessment program. These principles are to be considered together and not individually in the development of an assessment program.

- **Exit achievement levels are devised from student achievement in all areas identified in the syllabus as being mandatory.**
- **Assessment of a student’s achievement is in the significant aspects of the course of study identified in the syllabus and the school’s work program.**
- **Information is gathered through a process of continuous assessment.**
- **Exit assessment is devised to provide the fullest and latest information on a student’s achievement in the course of study.**
- **Selective updating of a student’s profile of achievement is undertaken over the course of study.**
- **Balance of assessment is a balance over the course of study and not necessarily within a semester or between semesters.**
Mandatory aspects of the syllabus
Judgment of student achievement at exit from a school course of study must be derived from information gathered about student achievement in those aspects identified in a syllabus as being mandatory. The exit assessment program, therefore, must include achievement of the assessable general objectives of the syllabus.

For Film, Television and New Media, these aspects consist of:
- the general objectives of design, production and critique
- the key concepts as outlined in this syllabus.

Significant aspects of the course of study
Significant aspects refer to those areas included in the course of study, determined by the choices permitted by the syllabus, and seen as being particular to the context of the school and to the needs of students at that school. These will be determined by the choice of learning experiences appropriate to the location of the school, the local environment and the resources selected.

The significant aspects of the course in Film, Television and New Media are areas in which the school has given special emphasis for reasons of school philosophy or availability of expertise or resources. They must reflect the general objectives and key concepts of the syllabus.

Achievement in the significant aspects of the course must contribute to the determination of students’ levels of achievement. The assessment of student achievement in the significant aspects of the school course of study must not preclude the assessment of the mandatory aspects of the syllabus.

Continuous assessment
This is the means by which assessment instruments are administered at suitable intervals and by which information on student achievement is collected. It requires a continuous gathering of information and the making of judgments in terms of the stated criteria and standards throughout the two-year course of study.

Levels of achievement must be arrived at by gathering information through a process of continuous assessment at points in the course of study appropriate to the organisation of the learning experiences. They must not be based on students’ responses to a single assessment task at the end of a course or instruments set at arbitrary intervals that are unrelated to the developmental course of study.

For Film, Television and New Media, this requires judgments about student achievement in terms of stated criteria and standards to be undertaken periodically through the course and recorded on a student profile.

Fullest and latest
Judgments about student achievement made at exit from a school course of study must be based on the fullest and latest information available.

‘Fullest’ refers to information about student achievement gathered across the range of assessable general objectives. ‘Latest’ refers to information about student achievement gathered from the latest period in which the general objectives are assessed.

Fullest and latest information consists of both the most recent data on developmental
aspects together with any previous data that have not been superseded. Decisions about achievement require both to be considered in determining the student’s level of achievement.

‘Fullest’ refers to achievement through the selected concepts and chosen area(s) of the course of study. In terms of ‘latest’, summative assessment instruments will come from Year 12. As the assessment program in Film, Television and New Media is to be developmental, information on student achievement of the assessable objectives, therefore, should be selectively updated throughout the course.

Selective updating

Selective updating is related to the developmental nature of the two-year course of study. It is the process of using later information to supersede earlier information.

As the criteria are treated at increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be typical of student achievement. The information should therefore be selectively updated to reflect student achievement more accurately. Selective updating operates within the context of continuous assessment.

The principle of selective updating is linked to the developmental nature of the course. As student skills in the criteria develop towards increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be typical of student achievement at later stages. The information should, therefore, be selectively and continually updated (not averaged) to accurately reflect student achievement.

Selective updating must not involve students reworking and resubmitting previously graded assessment tasks. Opportunities may be provided for particular students to complete and submit additional tasks. This may provide information for making judgments if achievement on an earlier task was unrepresentative or atypical, or there was insufficient information upon which to base a judgment.

Balance

Balance of assessment is a balance over the course of study and not necessarily a balance within a semester or between semesters. The exit assessment program must ensure an appropriate balance over the course of study as a whole.

Within the two-year course for Film, Television and New Media it is necessary to establish a suitable balance in the general objectives, criteria, assessment tasks and techniques and conditions of implementation.

The criteria are to have equal emphasis across the range of assessment. All of the general objectives do not have to be assessed for each unit of study or for each task within a unit, provided there is a demonstrated balance over the two-year period; that is, the balance is over the course of study and not necessarily within a semester or between semesters.
6.2 **Planning an Assessment Program**

At the end of Year 12, judgments are made about how students have achieved in relation to the standards stated in the syllabus for each of the criteria. These summative judgments are based on achievement in each of the general objectives.

When planning an assessment program, schools must consider:

- general objectives, which must receive equal emphasis over the two-year course (refer to section 3)
- the learning experiences (refer to section 4.2 and section 5)
- the underlying principles of assessment (refer to section 6)
- a variety of assessment techniques and instruments over the two-year course (refer to sections 6.4 and 6.5)
- *that tasks have their foundations in learning experiences reflecting the objectives of the units*
- conditions under which the assessment is implemented (refer to section 6.5)
- verification folio requirements, especially the number and the nature of student responses to assessment tasks to be included (refer to section 6.6)
- the exit criteria and standards described in the table in section 6.7.2
- minimum assessment necessary to reach a valid judgment of the student’s standard of achievement.

*From Year 11,* students should be conversant with the assessment techniques and have knowledge of the criteria to be used in assessment instruments. Care must be taken that the assessment program is workable and not too onerous for either the teacher or students. Refer to the appendix for sample course and assessment overviews and a sample task.

6.2.1 **Special consideration**

Guidance about the nature and appropriateness of special consideration and special arrangements for particular students may be found in our policy statement on special consideration, *Special Consideration: Exemption and special arrangements in senior secondary school-based assessment* (30 May 1994). This statement also provides guidance on responsibilities, principles and strategies that schools may need to consider in their school settings.

To enable special consideration to be effective for students so identified, it is important that schools plan and implement strategies in the early stages of an assessment program and not at the point of deciding levels of achievement. The special consideration might involve alternative teaching approaches, assessment plans and learning experiences.

6.3 **Exit Criteria**

In Film, Television and New Media, judgments made about student achievement in the three general objectives of *design, production* and *critique* contribute to the exit level of achievement. The exit criteria reflect the general objectives of the course.
The three exit criteria are:

- Design
- Production
- Critique

6.3.1 Exit criterion: Design
In design, students apply the key concepts to create proposals for products using preproduction formats.

6.3.2 Exit criterion: Production
In production, students apply the key concepts to create products using production practices.

6.3.3 Exit criterion: Critique
In critique students apply the key concepts to analyse and evaluate products and their contexts of production and use.

6.4 Developing assessment tasks
Over a course of study, a variety of assessment formats should be used.

Formats
A format is a recognised method of presenting responses to tasks and has particular conventions and conditions (as outlined in tables 1–5). In the early stages of a course, students will require more modelling and practice of formats for design, production and critique, and scaffolding of learning experiences and tasks. In later stages, as they become increasingly independent of the teacher as a sole source of feedback, students become more confident in their use of formats. They are also able to evaluate their own work better in terms of the application of the key concepts and to identify ways to improve it.

Tasks
An assessment task is outlined in a task sheet. It is work undertaken by a student when they respond through one or more assessment formats, following learning experiences. The standard of response is assessed in relation to one criterion or more.

Authentication of student work
In order to authenticate student work and have evidence in cases where the completed work is lost or damaged, teachers are advised to develop documentation processes. This documentation is not required for verification but should be available on request during verification or exit processes to support teacher judgments.

Depending on the task, documentation could require the student to:

- provide periodic drafts of designs and critiques
- provide printscreens of computer-based work in progress
• provide footage, edits and soundtracks in progress
• back up computer work so that it exists in more than one location.

This documentation can be used to provide feedback to students and to make formative judgments of the standard of work in the development phase. It could also be used to make summative judgments in cases of special consideration when the work cannot be completed.

6.4.1 Developing and describing tasks

Developing tasks

In developing tasks, the emphasis at all times is on the student’s application of the key concepts, not on how complicated a design, production or critique format is to learn, nor on the student’s mastery of software and technological skills.

Regardless of the criterion being assessed or the format required for the student response, teachers should explicitly model how to use the format and its conventions to demonstrate particular features of the key concepts being studied.

Describing tasks

In describing assessment tasks to students, teachers need to ensure that:
• the selection of techniques and formats chosen provides students with opportunities to show the full range of their abilities and allows them to achieve the general objectives
• the selection of products, and contexts of production and use, offer a suitable challenge to students
• in Year 11, students are introduced to techniques and formats that may form the basis of tasks in Year 12
• the tasks require students to demonstrate knowledge and understanding of relevant key concepts
• tasks are written in clear, unambiguous language, thereby ensuring that both the teacher and the student have the same understanding of the task
• the key concepts that are the focus of the assessment are clearly stated
• the tasks for assessment become more complex as the course progresses
• the due date is evident on the task sheet
• the principles of equity and fairness to all students applies
• task-specific criteria and standards descriptors are stated in the form of schemas on task sheets and include reference to the relevant key concept(s)
• task conditions are stated on task sheets (refer to section 6.5 for suggested guidelines) and suit the school context.
6.4.2 Assessing Design

Design formats are used to assess achievement in the development of proposals for products.

Descriptions of design assessment, in addition to those listed above in 6.4.1, should:

- state:
  - whether or not a suite is required (i.e. two linked preproduction formats)
  - the format(s) of the response, for example, character outlines, three-column script, treatment (refer to tables 1–3, section 6.5)
  - the purpose, style, genre and intended audience
- ensure the student has opportunities to:
  - respond imaginatively and creatively to the task
  - research and develop material and solve problems
  - create and synthesise ideas into proposals
  - use the conventions of the designated format, style and genre.

Applying the key concepts in design

Students show evidence of applying the key concepts in responding to design tasks when they, for example:

Technologies

- make choices about the potential of available technologies for production, distribution and access to the product
- select, construct, manipulate and juxtapose moving images.

Representations

- construct versions of reality that suit a particular context of production and use
- challenge, subvert or reinterpret specific representations for a variety of reasons
- use representation to form, reform or confirm particular identities
- incorporate the relevant social and cultural discourses relating to the portrayal of ideas, concepts, individuals, groups and places
- use types and stereotypes to make narratives for products.

Audiences

- aim to position audiences for particular purposes
- address audiences as consumers, citizens or imaginative beings
- draw on audiences’ prior experiences to actively engage them and/or challenge and reward them.

Institutions

- reflect the role of the school and other relevant organisations as social, political and economic institutions within which production and use will occur
- reflect the differences between public entities and commercial organisations
- respond appropriately to different models of development and financing
- incorporate processes for producing, distributing, screening, and regulating moving-image media
- take workplace health and safety into consideration.
**Languages**
- use or challenge technical and symbolic language codes
- use or challenge generic and narrative conventions.

### 6.4.3 Assessing Production

*Production* formats are used to assess achievement in the creation of products. In these products, moving images may be accompanied by sound and can be accessed and displayed or projected on a screen.

Still images may be used as long as the overall production is a recognised format of moving-image production; for example, documentaries may use a combination of moving and still images.

Descriptions of *production* assessment, in addition to those listed above in 6.4.1, should:
- state:
  - the product to be made and/or the contexts for production and use
  - the format of response (see table 4)
  - the style and genre required for the response, for example, arthouse, horror film
- ensure that students have opportunities to:
  - identify, select, record, capture, composit, edit, mix and manipulate images and sound
  - use skills in problem-solving, organising, negotiating, collaborating, scheduling, arranging, and managing risks
  - select or have selected for them production equipment, hardware and software
  - manage time effectively to meet the demands of the task
  - use the conventions of the designated format, style and genre.

### Applying the key concepts in production

Students show evidence of applying the key concepts in responding to *production* tasks when they, for example:

**Technologies**
- use available technologies for production and distribution of the product to suit the format of the production
- select, construct, manipulate and juxtapose moving images through the use of technologies to make products.

**Representations**
- construct versions of reality appropriate for a particular context of production and use
- challenge, subvert or reinterpret specific representations for a variety of reasons
- use representation to form, reform or confirm particular identities
- demonstrate particular social and/or cultural discourses relating to the portrayal of ideas, concepts, individuals, groups and places
- use types and stereotypes to make narratives for products.
Audiences

- aim to position audiences for particular purposes
- address audiences as consumers, citizens or imaginative beings
- draw on audiences’ prior experiences to actively engage them and/or challenge and reward them.

Institutions

- reflect the role of the school and other relevant organisations as social, political and economic institutions within which production and use will occur
- reflect the differences between public entities and commercial organisations
- respond to different models of development and financing (for example, in a simulated production situation)
- incorporate processes for producing, distributing, screening, and regulating moving-image media

Languages

- use or challenge technical and symbolic language codes
- use or challenge generic and narrative conventions.

6.4.4 Assessing Critique

Critique formats are used to assess the student’s ability to analyse and evaluate on their own and others’ products and the contexts of production and use of these products.

Descriptions of critique assessment, in addition to those listed above in 6.4.1, should:

- state:
  - the mode of response: written, oral, video, multimedia, or a combination of these
  - format required for the response (see conditions table 5, section 6.5)
  - the products and/or contexts of production and use that are being critiqued
- ensure that students have opportunities to:
  - select or have selected for them products and practices that suit the demands of the task
  - compare, construct arguments, interpret, research, judge, justify, summarise, hypothesise, discern, and challenge ideas
  - substantiate their evaluations with evidence from a variety of sources
  - use relevant terminology and methods of critique
  - use the conventions of the designated format.

Applying the key concepts in critique

Students show evidence of applying the key concepts in responding to critique tasks when they, for example:

Technologies

- analyse and evaluate the role technologies play in the process of production and use, including the tools associated with distribution and access
- analyse and evaluate the social, political, economic, legal and cultural factors that enable or constrain moving-image media innovation
- hypothesise specific consequences of narrowcasting, digitisation, interactivity and convergence.
Representations

- analyse and evaluate how moving-image media construct versions of reality
- make judgments on how well portrayals of ideas, concepts, individuals, groups and places relate to social and cultural discourses
- evaluate why a particular representation has been challenged, subverted or reinterpreted
- determine the role conventional types and stereotypes play in the formation of narrative
- analyse and evaluate how moving-image media representations play a role in forming, reforming and confirming identity.

Audiences

- determine the roles played by audiences in the process of production and use as consumers, citizens or imaginative beings
- determine how a target audience has been potentially positioned for a particular purpose
- outline possible consequences of audiences as active, dynamic and evolving for the characteristics of future products
- debate the relationship between moving-image media and audiences.

Institutions

- compare the roles that social, political and economic institutions play in the process of moving-image media production and use
- determine the differences between public entities and commercial organisations and the ways in which they develop and finance media content
- compare the key aspects of producing, distributing, screening, and regulating moving-image media in different contexts
- predict and justify possible changes in the ways institutions operate due to convergence and conglomeration, and information and communications technologies.

Languages

- analyse and evaluate the effectiveness of the language codes, and generic and narrative conventions of different moving-image media
- discern levels of meaning within products and explain how these relate to social and cultural discourses
- compare the intertextual nature of different products
- present and justify alternative hypotheses about the future evolution of moving-image media
- evaluate the unique language characteristics of different moving-image media formats
- compare specific styles of different moving-image media creators in different products.
6.4.5 Assessment in more than one criterion in the same learning context

Teachers have the choice of assessing each criterion separately in different learning contexts or assessing more than one exit criterion using the same learning context.

Examples:

(i) When the work done for the first criterion forms the basis of the work done for the second criterion

If the learning context was non-narrative experimental film-making based on sounds and images, the teacher could decide to assess achievement in two criteria using two formats: the student might use a design format (storyboard) followed by a production format (video production); a critique format (analysis of a production) followed by a design format (treatment); a critique format (oral report) followed by a production format (animation) or other combinations.

Depending on how the task is constructed, the work done in the design format, for example, may form the basis of the work to be done in the production format, or be completely separate.

When the work done for the first criterion forms the basis of the work done for the second criterion, it is essential that the teacher gives feedback. This will allow students to rework their storyboard, for example, and help guard against poor-quality material being used as the basis of their video production. If the student is unable to rework the storyboard sufficiently, they could be given one by the teacher to use as the basis for their video production. In both of these cases the student achieves a standard for the design criterion (their storyboard before teacher feedback) and a standard for their production criterion (their video production).

The same procedures should be followed when assessing achievement in the three criteria in the same learning context.

(ii) When one format is used to assess achievement in more than one criterion

Some of the formats listed in tables 1–5 may lend themselves to being used to assess student achievement in more than one criterion — a design format can be used to assess design and critique; and a production format can be used to assess production and critique. For example, if the design were for a documentary on TV violence, evidence of how the student has analysed and evaluated the issue will be found in the proposal (written treatment and script). Similarly, if the production were a music video on the representation of males and females in this form of popular culture, evidence of how the student has analysed and evaluated stereotypes will be found in the images and soundtrack.

Descriptions of tasks that assess achievement in more than one criterion should follow the advice provided in sections 6.4.1–6.4.4. The appendix provides a sample task to accompany overview 1. This task assesses the three criteria.

6.5 Task Conditions

Tables 1–5 include suggested guidelines for assessment conditions. While they are not exhaustive, they are intended to be manageable for teachers and students, and to provide comparability of conditions across schools. The upper limits to these conditions may need to be altered depending on things such as the nature of the
assessment instrument, group size, complexity of the task and the timing of the task within the course. *Teachers are reminded that the optimum size of a group is three students.*

Teachers will need to use discretion when applying these conditions while maintaining the level of challenge in the tasks, and giving the students ample opportunity to demonstrate that they can apply the key concepts. Conditions may need to be altered for some tasks so that they do not become onerous for students when formats are combined in different ways. For example: the general advice in table 5 (critique conditions) for extended writing suggests 800–1000 words in Year 12; this would be unsuitable in an examination format as it would not allow students sufficient time to meet the criteria for the unseen task; the number of words should be reduced to at least 600.

### 6.5.1 Appropriation

*Appropriation* is the borrowing of images and/or sound and/or text and giving them new meanings. When teachers are determining the validity of appropriated images and/or sound and/or text in student work, they are advised to consider the context in which the images are being used, and also copyright issues. Borrowed images and/or sound and/or text are acceptable when they enable students to demonstrate application of the key concepts by:

- placing them in a new context
- altering them
- using them legally and ethically.

### 6.5.2 Tables of conditions

The internet and other online environments are platforms to distribute or display moving-image products. In a similar way, a short film may be distributed and viewed by audiences on a large screen in a film festival, or on a computer screen to be viewed by a single user in a home. In this syllabus, a website is not considered as a production format for a moving-image product, but as a design format. Students design the screen shots for the online environment such as a website that displays a moving-image product.

Similarly, the creation of digital non-moving character images and/or props is not acceptable as a form of video game production — they also are design formats. While video game production in school contexts may be restricted to games produced using 2D animation software, this situation will change with the continuing evolution of new media.

**Design conditions**

While the genesis of ideas for a product may have occurred in a group, the individual student is assessed on their individual design proposal, not that of the group; that is, there is no group mark.

Tables 1–3 provide details of design formats and conditions. *Design* tasks can involve two formats (‘a suite’) or single formats.
**Production conditions**

Products can be created wholly by an individual student or in a group. If the product has been created individually, the student is responsible for every component of the product and is assessed on the whole product.

Making a group production is a choice in the verification folio because it presents an exciting and challenging opportunity for students to engage with the objectives of this syllabus. *The optimum size for a group is three students.*

**If the product has been created by a group, then the individual student is assessed on the identifiable component they created, not the whole product; that is, there is no group mark.** The standard schemas on task sheets must clearly identify what individual component(s) are assessed.

Table 4 provides details of production formats and conditions. In this syllabus, only those formats listed constitute moving-image production.

Where variations from the table occur such as two students sharing camera work and editing, schools must be able to identify which aspects of these components have been completed by each individual student.

**Critique conditions**

**All critique tasks (including those using moving-image media formats) are completed individually, not in a group.**

Table 5 provides details of critique formats and conditions.
Table 1: Suggested guidelines for design task conditions

‘Suite’ means that two design formats are completed for one task, for example, in the verification folio for the first assessment of design. ‘Single’ means one design format is completed for one task. This may be used for the second assessment of design.

<table>
<thead>
<tr>
<th>Formats</th>
<th>Description of typical preproduction format</th>
<th>Example of task</th>
<th>Year 11</th>
<th>Year 11</th>
<th>Year 12</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment:</td>
<td>A treatment provides a general overview of a production. It includes a 100-word outline summarising the entire production, and then a more thorough explanation of what happens in each section or scene of the production.</td>
<td>Overview of concept, including target audience, for a pilot episode of a new TV show that targets a niche market in the youth demographic.</td>
<td>300–400 words</td>
<td>600–800 words</td>
<td>400–500 words</td>
<td>800–1000 words</td>
</tr>
<tr>
<td>• written</td>
<td>Word length varies depending on the genre and purpose of the task.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• oral (pitch)</td>
<td></td>
<td></td>
<td>3–4 minutes</td>
<td>not applicable</td>
<td>4–6 minutes</td>
<td>not applicable</td>
</tr>
<tr>
<td>Character outlines</td>
<td>These provide an introduction to each of the various characters to be included in a production such as background information and specific attributes. Word length varies depending on the number of characters and purpose of the task.</td>
<td>Overview of the characteristics, history and motivations of three key characters for a soap opera.</td>
<td>300–400 words</td>
<td>600–800 words</td>
<td>400–500 words</td>
<td>800–1000 words</td>
</tr>
<tr>
<td>Level descriptions</td>
<td>These are specific to video games designs. They provide an explanation of the environment a game player will encounter (usually via a character) in a specific section of a game. Depending on the game genre, this might include physical attributes, challenges, risks and tasks to be completed.</td>
<td>Explain the environment for three different levels that a player will encounter in a videogame.</td>
<td>300–400 words</td>
<td>600–800 words</td>
<td>400–500 words</td>
<td>800–1000 words</td>
</tr>
</tbody>
</table>
### Formats

<table>
<thead>
<tr>
<th>Formats</th>
<th>Description of typical preproduction format</th>
<th>Example of task</th>
<th>Year 11</th>
<th>Year 11</th>
<th>Year 12</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Screen shots for websites or video games</td>
<td>A shot is what a frame looks like. Screen shots are not necessarily sequential like a storyboard. They are visual representations of new media such as websites or video games. They should accurately reflect what would appear on screen for a specific section of a website or a specific moment in a video game. This type of design work is often completed digitally, so the screen shots may be submitted digitally but could be hand-drawn. Both methods are to include all visual and written elements within the screen frame.</td>
<td>Create sample pages for a website accurately reflecting what would appear on screen for each specific section of the website.</td>
<td>3–4 screen shots not applicable</td>
<td>4–5 screen shots not applicable</td>
<td>30 secs to 5 min.</td>
<td>45 secs to 8 min.</td>
</tr>
<tr>
<td>Character(s) images</td>
<td>These are visual representations of the characters to appear in the final product. They must be either hand-drawn, digital, collage or 3D model. This type of design suits video game design or design for digital animations.</td>
<td>Using a 3D modelling generator, create three characters that would appear in a digital animation or video game.</td>
<td>3–4 images not applicable</td>
<td>4–5 images not applicable</td>
<td>30 secs to 5 min.</td>
<td>45 secs to 8 min.</td>
</tr>
<tr>
<td>Three-column script</td>
<td>Used in TV such as news, documentary, advertising and music videos. Column 1 provides timing, column 2 provides information about visuals and column 3, information about sound. Time to suit form, genre and purpose. The shorter times are for animations and advertisements.</td>
<td>Create the structure of a music video in three-column format including timing, vision and audio.</td>
<td>20 secs to 3 min.</td>
<td>30 secs to 4 min.</td>
<td>30 secs to 5 min.</td>
<td>45 secs to 8 min.</td>
</tr>
<tr>
<td>Film script or screenplay</td>
<td>This refers to the script format used in TV drama and film production. Time to suit form, genre and purpose. The shorter times are for animations and advertisements. Note that the Australian Film Commission website provides information about acceptable screenplay formats.</td>
<td>Develop a film script or screenplay using the conventions of a typical filmic genre.</td>
<td>20 secs to 3 min.</td>
<td>30 secs to 4 min.</td>
<td>30 secs to 5 min.</td>
<td>45 secs to 8 min.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Formats</th>
<th>Description of typical preproduction format</th>
<th>Example of task</th>
<th>Year 11 suite</th>
<th>Year 11 single format</th>
<th>Year 12 suite</th>
<th>Year 12 single format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shooting script or shot list</td>
<td>A shooting script is a list of each shot that needs to be gathered, in the order it is to be shot. This will usually vary from the order in which it will appear in the final product. This list should represent the most logical or economical way of gathering the necessary footage. Typically, it is presented in a three-column format: column 1 for length of shot; column 2 provides a brief description of the shot (e.g. shot type and camera movement) and column 3 provides room for notes about the shot — to be added to as each shot is gathered. Time to suit form, genre and purpose. The shorter times are for animations and advertisements.</td>
<td>Write a shooting script for a music video; indicate which footage needs to be gathered and how to gather it efficiently.</td>
<td>20 secs to 3 min.</td>
<td>30 secs to 4 min.</td>
<td>30 secs to 5 min.</td>
<td>45 secs to 8 min.</td>
</tr>
<tr>
<td>Soundtrack design</td>
<td>Soundtrack must include three tracks — typically music, sound effects and dialogue or voiceover. Time to suit form, genre and purpose. The shorter times are for animations and advertisements. Must be accompanied by potential or actual image sources.</td>
<td>Design the soundtrack for a brief digital animation including dialogue, music and sound effects.</td>
<td>20 secs to 3 min.</td>
<td>not applicable</td>
<td>30 secs to 5 min.</td>
<td>not applicable</td>
</tr>
<tr>
<td>Storyboard</td>
<td>This is a visual representation of the shots to be gathered in the order they will appear in the final product. Each panel should include a sketch of the shot and written information about the shot type, angle, duration of shot and the action occurring. Often only key sequences from a film are storyboarded. Repeated shots (for example during a conversation) are left out. However, it is important to provide a sense of continuity between the shots in key sequences.</td>
<td>Storyboard a concept for a 30-second animation including planned screen images, transitions and soundtrack.</td>
<td>6–12 shots</td>
<td>15–20 shots</td>
<td>12–24 shots</td>
<td>30–40 shots</td>
</tr>
</tbody>
</table>
Formats that are not suitable for combining into a suite are listed below in table 2, and formats that cannot be used singly are listed in table 3.

**Table 2: Combinations that are not suitable as design suites**

<table>
<thead>
<tr>
<th>Format</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three-column scripts combined with film scripts/screenplays</td>
<td>The indicated format combinations are not complementary because each is used to design proposals for different media forms or genres.</td>
</tr>
<tr>
<td>Level descriptions combined with: three-column script or film script/screenplay or shooting script (shot list)</td>
<td></td>
</tr>
<tr>
<td>Screen shots for video games combined with three-column scripts or film script/screenplay or shooting script (shot list); the exception is when designing a ‘cut sequence’ (an animation that appears between levels or missions of a game, providing information or entertainment), scripts should be combined with storyboards rather than screen shots as the latter do not provide sufficient evidence of a student’s understanding of the key concept(s)</td>
<td></td>
</tr>
</tbody>
</table>

**Table 3: Design formats that are not suitable when used singly**

<table>
<thead>
<tr>
<th>Format</th>
<th>Must be accompanied by:</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character images</td>
<td>a treatment, or character outlines, or three-column script or film script/screenplay</td>
<td>These formats, by themselves, are too open to interpretation and provide insufficient scope for demonstrating understanding of the key concepts.</td>
</tr>
<tr>
<td>Soundtrack design</td>
<td>three-column script, or film script/screenplay, or storyboard or actual images</td>
<td></td>
</tr>
<tr>
<td>Oral treatment (pitch)</td>
<td>visual material: storyboard, or screen shots, or character images</td>
<td>Websites are considered as a distribution point for a product, not a product in itself.</td>
</tr>
<tr>
<td>Screen shots for a website</td>
<td>a treatment, or character outlines, or three-column script, or film script/screenplay or storyboard for a moving-image product that appears on the website</td>
<td></td>
</tr>
<tr>
<td>Screen shots for video games</td>
<td>a treatment, or character outlines, or level descriptions</td>
<td>This format, by itself, is too open to interpretation and provides insufficient scope for demonstrating understanding of the key concepts.</td>
</tr>
</tbody>
</table>
Table 4: Suggested guidelines for production conditions

<table>
<thead>
<tr>
<th>Format</th>
<th>Notes</th>
<th>Complete individual production</th>
<th>Component of group production</th>
<th>Examples of tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video production</td>
<td>Totally student-generated or part or wholly appropriated</td>
<td>Year 11: 1–3 min.</td>
<td>Year 12: 2–4 min.</td>
<td>Students could produce:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• a videotrailer for a proposed genre film</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• a music video clip for a new band or song</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• an avant-garde product that demonstrates a particular style of representation, e.g. surrealism, expressionism, impressionism</td>
</tr>
<tr>
<td>Camera footage</td>
<td></td>
<td>for a production of 2–4 min.</td>
<td>for a production of 5–9 min.</td>
<td></td>
</tr>
<tr>
<td>Editing</td>
<td></td>
<td>for a production of 2–4 min.</td>
<td>for a production of 5–9 min.</td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td>for a production of 2–4 min.</td>
<td>for a production of 5–9 min.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Each student may complete a segment of a group video and do the camera footage, editing, soundtrack for that segment</td>
<td>Year 11: 1/3 of a production of 2–4 min.</td>
<td>Year 12: 1/3 of a production of 5–9 min.</td>
<td></td>
</tr>
<tr>
<td>Advertisement</td>
<td>20–30 secs</td>
<td>30–45 secs</td>
<td></td>
<td>Students could produce an advertisement that parodies an existing one.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extended advertisement</td>
<td>for a production of 60–90 secs</td>
<td>for a production of 1.5–3.0 min.</td>
<td></td>
<td>Students could produce an extended advertisement to be shown in cinemas or on a website.</td>
</tr>
<tr>
<td></td>
<td>A student could complete a component (such as camera footage) or 1/3 of the whole production</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(This table continues on the next page)
<table>
<thead>
<tr>
<th>Format</th>
<th>Notes</th>
<th>Complete individual production</th>
<th>Component of group production</th>
<th>Examples of tasks</th>
</tr>
</thead>
</table>
| Animation        | May be traditional animation or computer-generated animation (including those based on templates). | Year 11: 20–30 secs Year 12: 30–45 secs | Year 11: each student: 20–30 secs Year 12: each student: 30–45 secs | Students could:  
  • produce a short cartoon for young children that both informs and entertains  
  • produce a short animated sequence using claymation techniques  
  • create a brief sequence for distribution online using 2D or 3D animation software. |
| Animation sequence |                                                                 |                                |                               | Students could:  
  • produce a short animated sequence using claymation techniques  
  • create a brief sequence for distribution online using 2D or 3D animation software. |
| Video game       | Must include movement within the frame                                | Year 11: 20–30 secs Year 12: 30–45 secs |                               | Students could:  
  • create a simple playable game for distribution via the internet using 2D or 3D video game authoring software. |
| Video game sequence |                                                                 |                                |                               | Students could:  
  • create a simple playable game for distribution via the internet using 2D or 3D video game authoring software. |
| Soundtrack       | Must include at least three layers — typically music, sound effects and dialogue/voiceover; to be accompanied by potential (e.g. storyboard) or actual image sources. | Year 11: 1–3 min. Year 12: 2–4 min. |                               | Students could:  
  • produce a multilayered soundtrack for an action scene or for an experimental video. |
Table 5: Suggested guidelines for *critique* conditions

<table>
<thead>
<tr>
<th>Format</th>
<th>Notes</th>
<th>Examples of tasks</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
</table>
| **Extended writing**        | Examples:                                 | • write an essay about a previously viewed advertisement identifying and analysing issues related to the representation of gender  
• write a report on a TV genre and/or format focusing on the role of institutions and technologies  
• create a feature article for a film magazine comparing two styles of filmmaking in terms of the ways in which selected codes and conventions have been used to represent realities for an audience  
• write the questions and responses using three-column script format for a TV interview with a special-effects artist, identifying the impact of new technologies on film production | 600–800 words     | 800–1000 words     |
| **Oral presentation**       | Timing includes only spoken material.  
Examples:                                 | • simulate an interview between a film critic and a famous director discussing the languages (key concept) implicit in their body of work  
• take on the role of a censor classifier at the Office of Film and Literature Classification going through the process of classifying a film by applying the classification guidelines — justify your decisions to the Board of Review  
• give an individual multimedia seminar presentation on a teacher-nominated topic related to national cinema. | 4–6 minutes        | 6–8 minutes        |
| **Moving-image media format** |                                            | • create an experimental video essay using a collage of images, words, product and sound that deals with one side of a controversial issue related to the media; for example, journalists and their abuse of the code of ethics.  
A critique task can use a design or production format outlined in the conditions tables 1 and 4. | A critique task can use a design or production format outlined in the conditions tables 1 and 4. |
6.6 Verification Folio Requirements

The minimum and maximum numbers of assessment instruments are stipulated in the verification folio requirements for the subject. Schools must ensure that the verification folios presented in October contain all summative assessment instruments from Year 12 only and corresponding student responses upon which judgments about interim levels of achievement have been made to that point.

Each student verification folio must provide sufficient material to validate judgments made regarding the interim level of achievement. The selection of student responses to tasks for the folio should reflect the student’s standard in each criterion.

Each folio must contain:
- only work from Year 12
- evidence of the student’s understanding of the key concepts (a balance across the five key concepts)
- evidence that each criterion has been assessed twice through responses to a minimum of three and a maximum of six tasks — details are set out in 6.6.1; this can be done by assessing one criterion in isolation or in combination (see 6.4 for assessment advice)
- no more than one oral response (note that an oral response is not mandatory) with accompanying documentation — see 6.6.2)
- tasks sheets for each submitted student response that set out the task requirements, including conditions, the selected key concepts, task-specific standards and the standard(s) awarded
- a completed student profile (see 6.6.3) with the proposed interim student level of achievement indicated.

6.6.1 Details of assessment of criteria

Depending on the task, the assessment of design, production and critique may occur in isolation or combination. That is, a task may assess achievement in one criterion or a combination of the criteria.

**Design**

Refer to tables 1, 2 and 3, section 6.5 for response formats.

Assessing of design twice is accomplished through:
- a suite of two formats showing the development of a single production concept from one format into a different format, and
- a second response that is either a single format or a suite.

**Production**

A product does not have to be entire, such as a movie or a game. It could be, for example, a sequence of a movie, animated opening credits or film trailer. Refer to table 4, section 6.5 for response formats.

Assessing of production twice is accomplished through:
- an individually completed product and
- a second response that is either:
  - another individually completed product, or
  - the individual completion of a component of a group product; this component must be clearly identifiable on the task sheet.
Critique
Refer to table 5, section 6.5 for details of response formats.

Assessing of critique twice is accomplished through:
• an analytical extended written response, and
• a second response that is either:
  – another analytical extended written response, or
  – a spoken or moving-image-based response.

6.6.2 Documentation for production tasks and tasks with an oral component

In the verification submission, video or DVD documentation is required to confirm teacher judgments of production tasks and those with an oral component. Clear labelling of the video or DVD for ease of identification of students and their standards is essential. The videotape should be cued or the DVD menu set up to allow selection of the student work and be clearly labelled with the school name and school code. It should also be accompanied by the task sheets and marked standards schemas for the responses provided.

(i) Production tasks
The production responses from all students in the submission are to be documented on video or DVD. Schools can submit the student work either on individual videos or DVDs (one per student) or collectively on one video or DVD.

(ii) Tasks with an oral component
Two student responses are to be submitted to show a typical A standard and a typical C standard for the same task in Year 12. If either of these standards is unavailable, then a typical B standard from the subject group should be submitted, i.e. A and B or B and C. The samples should be indicated on an R6 for the subject group, for example, VA and VC. The videotape or DVD does not have to illustrate presentations by students whose folios are included in the submission, nor do they have to be from students whose overall achievement is VHA or SA.

The videotape or DVD that these two orals are submitted on is not to be the same one used to submit student productions. Sophisticated recording and extensive editing for orals are not required — the completed video or DVD is to be a continuous recording of the oral with no pausing or editing.

6.6.3 Sample student profile
The sample student profile below illustrates one way of recording student achievement. The student profile must be compatible with the assessment plan and:
• identify each instrument
• indicate the criterion or criteria being assessed by each instrument
• show the assessment task completed after verification.
The student profile should allow for the recording of:

- the standards achieved in each criterion for each task
- tasks as formative (Year 11) or summative (Year 12)
- overall standards awarded for each criterion and the interim level of achievement at monitoring and at verification
- overall standards awarded for each criterion and the level of achievement at exit.

Schools may design their own student profile as long as the main elements are shown.

The sample profile below is for course and assessment overview 1 in the appendix. All Year 12 assessment is summative.

<table>
<thead>
<tr>
<th>Task plus brief description</th>
<th>design</th>
<th>production</th>
<th>critique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 11, all formative</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Short video narrative</td>
<td></td>
<td>A-</td>
<td></td>
</tr>
<tr>
<td>2. Analysis and evaluation of a TV product</td>
<td></td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>3. Group genre video parodi ying the conventions of a Hollywood genre</td>
<td>A</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>4. Oral presentation — critique of a video game, TV program or film that uses ‘typical’ Australian representations, accompanied by an alternative design</td>
<td>A</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Interim level of achievement at monitoring: February</td>
<td></td>
<td></td>
<td>HA</td>
</tr>
</tbody>
</table>

Year 12, all summative

<table>
<thead>
<tr>
<th></th>
<th>design</th>
<th>production</th>
<th>critique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. An animation that comments on the role of new media technologies in Australian culture</td>
<td>A</td>
<td>B+</td>
<td>C-</td>
</tr>
<tr>
<td>2. Analysis and evaluation of a moving-image product</td>
<td></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>3. Individual ‘unconventional’ video narrative, experimenting with storytelling conventions</td>
<td>B</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>Interim level of achievement: verification</td>
<td></td>
<td></td>
<td>SA</td>
</tr>
<tr>
<td>4. Student choice</td>
<td></td>
<td></td>
<td>B</td>
</tr>
<tr>
<td>Exit level of achievement</td>
<td></td>
<td></td>
<td>HA</td>
</tr>
</tbody>
</table>

### 6.6.4 Post-verification assessment

In addition to the contents of the verification folio, there must be subsequent summative assessment in the exit folio. In Film, Television and New Media, this should consist of one task in any criterion either singly or in combination.
6.7 **AWARDING EXIT LEVELS OF ACHIEVEMENT**

On completion of the course of study, the school is required to award each student an exit level of achievement from one of the five categories:

- Very High Achievement
- High Achievement
- Sound Achievement
- Limited Achievement
- Very Limited Achievement

The school must award an exit standard for each of the three criteria (*design*, *production*, *critique*), based on the principles of assessment described in this syllabus. The criteria are derived from the general objectives and are described in section 6.3. When teachers are determining a standard for each criterion they should be informed by how the qualities of the work match the descriptors overall (refer to 6.7.1). The typical standards associated with the three exit criteria are described in section 6.7.2.

For Year 11, particular standards descriptors may be selected from the matrix and/or adapted to suit the task. These standards are used to inform the teaching and learning process. For Year 12 tasks, students should be provided with opportunities to understand and become familiar with the expectations for exit. The exit standards are applied to the summative body of work selected for exit.

Of the seven key competencies, the six\(^5\) that are relevant to this subject are embedded in the descriptors in the standards matrix. The descriptors refer mainly to organising, analysing and communicating ideas and information, solving problems and using technology through preproduction formats and production practices.

When standards have been determined in each of the three criteria of *design*, *production* and *critique*, the following table is used to award exit levels of achievement, where *A* represents the highest standard and *E* the lowest. The table indicates the *minimum combination of standards* across the criteria for each level.

**Table 6: Awarding exit levels of achievement**

<table>
<thead>
<tr>
<th>Level of achievement</th>
<th>Minimum combination of standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very High Achievement</td>
<td>Standard <em>A</em> in any two exit criteria and a <em>B</em> in the third criterion</td>
</tr>
<tr>
<td>High Achievement</td>
<td>Standard <em>B</em> in any two exit criteria and a <em>C</em> in the third criterion</td>
</tr>
<tr>
<td>Sound Achievement</td>
<td>Standard <em>C</em> in any two exit criteria and a <em>D</em> in the third criterion</td>
</tr>
<tr>
<td>Limited Achievement</td>
<td>Standard <em>D</em> in any two exit criteria and an <em>E</em> in the third criterion</td>
</tr>
<tr>
<td>Very Limited Achievement</td>
<td>Standard <em>E</em> in the three criteria</td>
</tr>
</tbody>
</table>

---

\(^5\)KC1: collecting, analysing and organising information; KC2: communicating ideas and information, KC3: planning and organising activities; KC4: working with others and in teams; KC6: solving problems; KC7: using technology
6.7.1 Making holistic judgments about the standard of student work

A holistic judgment is one in which a judgment is made about how well the standard of the whole student response (the whole design, product or critique) matches one of the descriptors in the standards matrix (section 6.7.2). This does not involve judging the standard of small features of the response (such as particular technical skills) and then combining these separate standards in some way (often by averaging), but it does involve judging how well the student has applied the key concepts, hence the emphasis in each of the descriptors.

The descriptors are written as typical standards (i.e. mid-A, mid-C etc) about whole responses, not as checklists of features to be counted, added up or ticked off. They describe in positive language the quality of the student response in relation to the exit criteria and in terms of observable evidence.

To maintain validity of assessment and avoid compromising the comparability of judgments across schools, the descriptors should not have other expectations built into them (either overtly or covertly) that could hinder students’ chances of achieving the standard.

For this reason and because the descriptors for production do not refer to specific camera, editing, animation or video game skills, teachers should not grade these separately when assessing a production or use them to grade the whole response.

Similarly, because the descriptors for critique do not refer to features of the English language such as referencing or grammar (if the response is extended writing), holistic judgments are made about the way the response meets the descriptor not on the standard of English composition.

In summary, when making holistic judgments, teachers need to:

- familiarise themselves thoroughly with the exit criteria and standards
- read, view, and/or listen to the entire student response for the task
- make a holistic judgment using the standards matrix by determining which descriptor best matches the standard of the work
- take account of the conditions under which the task was completed.
### 6.7.2 Exit criteria and standards

Table 5: Typical standards associated with the exit criteria

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Design</strong></td>
<td>The student: • effectively applies the key concepts to create detailed, coherent proposals that proficiently use the conventions of preproduction formats.</td>
<td>The student: • applies the key concepts to create detailed, coherent proposals that use the conventions of preproduction formats.</td>
<td>The student: • applies aspects of the key concepts to create developed and workable proposals that use some of the conventions of preproduction formats.</td>
<td>The student: • loosely relates the key concepts to partially develop ideas for products using some aspects of preproduction formats.</td>
<td>The student: • partially develops ideas that may relate to a preproduction format.</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>• effectively applies the key concepts to create products that exploit and realise the potential of production practices.</td>
<td>• applies the key concepts to create products that realise the potential of production practices.</td>
<td>• applies aspects of the key concepts to create products using production practices.</td>
<td>• loosely relates the key concepts to the making of product components using some production practices.</td>
<td>• records moving images and/or sound.</td>
</tr>
<tr>
<td><strong>Critique</strong></td>
<td>• effectively applies the key concepts to make cohesive and substantiated judgments by thoroughly analysing and evaluating products and their contexts of production and use.</td>
<td>• applies the key concepts to make cohesive and supported judgments, by analysing and evaluating products and their contexts of production and use.</td>
<td>• applies aspects of the key concepts to make some supported judgments by analysing products and their contexts of production and use.</td>
<td>• loosely links the key concepts to stated opinions about products and their contexts of production and/or use.</td>
<td>• states opinions about products or their contexts of production and/or use.</td>
</tr>
</tbody>
</table>
7. **EDUCATIONAL EQUITY**

Equity means fair treatment of all. In developing work programs from this syllabus, schools are urged to consider the most appropriate means of incorporating the following notions of equity.

Schools need to provide opportunities for all students to demonstrate what they know and what they can do. All students, therefore, should have equitable access to educational programs and human and material resources. Teachers should ensure that the particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait Islander students; students from non–English-speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds.

The subject matter chosen should include, whenever possible, the contributions and experiences of all groups of people. Learning contexts and community needs and aspirations should also be considered when selecting subject matter. In choosing appropriate learning experiences teachers can introduce and reinforce non-racist, non-sexist, culturally sensitive and unprejudiced attitudes and behaviour. Learning experiences should encourage the participation of students with disabilities and accommodate different learning styles.

It is desirable that the resource materials chosen recognise and value the contributions of both females and males to society and include the social experiences of both sexes. Resource materials should also reflect the cultural diversity within the community and draw from the experiences of the range of cultural groups in the community.

Efforts should be made to identify, investigate and remove barriers to equal opportunity to demonstrate achievement. This may involve being proactive in finding out about the best ways to meet the special needs, in terms of learning and assessment, of particular students. The variety of assessment techniques in the work program should allow students of all backgrounds to demonstrate their knowledge and skills in a subject in relation to the criteria and standards stated in this syllabus. The syllabus criteria and standards should be applied in the same way to all students.

Teachers may find the following resources useful for devising an inclusive work program:

8. RESOURCES

The resources listed below represent a small sample of the variety available.

8.1 PRINT


Evaluating Creativity: Making and learning by young people, Sefton-Green, J. & Sinker, R. (eds), Routledge, London. ISBN 0415192420


The Ultimate History of Video Games: From Pong to Pokemon — the story behind the craze that touched our lives and changed the world, Kent, S. 2001, Prima Lifestyles (distributed by Random House, Sydney). ISBN 0761536434


Voices and Visions from Indonesia, China, Japan and India — texts for the senior English classroom, 2002, Asian Education Foundation, Curriculum Corporation.


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8.2 **WEBSITES**

These websites were accessed on 25 January 2005.

**ABC TV Online:**
- *Short and Sweet: a festival of international short films*, http://www.abc.net.au/shortandsweet/

**ACMI (Australian Centre for the Moving Image)**, http://www.acmi.net.au. A resource centre lending library of films, videos, DVDs, CD-ROMs

**ACTF (Australian Children's Television Foundation)**, http://www.actf.com.au

**AFC (Australian Film Commission)**, http://wwwafc.gov.au

**AFI (Australian Film Institute)**, http://www.afi.org.au

**AFTRS (Australian Film, Television and Radio School)**, http://www.afrs.edu.au

**AIMIA (Australian Interactive Media Industry Association)**, http://www.aimia.com.au


**ASSG (Australian Screen Sound Guild)**, http://www.assg.org.au Industry body representing profession of screen sound in film, television and multimedia

**ATOM (Australian Teachers of Media Queensland)**, http://www.pa.ash.org.au/atomqld/atom1.html Links to many sites plus teaching resources.

**Australian Copyright Council**, http://www.copyright.org.au

**Australian Soundtracks** (related to Australian productions), http://www.users.bigpond.net.au/nodette/AussieST/index.htm

**British Film Institute (bfi Education: moving-image media for students and educators)**, http://www.bfi.org.uk/education/index.html

**Broadcast Education Association Media Sites**, http://www.beaweb.org/mediasites.htm


**European Documentary Network, DOX Documentary Film Magazine**, http://www.edn.dk/

**Experimental Media Arts**, http://www.experimenta.org

**Film Festivals**, http://www.filmfestivals.com/htm/festselection.shtml.shtml


**Game Maker**, http://www.cs.uu.nl/people/markov/gmaker/

**Game on**, http://www.gameonweb.co.uk/education/ Education site on how to develop and make video games.

**Click Team**, http://www.clickteam.com/English/index.php. Make your own games.

**How 3DO Creates Video Games**, http://entertainment.howstuffworks.com/3do.htm


**Media Literacy On-line Project Home Page**, http://interact.uoregon.edu/MediaLit/HomePage

**MediaEd: The UK media education website**, http://www.mediaed.org.uk/home.htm

**Motion Pictures Association (of America)**, http://www.mpaa.org/

**Murdoch University, Documentary in the Reading Room**, http://wwwmcc.murdoch.edu.au/ReadingRoom/doco/doco.htm

**OFLC (Office of Film & Literature Classification)**, http://www.oflc.gov.au

QDOX (Queensland Documentary Association),
QPIX (Queensland Film Makers Centre, http://www.qpix.org.au
Screen Editors Cultural, Professional and Educational Organisation,
http://www.screeneditors.com
Screen Sound Australia (National Screen and Sound Archive),
Storyboards and Shot Lists (article), http://www.videomaker.com/scripts/article
TheFreeSite.com (Web Editing and HTML Freeware),
http://www.thefreesite.com-Free_Software/HTML_freeware/index.html. Links to
to free website software.
The Hollywood Film Institute, http://www.hollywoodu.com
The Internet Resource For Young Filmmakers,
http://www.exposure.co.uk/eejit/index.html
Tropfest, http://www.tropfest.com

8.3 VIDEOS, CD-ROMS, DVDS

Videos
AFTRS (Australian Film, Television and Radio School) available from Hush Videos,
South Fremantle WA
  Animation Games Series — four programs, 51 minutes
  Award Winning Shorts: a series of several short films, volumes 1 and 2
  Comedy Scriptwriting, 27 minutes
  Getting the Message Across, 26 minutes
  Pictures and Words: the documentary, 28 minutes
  Script to Screen, 30 minutes
  The Dub: mixing soundtracks for motion pictures, 18 minutes
Cola Conquest, 1998, Irene Angelico, DLI productions, CBC, Channel 4 (UK)
Merchants of Cool, 2001, Dretzin & Goodman, Frontline Films, USA.
McLibel, 1998, 53 min., United Kingdom, distributed by Video Education Australasia
  Pty Ltd, Bendigo, Victoria.
Selling Australia, 2001, 4 x 26-minute episodes, Film Australia, Producers Ed
  Punchard and Julia Redwood.
The Celluloid Heroes, 1995, Australian Film Commission (a four-part series about the
great moments in cinema history).

CD-ROM
Australian Feature Films, 2003, Informit RMIT & Australian Catalogue of New Films
  and Videos, Melbourne.

DVD
History of Australian Cinema, 2004, a four-part series on DVD, available from
  ‘Memorable to go’, http://www.memorabletv.com
How to read a film DVD, AFTRS (Australian Film, Television and Radio School)
  available from Hush Videos, South Fremantle, WA.
Professional journals

*Australian Screen Education*, http://www.atomvic.org

*Continuum: The Australian journal of media and culture*,
http://www.edu.edu.au/pa/continuum

*Education About ASIA: Teaching about Asia through film*, Association for Asian Studies, Inc. ISSN 1090 6851

*Filmlink Online Magazine*, http://www.filmlink.com.au

*IF (Inside Film)*, http://www.if.com.au

*In the picture* (a UK-based magazine for media teachers),
http://www.itpmag.demon.co.uk/

*Media International Australia* (incorporating Culture and Policy),
http://www.gu.edu.au/publication/mia


*Screen*, Oxford University Press, Oxford. ISSN 00369546 and
http://www.3.oup.uk/screen
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- libraries, educational institutions, and institutions helping people with a disability, within all the limits† of the Copyright Amendment (Digital Agenda) Act 2000.

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†An example of a limit is the amount you may download and copy, as specified in s.10(2A).

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Guidance in connection with the Copyright Amendment (Digital Agenda) Act

Libraries, educational institutions, and institutions helping people with a disability may have the right to:

- supply another library with digital copies of a work, or parts of a work that they hold, if the other library cannot get the work in a reasonable time at an ordinary price
- display digital works within their premises (for example, on an intranet)
- make a digital copy for research or study
- for administrative purposes, make a digital copy of a work held in printed format
- make a copy of an artistic work to display on their premises if the original is lost or in danger.

To comply with subsection 49(5A) of the Copyright Amendment (Digital Agenda) Act 2000, anything that a library makes available on their computer system must be so arranged that it can be accessed only through a computer that cannot itself make a copy, or print out the copy displayed.

Direct quotation of subsection 49(5A), Copyright Amendment (Digital Agenda) Act

If an article contained in a periodical publication, or a published work (other than an article contained in a periodical publication) is acquired, in electronic form, as part of a library or archives collection, the officer in charge of the library or archives may make it available online within the premises of the library or archives in such a manner that users cannot, by using any equipment supplied by the library or archives: (a) make an electronic reproduction of the article or work; or (b) communicate the article or work.
The two course overviews provided in this appendix together with some possible assessment are examples of different ways of organising a course to suit different school contexts. They represent some of the many types of possible course design and serve to indicate the level of detail required. To show that no particular layout is specified, each is set out differently. Both fulfil the requirements for developing a course of study (section 4.3). Each overview shows unit title, time allocation, unit focus (some brief points), the key concepts and general objectives studied in the units, and possible tasks and conditions.

A sample unit of work accompanies each overview. The sample unit for overview 2 is further expanded into week-by-week lessons. This level of detail is not required for work programs. It has been provided to indicate how a section of a course overview might be developed into teaching material.

A sample task is provided with overview 1. It is not intended to be an exemplar, because as a teacher’s expertise in task design evolves, so to will the quality of tasks. Additional course overviews, units and sample tasks will be placed on the QSA website from time to time.

In the course overviews starting on the next page, the letters in TRAIL represent the key concepts:

T  Technologies
R  Representations
A  Audiences
I  Institutions
L  Languages
### Sample course and assessment overview 1

<table>
<thead>
<tr>
<th>Unit title and focus</th>
<th>Key concepts</th>
<th>Suggested tasks</th>
<th>General objectives</th>
<th>Task conditions</th>
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<tbody>
<tr>
<td><strong>Year 11 overview</strong></td>
<td><strong>T R A I L</strong></td>
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<tr>
<td><strong>Unit 1: Semester 1: Moving-Image Fundamentals</strong></td>
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<tr>
<td>Moving-image media codes and conventions</td>
<td>✓</td>
<td>✓</td>
<td>Short video narrative</td>
<td>✓</td>
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<tr>
<td>Camera and editing basics</td>
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<tr>
<td>Evolution of the moving image</td>
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<td>Moving images in different media forms</td>
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<td>Digital video production basics</td>
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<td>Workplace health and safety requirements.</td>
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<tr>
<td><strong>Unit 2: Semester 1: Our Television Lives</strong></td>
<td></td>
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</tr>
<tr>
<td>Television genre conventions</td>
<td>✓ ✓ ✓</td>
<td>Analysis and evaluation of a TV product</td>
<td>✓</td>
<td>individual, 600–800 words</td>
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<tr>
<td>Representing ‘reality’</td>
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<tr>
<td>Scheduling, ratings and audiences</td>
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<td>Stereotypes and discourse</td>
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<td>Audience research</td>
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<td>Media convergence</td>
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<td>Design basics — scripts and storyboards</td>
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<tr>
<td><strong>Unit 3: Semester 2: Entertainment.com</strong></td>
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<tr>
<td>The Hollywood Entertainment industries</td>
<td>✓ ✓ ✓</td>
<td>Design and production of video parodying the conventions of a Hollywood genre</td>
<td>✓</td>
<td>Each student:</td>
</tr>
<tr>
<td>Continuity editing system</td>
<td></td>
<td></td>
<td>• uses a different design format to develop the group proposal (e.g. film script or screenplay, shooting script or shot list, or storyboard)</td>
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<tr>
<td>Intertextuality</td>
<td></td>
<td></td>
<td>• completes 1 min of a 2–3 minute group production (1/3 of camera work, editing and soundtrack)</td>
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<tr>
<td>Media conglomerations</td>
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<tr>
<td>Convergence of films, videos games and online content</td>
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<tr>
<td>Advanced digital video production techniques</td>
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<tr>
<td><strong>Unit 4: Semester 2: Australian Images — Telling our stories</strong></td>
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<tr>
<td>Australian identity and discourse</td>
<td>✓ ✓ ✓</td>
<td>Oral presentation-critique of video game, TV program or film that uses ‘typical’ Australian representations accompanied by an alternative design</td>
<td>✓</td>
<td>Oral, 5–6 min.</td>
</tr>
<tr>
<td>Film, TV and new media industries</td>
<td></td>
<td></td>
<td>Alternative design: choice of video game (VG), film or TV program:</td>
<td></td>
</tr>
<tr>
<td>Indigenous media</td>
<td></td>
<td></td>
<td>• VG: 4 screen shots + treatment (300 words)</td>
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<td></td>
<td></td>
<td></td>
<td>• TV: storyboard (6–8 shots) + character outlines (300 words)</td>
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<td></td>
<td></td>
<td></td>
<td>• Film: storyboard (6–8 shots) + character outlines (300 words)</td>
<td></td>
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<tr>
<td>Unit title and focus</td>
<td>Key Concepts</td>
<td>Suggested task</td>
<td>General Objectives</td>
<td>Task conditions</td>
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<tr>
<td><strong>Year 12 overview</strong></td>
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</tr>
<tr>
<td><strong>Unit 5: Semester 3: Playing with Pixels — New media cultures</strong></td>
<td>Digital animation and video games audiences, Technologies relating to games and animation production, Digital animation techniques, Online environments and communities, Audiences, technologies and interactivity</td>
<td>A brief animation that comments on new media technologies and the institutions that produce or use them</td>
<td>✓ ✓ ✓</td>
<td>Three-column script storyboard: 12–16 shots individual production of 30–45 seconds</td>
</tr>
<tr>
<td><strong>Unit 6: Semester 3: Media, Power, Freedom</strong></td>
<td>Freedom of speech, Democracy and citizenship, Media Ownership, Censorship, Propaganda, Access issues, Activism</td>
<td>Analysis and evaluation of a moving-image product</td>
<td>✓ ✓ ✓</td>
<td>Individual 800–1000 words</td>
</tr>
<tr>
<td><strong>Unit 7: Semester 4: Peripheral Visions — Moving images from the edge</strong></td>
<td>Marginal voices, Avant-garde, Artistic expression, Film styles and movements, Independent production, Online distribution</td>
<td>Design and production of unconventional video narrative that experiments with storytelling conventions</td>
<td>✓ ✓ ✓</td>
<td>Individual treatment: 400–500 words film script or screenplay: 2–4 minutes storyboard: 12–16 shots production: 2–4 minutes</td>
</tr>
<tr>
<td><strong>Unit 8: Semester 4: Moving Images in Local and Global Cultures</strong></td>
<td>World Cinema, TV and new media, Access</td>
<td>Student choice of design, production or critique</td>
<td>✓ ✓ ✓</td>
<td>To suit the task</td>
</tr>
</tbody>
</table>

The following unit 5, *Playing with Pixels — New media cultures*, from course and assessment overview 1 (Year 12), revisits and builds on previously taught skills such as scriptwriting, storyboarding, carrying out case studies and textual analyses. The assessment tasks are directly related to the learning experiences.
## Sample unit to accompany course overview 1

<table>
<thead>
<tr>
<th>Unit focus and resources</th>
<th>Learning experiences, including affective</th>
<th>Possible assessment tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital animation and video games audiences</td>
<td>Investigate how new media technologies provide new opportunities for entertainment. In pairs devise a questionnaire to be used with other students across different year levels to determine the extent to which online animation sites are used as a form of entertainment. As a class group, conduct a case study of a particular video game console system, focusing on its technological capabilities — how does this relate to the types of games released for the console, for example, their level of realism? Debate whether the increasingly higher levels of realism in video games are a positive or negative development for our culture. Follow the teacher’s step-by-step process to complete a brief textual analysis of two or three screen shots from a video game focusing on the representation of gender. Concentrate on symbolic codes such as dress, body shape and movement, lighting, and props. Compare how males and females are represented in a particular game. Hypothesise about the audience for games with these types of representations. Over the course of two or three lessons, work in teams to create a design proposal for a video game aimed at a specific audience. Provide the genre, concept overview, background story, rough illustrated screen shots and level descriptions ensuring that the design elements enhance the interactive experience (feedback, immersion, game play, cause and effect). Share these proposals with the whole class. As a whole class group, chart the evolution of animation. Specifically outline the advantages that digitisation has brought to the process of producing, storing and distributing animations. How has this lead to new opportunities for both producers and users of animation? In small groups, practise and develop animation skills, with a particular focus on the concept of ‘persistence of vision’. Use a digital still camera and editing software to animate an everyday object for a sequence of 5–10 seconds. Add a music track and voiceover to the images. As a class group, use two different software packages used for creating digital animations (for example Flash and 3D Studio Max); identify their strengths and weaknesses. Use Flash animation to create a simple animated ‘shape character’. This might simply be a circle that moves around the screen. Aim to give your ‘shape character’ traits through techniques such as manipulating the shape of the ‘character’, changing its colour, and adding music and voiceover.</td>
<td>Assessing design, production, critique Individually create a brief animation that comments on new media technologies and the institutions that produce or use them (see sample task for details). The components of the task are: • three-column script • storyboard:12–16 shots • animation: 30–45 seconds</td>
</tr>
</tbody>
</table>

*Table continues overleaf*
Unit focus and resources | Learning experiences, including affective | Possible assessment tasks
--- | --- | ---
**Resources:**  
Pixar Animation Site, http://www.pixar.com (and other websites on animation and video games for 'kids and teens')  
*Producing Independent 2D Character Animation*, Simon, M. 2003, Focal Press, London. | Use a discussion list or chat room to have a debate about video games and digital animation violence. Analyse other students’ comments and opinions in order to classify them as reinforcing a belief in the active audience or the passive audience.  
Identify and discuss film, TV and new media products that present different viewpoints of the role of technology and media in society.  
In a small group, conduct a brief critical evaluation of a classification decision made by the Office of Film and Literature Classification about a particular video game. Justify your findings by referring to the game itself and to the reasons given for the decision by the OFLC. Contextualise this by researching the OFLC's role in video games.  
In pairs, complete a rough sketch design for a website that aims to promote and distribute short films and animations made by teenagers. Provide a function within the site that allows visitors to provide feedback to the producers about their creations, focusing on the concepts: representation, audience, and language. Remember that it should be an attractive site for teenagers to visit.  
Draw on the content of previous lessons to identify a range of positive and negative consequences of new media technologies in Australian culture — these might relate to entertainment, censorship, freedom of speech and expression, the potential for creativity, the possibility that access to the means of publishing and distribution of products is open to almost anyone, the use of stereotypes and misrepresentation. Devise a hypothesis about the role of these technologies in our culture.  
Practice and develop scriptwriting and storyboarding skills  
Critique each other’s productions, focusing on the message they put forward about technology and culture. |
Sample task to accompany course overview 1

YEAR 12 TASK

School  Student

Unit 5: Playing with Pixels — New Media Cultures

Date given  Date due

The context

‘Mediatech.org’ is an online site that displays creative work by young people that relates to the role of new media technologies in Australian culture. The owners of the site have called for submissions of new work.

Key concepts: technologies, audiences and institutions

The task

You have viewed in class, a range of new media products from different institutions. You are to individually create a brief animation that comments on new media technologies and the institutions that produce or use them.

Steps:

1. Plan the animation by deciding what your visual comments will be and whether they will be positive, negative or neutral. These comments are the critique aspect of the task involving analysis and evaluation.

2. Create a three-column script and storyboard (design) that shows how your comments will be presented visually in the animation. You will need to decide:
   - what types of images you will use in your animation
   - in what order the audience see the images
   - whether the soundtrack is to include voiceover, music and sound effects
   - how the images and sound help to convey your comments.

3. Use a digital still camera to capture the sequence of images and the software package you have been using in class to animate the sequence and complete post-production (production).

Conditions

Time: 4–6 weeks. You will be given eight lessons in class time to help you develop the design and produce the animation. Teacher feedback will be provided on your design before the production is commenced. You may need to complete the work in your own time. You will submit:

• three-column script for 30–45 seconds
• storyboard: 12–16 shots
• animation: 30–45 seconds.
### Assessment criteria: design, production and critique

You will be assessed on the following standards:

<table>
<thead>
<tr>
<th>Standard A</th>
<th>Standard B</th>
<th>Standard C</th>
<th>Standard D</th>
<th>Standard E</th>
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</thead>
<tbody>
<tr>
<td><strong>Design</strong></td>
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<tr>
<td>The student:</td>
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<tr>
<td>• effectively applies the key concepts: technologies, audiences and institutions, to create a detailed, coherent proposal for an animation that proficiently uses the conventions of a three-column script and storyboard</td>
<td>The student:</td>
<td>The student:</td>
<td>The student:</td>
<td>The student:</td>
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<td></td>
<td>applies the key concepts: technologies, audiences and institutions, to create a detailed, coherent proposal for an animation that uses the conventions of a three-column script and storyboard</td>
<td>applies aspects of the key concepts: technologies, audiences and institutions, to create a developed and workable proposal for an animation that uses some conventions of a three-column script and storyboard</td>
<td>loosely relates the key concepts: technologies, audiences and institutions, to develop ideas for an animation that uses some aspects of a three-column script and storyboard</td>
<td>partially develops ideas for an animation</td>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>The student:</td>
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<tr>
<td>• effectively applies the key concepts of technologies, audiences and institutions to create an animation that exploits and realises the potential of production practices</td>
<td>applies the key concepts of technologies, audiences and institutions to create an animation that realises the potential of production practices</td>
<td>applies aspects of the key concepts: technologies, audiences and institutions to create an animation that uses production practices</td>
<td>loosely relates the key concepts: technologies, audiences and institutions to the make components of an animation that uses some production practices</td>
<td>records moving images and/or sound.</td>
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<tr>
<td><strong>Critique</strong></td>
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<tr>
<td>The student:</td>
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<tr>
<td>• effectively applies the key concepts: technologies, audiences and institutions, through the three-column script, storyboard and animation, to make comments that are cohesive and substantiated, and based on a thorough analysis and evaluation of new media products and their contexts of production and use</td>
<td>applies the key concepts: technologies, audiences and institutions, through the three-column script, storyboard and animation, to make comments that are cohesive and substantiated, and based on an analysis and evaluation of new media products and their contexts of production and use</td>
<td>applies aspects of the key concepts: technologies, audiences and institutions, through the three-column script, storyboard and animation, to make some supported comments based on an analysis of new media products and their contexts of production and use</td>
<td>loosely relates the key concepts: technologies, audiences and institutions, through components of the three-column script, storyboard and animation, to state opinions about new media products and their contexts of production and use</td>
<td>through the recorded moving images and/or sound states opinions about new media products and their contexts of production and/or use</td>
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*Film, Television and New Media Syllabus*

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## Sample course and assessment overview 2

<table>
<thead>
<tr>
<th>Title of unit</th>
<th>Unit details</th>
<th>Possible assessment</th>
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</thead>
<tbody>
<tr>
<td><strong>Year 11 overview</strong></td>
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</tbody>
</table>
| Unit 1: *Introduction to Film, Television & New Media* | **Key concepts:** technologies, audiences, languages  
**Focus:** An introductory study of film & television technologies with a particular focus on video production:  
- moving-image media codes and conventions  
- camera, lighting, editing basics, composition, framing, shot sizes/angles  
- selection and manipulation  
- evolution of the moving image  
- moving images in different media forms  
- digital video production basics  
- workplace health and safety requirements  
- popular culture and TV  
- music video genres  
- youth TV  
- the production process: crew roles, preproduction documentation and organisation, production in our school context  
- film style  
- auteur theory. | Design: for a music video, storyboard 15–20 shots  
Production: individual music video production 1–2min  
Critique: oral presentation on a filmmaker’s visual style, spoken oral 4–6 min |
| Semester 1, terms 1–2 | | |
| Unit 2: *Representations & Stereotypes* | **Key concepts:** representations, institutions, languages  
**Focus:** A study of the TV industry with a practical exploration of documentary production:  
- TV genre conventions  
- representing ‘reality’  
- children’s TV, news, current affairs, emerging TV genres  
- public broadcasters, commercial TV, history of TV in Australia  
- scheduling, ratings and audiences  
- stereotypes and discourse  
- challenging representations  
- audience research  
- media convergence  
- documentary production  
- social commentary  
- freedom of speech, censorship, propaganda  
- democracy and citizenship  
- media ownership  
- production research  
- the collaborative nature of film production. | Critique: extended writing involving research, analysis and evaluation of Australian TV, 600–800 words  
Design: for a documentary production, suite includes:  
- 6–12 shot storyboard  
- shooting script/shot list for a 3-minute production  
Group production: documentary, each student to do 1/3 of the 2–4 minute resolved production (approx 1–2 min per student) |
| Unit 3: National Cinemas | Key concepts: representations, institutions, languages  
Focus: A study of film codes, mainstream Australian and international cinema and a practical exploration of the narrative form:  
• national cinemas (such as in Hong Kong, India, New Zealand, Britain, France, Italy, Germany and Australia)  
• Australian film/filmmakers  
• Indigenous filmmaking  
• the Hollywood studio system  
• cultural influences on the filmmaking process  
• script development  
• the narrative production process  
• storytelling  
• scriptwriting  
• the business of filmmaking  
• government and other funding  
• marketing films  
• advanced digital video production techniques  
• the collaborative nature of narrative filmmaking. | Design: for a narrative production, suite includes:  
• film script or screenplay for 5-min production  
• treatment 400–500 words  
Production: group video production — a short narrative production suitable for festival entry, 2–3 min. per student section (1/3 each of the resolved production of 5–9 minutes)  
Critique: extended writing including research linked to Australian film, 800–1000 words | Year 12 overview |
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<tbody>
<tr>
<td>Unit details</td>
<td>Possible assessment</td>
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<tr>
<td>Semester 3, terms 1–2</td>
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</table>

| Unit 4: Challenging the Mainstream | Key concepts: technologies, audiences, institutions  
Focus: An analysis of current screen media issues and a practical exploration of the non-narrative form, including electronic art and emerging technologies, independent and experimental cinema:  
• Australian film and filmmakers  
• non-narrative formal systems  
• art/experimental filmmaking  
• film styles and movements  
• Indigenous media  
• new media forms  
• alternative screening, distribution and audiences  
• marginal voices  
• social commentary  
• independent production  
• experimentation with advanced filming and editing technologies  
• projection and the arts. | Design and critique: storyboard of art/experimental film and oral treatment (pitch)  
• storyboard with 12–24 digital shots  
• 6–8 minute oral treatment that includes an analysis and evaluation of experimental film production and process  
Production: individual art/experimental production, 2–4 minutes.  
Critique (post verification): director’s commentary of the above production; oral (6–8 minutes) or written (800–1000 words) | Semester 4, terms 3–4 |
Sample semester unit to accompany course overview 2

This Year 12 unit 4, *Challenging the Mainstream*, revisits and builds on previously taught skills such as storyboarding, use of production practices and textual analyses. The assessment tasks are directly related to the learning experiences. While this unit has *more detail than is required for a work program*, it has been included to illustrate how lessons could be developed.

### Unit 4 — *Challenging the Mainstream*, 15 weeks. **Key concepts:** technologies, audiences, institutions. **General objectives:** design, production, critique

#### Unit focus:
This final Year 12 unit focuses on alternative forms of production. The unit encompasses:
- non-narrative formal systems and the production process
- the history of art/experimental filmmaking
- the influence of changing/merging technologies on film/video production
- alternative screening/distribution opportunities

#### Possible lesson sequence

| Week 1 lesson 1: Students read through Bordwell and Thompson’s theories on non-narrative formal systems. |
| Week 1, at the start of the following 3 lessons, students view, identify analyse and discuss types of non-narrative form (categorical, rhetorical, abstract and associational) as evident in a range of films, TV programs and excerpts. Resources could include music video TV programs, commercial TV advertising and past student productions. |
| Week 1, double lesson: Through in-depth class discussion and group work students consider the structure/approach to art/experimental filmmaking in the school production context. Students analyse and discuss this in relation to the processes associated with their previous narrative production. In particular, students look at ways to make sure that their ideas are achievable and safe. |
| From week 1, for homework, students begin a collection of research/inspiration/ideas. Their options are broad and could include magazine/newspaper/internet/journal images/articles, music, sound effects, archival footage, home video footage, archival stills, archival objects, lyrics, facts, traditional library research. Students keep ideas and objects in a folio that could be used directly in the student’s production or serve as a basis for students’ knowledge. |
| Week 2 lesson 1: Students look over their notes from the previous National Cinemas unit. Class discussions centre around the dominance of the Hollywood studio system. Students consider the importance of marketing associated with this model. |
| Week 2 single lesson: Students begin to compare mainstream/commercial cinema to the body of film art that exists outside of the confines of commercial production. This is inspired by students reading a range of relevant journal articles on the topic such as *Art in Australia* article (see resources listing at end of this section). From week 2 students are encouraged to discuss their design and production ideas with their class. Their peers and teacher offer ongoing oral feedback and advice. |
| Week 2 single lesson: Students develop a basic understanding of film movements such as dadaism, surrealism, expressionism, avant-garde, French new wave, Italian neo-realism, beat filmmakers, the structuralist movement, punk and feminist cinema, alternative cinemas. This information is derived from a teacher-developed document/summary of each. |
| Week 2 double lesson: Individually or in small groups students conduct internet research on one or more of the movements above that are of interest to them. This information may serve as inspiration for their design, production and critique. |

#### Possible assessment tasks

**Design and critique (weeks 1–6)**: Individually create a storyboard and an oral treatment (pitch) for an achievable individual art/experimental production. Consider Bordwell and Thompson’s non-narrative formal systems. Your storyboard design (12–24 images) should visually demonstrate how you intend to film and edit this production including the complexity, layering and depth required for your final production task. These images can be drawings, photographs or digital stills. You will need to incorporate this document into the oral pitch.

Your oral treatment (6–8 min) should explain your influences, your understanding of institutions and your target audience. You could also incorporate excerpts of other filmmakers work, samples of your technical experiments, and pieces from your collection folio. Your aim should be to convince your class that your production is exceptional and workable.

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Unit 4 — Challenging the Mainstream, 15 weeks. Key concepts: technologies, audiences, institutions. General objectives: design, production, critique

- **Week 3 lesson 1**: Through class discussion, based on relevant given journal articles, students debate the impact of emerging and future video technologies on independent production and accessibility.
- **Week 3 double lesson**: Students look closely at two different filmmakers who experiment with art/experimental production. This could be achieved by viewing TV programs/documentaries on filmmakers such as Tracey Moffatt, David Lynch, Stan Douglas, Gillian Wearing, Julian Issac.
- **Week 3 single lesson**: Students analyse the ways in which mainstream filmmakers, such as Alfred Hitchcock, Roman Polanski and Pier Pasolini, take aspects of art/experimental filmmaking into the style of their films; they view and discuss directors' commentaries.

| Week 4 single lesson: Now that students are developing an understanding of art/experimental filmmaking in small groups, they evaluate how individual concerns of the filmmaker and social commentary could be used in conjunction with non-narrative formal systems. Their understanding of social commentary links to a previous Year 11 unit. |
| Week 4 single lesson: Students review the importance of composition, framing and shot size as studied in the first unit in Year 11, used throughout the course and as found in Mollison text. |
| Week 4 double lesson: Students practise and perfect previously developed design storyboarding skills, using sketches/resources relevant to production context such as SLR cameras and/or digital still cameras and/or digital video cameras. Students are encouraged to link their draft designs to their collection folio. |
| From week 4: Students will be given the option to work on their design sketches/planning/storyboarding in class time. Students must consider non-narrative formal systems and alternative screening methods and audiences. |

| Week 5 single lesson: Through class discussion and handouts students consider past alternative distribution and niche audiences for art/experimental filmmaking. Students are encouraged to consider alternative readings, different viewing conventions, different expectations of viewers and relate this to the distribution and exhibition of their production. |

| Week 6: Design and critique assessments presented to class during this week. |

| Production (weeks 5–10) |
Based on your earlier design, plan, shoot and edit an art/experimental production (2–4 minutes). In this production, you should experiment with ideas, and filming and editing technologies. This production should demonstrate your understanding of non-narrative formal systems, and should suit your target audience. |
As part of school requirements you will be required to submit a reworked storyboard and or shot list before you begin your shoot and an edit script before you begin editing. |
**Critique** (post verification) weeks 11–14: director’s commentary of the above production; oral (6–8 minutes) or written (800–1000 words). |

| Weeks 5–10: Students experiment with a range of technologies that could effectively deliver non-narrative ideas. This is connected to filming/editing options available in the school production context and could include layering and manipulation in both the filming and editing processes such as projection, multiple monitors, image manipulation programs, digital editing programs; students refine their editing skills to the depth required for a sophisticated, layered final production; film, edit and complete their production. |

| Week 10 double lesson: Students complete their production and submit it. |

| Weeks 11–14: Students prepare director’s commentary based on their submitted production. Students choose oral or written format. |

| Weeks 10–14: Students view and critique each other’s productions to assist in refining their director’s commentary; prepare their director’s commentary on the submitted production. |
| Week 14–15: Further develop, refine and submit/present director’s commentary. |
| Week 16: Students work together to create a public screening of their completed productions. This could be on campus and or in a gallery/museum/public space. |

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Resources
Many of the following resources are available to students in a booklet format for in-class use. Some texts are also available in school libraries, plus relevant/current TV programs.
Further resources are available from The Queensland Art Gallery’s Video Art Collection and associated documentation, The Pacific Film and Television Commission, The Australian Film Commission, The Australian Centre for the Moving Image, The Queensland Art Gallery, and TV station websites.

Books
Don’t Shoot Darling, Blonski, A., Creed, B. & Freiberg, F. 1987, Women’s independent filmmaking in Australia Greenhouse Publications
Producing Videos: A complete guide, 2nd edn, Mollison, M. 2003, Allen & Unwin, St Leonards, NSW.

Journals

Videos/DVDs
The Celluloid Heroes, 1995, Australian Film Commission (a four-part series about the great moments in cinema history. Video)