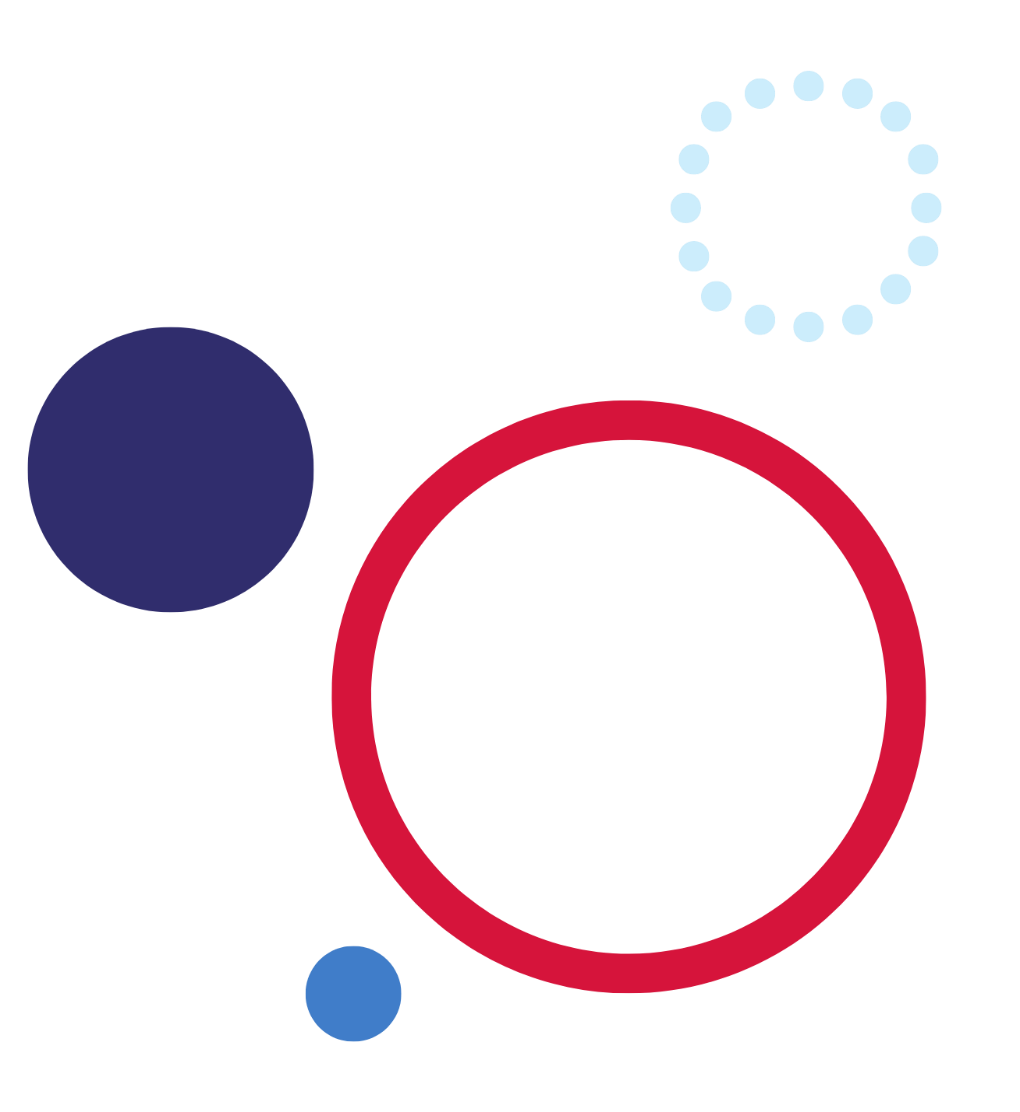
# CApture – Filmmaking curriculum project and festival

# Teacher support guide for programming and assessment in Stage 5 Photographic and digital media



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## Rationale

[CApture](https://capture.emagined.com.au/) is a cross-curriculum filmmaking project and festival designed by the NSW Department of Education. It aims to engage Stage 5 creative arts students through the power of film as a storytelling medium.

As a dynamic project inclusive of drama, dance, music, photographic and digital media, and visual design, [CApture](https://capture.emagined.com.au/) presents diverse opportunities for developing a range of knowledge, skills and understandings within and across creative arts subjects.

Embedding essential skills of collaboration, creativity, critical thinking and communication into learning within and beyond the classroom, the [CApture](https://capture.emagined.com.au/) filmmaking project offers students and teachers a real-world, industry-focused approach to making successful short films.

This project includes insights, practical advice and expert tips for all stages of filmmaking including development, pre-production, production and post-production. The content, materials and resources have been developed in collaboration with practising professionals, including Australian director and writer Genevieve Clay-Smith, alongside cinematographers, composers, sound designers and editors. The [CApture](https://capture.emagined.com.au/) resources provide rich platforms and stimulus for learning about short films as a unique yet highly accessible genre for students and audiences.

This teacher support guide outlines strategies and options for using the [CApture](https://capture.emagined.com.au/) filmmaking project in flexible ways to support cross KLA programming and assessment aligned with Stage 5 syllabuses, as well as continuity of learning into aspects of all the Stage 6 creative arts courses. Combined with the [student filmmaking guide](https://capture.emagined.com.au/), this resource provides a sequence of strategic teaching and learning activities accompanied by resources that teachers can select from, modify and adapt to suit the needs and interests of their students, school context and available resources.

CApture aims to empower students with the knowledge, skills and understanding to make successful short films that engage contemporary audiences through the power of stories told through moving images. Importantly, developing students’ practical and conceptual autonomy in representing their ideas and world, will help equip them as lifelong learners and storytellers with the ability to traverse diverse fields and futures.

## Continuity of learning in creative arts

This cross-curriculum project aims to develop a range of knowledge, skills and understandings in creative arts subjects. Teaching and learning activities, and the student filmmaking guide, have been designed to support continuity of learning into Stage 6 creative arts courses. The diverse skills, techniques and experiences gained through this project may directly prepare students for aspects of practical and performance-based assessment in their HSC and/or Preliminary courses as listed below.

**Dance**

* Major study – Dance and technology – Option 2: Film and video

**Drama**

* Group performance
* Individual project – Critical analysis – director’s folio
* Individual project – Design – promotion and program
* Individual project – Performance
* Individual project – Scriptwriting
* Individual project – Video Drama

**Music 1**

* Composition

**Music 2**

* Core – Composition
* Composition elective

**Music extension**

* Composition

**Visual arts**

* Body of work
* Specifically, works with film, video, photomedia or design components that may be submitted in
* collection of works
* designed objects
* documented forms
* graphic design
* photomedia
* time-based forms.

**Photography, video and digital imaging (CEC)**

* Field – Video – Module – Introduction to practice in video
* Field – Video – Module – Developing a point of view
* Field – Video – Module – Traditions, conventions, styles and genres
* Field – Video – Module – Manipulated forms
* Field – Video – Module – The arranged image
* Field – Video – Module – Temporal accounts
* Individual/collaborative project

**Visual design (CEC)**

* Field – Graphic design – Module – Publications and information
* Field – Graphic design – Module – Interactive and multimedia
* Field – Wearable design – Module – Clothing and image
* Field – Interior/exterior design – Module – Stage sets and props
* Field – Interior/exterior design – Module – Interiors
* Individual/collaborative design project

## Managing the project – Teachers as executive producers

Like an executive producer, the teacher/s involved in the [CApture](https://capture.emagined.com.au/) filmmaking project will set and manage the project timeline and resources.

In selecting and planning teaching and learning activities, teachers should aim to support students across the 4 stages of project development, pre-production, production and post-production. This may involve planning, organising and scheduling opportunities for students across different classes to collaborate during some or all stages of the project.

Teachers should consider the management of resources in relation to school equipment, materials, spaces and locations, as well as the allocation of classes, class time and student roles. Importantly, teachers will need to ensure that students’ film productions have a practical and realistic timeframe. Each film should ideally not exceed 2 days of shooting in total.

Teachers may need to guide or direct students in relation to the selection of appropriate content and subject matter for this project. Teachers should discuss with students the need for films to be appropriate for public audiences including Stage 4-5 students, their families and the broader education community. Teachers are advised to consider appropriate content classification ratings and guide student film productions to remain within a G/PG rating. Refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) for additional advice and support.

## Supporting the project – Creative arts resources

In addition to the [CApture](https://capture.emagined.com.au/) student guide website, the tips and resources below may be useful.

**Note**: Links to third-party resources are a suggestion only, and all third-party material, including videos, should be reviewed by the teacher prior to classroom activities.

Table – Useful tips and resources

|  |  |
| --- | --- |
| Topic | Tips/resources |
| Short films | * [Tropfest finalist short films](https://tropfest.org/) * [Pixar Theatrical Shorts](https://www.pixar.com/theatrical-shorts) * [Lessonbucket – Filmmaking](https://lessonbucket.com/category/filmmaking/filmmaking-filmmaking/) * [Teaching guides for making short films](https://www.creativeml.ox.ac.uk/teaching-guides-making-short-films/index.html) * [Clickview tips on filmmaking](https://1-minutefilmcompetition.org/teaching-resources/) |
| Scripts for film | * [Simply Scripts](https://www.simplyscripts.com/original-short-scripts.html#google_vignette) * [[How to Write a Script (Step-by-Step Guide)](https://boords.com/how-to-write-a-script)](https://boords.com/how-to-write-a-script) * [Page to stage – Anatomy of a script](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/drama/page-to-stage-anatomy-of-a-script) to assist with scriptwriting |
| Sound design | * [SoundWorks Collection](https://soundworkscollection.com/videos) * [What is Foley Sound by Sound Ideas (5:16)](https://youtu.be/OONaPcZ4EAs) * [The Magic of Making Sound (6:32)](https://youtu.be/UO3N_PRIgX0) * [How Animal Sounds Are Made For Movies And TV (8:41)](https://youtu.be/l2WCrXc7J-I) * [Filmmaking: Sound](https://lessonbucket.com/filmmaking/sound/) |

### Student filmmaking roles

The delegation of student roles in the [CApture](https://capture.emagined.com.au/) filmmaking project should be carefully planned in relation to the availability and timing of particular classes, teachers and resources involved in the project, as well as student interests and groupwork opportunities.

More than one student could be assigned each role, depending on the classes involved and the intended focus for the project. However, it is recommended that the director and producer roles are each performed by one student, and that a maximum of 2 students act as screenwriters.

Students could be assigned more than one role during the project, as some roles are only required during a certain stage of the project. For instance, a screenwriter is only required during pre-production so the student/s involved could perform another role during production and/or post-production.

Teachers and students can use the [roles in filmmaking worksheet](https://capture.emagined.com.au/development/development/filmmaking-roles) to determine roles and responsibilities across different stages of the [CApture](https://capture.emagined.com.au/) filmmaking project, and guide the use of class time as well as the timing, order and prioritisation of tasks.

### Student roles in cross-curricular settings

Teachers may use the table below to consider how student group roles could be distributed across classes and how the project might align to different syllabus outcomes. This is intended as a general guide based on opportunities for students to experience diverse roles in and across subjects, as well as subject-specific assessment.

Students could take on or change roles at different production stages depending on the focus, timeframe, and scope of the project. Availability of classes, students, teachers, equipment, and resources should be considered in deciding student roles for the project and planning opportunities for cross-curricular collaboration.

The table below displays the student roles applicable to each of the creative arts subjects. The roles have been marked yes or no to indicate whether or not they are applicable to each subject.

Table – Student roles in cross-curricular settings

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Role | Dance | Drama | Music | Photographic and digital media | Visual design |
| Director | Yes | Yes | No | Yes | Yes |
| Producer/Production manager/1AD | Yes | Yes | No | Yes | Yes |
| Screenwriter | Yes | Yes | No | Yes | Yes |
| Actor/Cast | Yes | Yes | Yes | Yes | Yes |
| Cinematographer/ Director of photography (DoP) | Yes | Yes | No | Yes | Yes |
| Camera operator/s | Yes | Yes | No | Yes | Yes |
| Choreographer | Yes | Yes | No | No | No |
| Composer | No | No | Yes | No | No |
| Sound designer | Yes | Yes | Yes | Yes | Yes |
| Sound recordist | Yes | Yes | Yes | Yes | Yes |
| Production designer | Yes | Yes | No | Yes | Yes |
| Set designer | Yes | Yes | No | Yes | Yes |
| Lighting designer | Yes | Yes | No | Yes | Yes |
| Costume designer | Yes | Yes | No | Yes | Yes |
| Hair and makeup designer | Yes | Yes | No | Yes | Yes |
| Editor | Yes | Yes | No | Yes | Yes |
| Promotional designer | Yes | Yes | No | Yes | Yes |

## Assessment

### The logbook

As part of the [CApture](https://capture.emagined.com.au/) filmmaking project, it is advised that students use a [logbook](https://capture.emagined.com.au/development/development/logbook) to research, develop and resolve their ideas, record their progress, promote their accountability in groupwork and provide evidence of their learning for the purposes of formative and summative assessment. The logbook could take various forms such as a written journal, digital document, slides or webpage, which could include sketches, notes, annotated diagrams, photographs, screenshots, audio and/or video clips. This could be created solely for the project or be included as part of each student’s regular logbook, journal, or form of documentation in class.

It is important to emphasise to students that the logbook is a working document and tool to organise, plan, communicate and record their thoughts, choices, and actions throughout the process of making their film.

Integrating a logbook component into the delivery and assessment of the [CApture](https://capture.emagined.com.au/) filmmaking project will support students to develop their conceptual and practical autonomy, as well as groupwork skills, in preparation for a range of Stage 6 creative arts courses. Promoting students’ use of a logbook on a regular basis, to document their progress as well as their process, will assist them in making informed choices and judgements in their learning beyond the project.

#### Logbook template

A [digital logbook template](https://capture.emagined.com.au/development/development/logbook) is available in the student guide for students to download. This template could be used by students to create a digital logbook for the purposes of formative and summative assessment, as well as teacher feedback and feedforward. The format could be adjusted to suit specific subjects or combinations of subjects involved in the project.

Teachers can also refer to the Stage 5 Drama [student logbook guide](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama) for additional logbook reflection strategies and scaffolds.

#### Referring to the logbook

While the concept of a logbook or journal may be referred to differently across creative arts subjects, its function as an important learning and assessment tool remains common. It can be referred to as a workbook or logbook in drama, a journal in photographic and digital media and visual design, a process diary in dance and visual arts, and in music, as a portfolio in relation to the development of compositions and compositional work. For the purposes of this project, it can be referred to as a logbook or teachers may choose to refer to it with subject-specific terminology.

#### Logbook marking guide

The table below provides a general marking guide for the [logbook](https://capture.emagined.com.au/development/development/logbook) component of the project, informed by the common grade scale for Stage 5. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Table – Logbook marking guide

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress. * Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning. |
| **B** | * Demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a high level of competence in applying the processes and skills of filmmaking through substantial documentation of individual and group progress. * Demonstrates a thorough ability to apply knowledge and understanding to most situations, through reflection, planning and implementing the next steps in learning. |
| **C** | * Demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process. * Evidences an adequate level of competence in applying the processes and skills of filmmaking through adequate documentation of individual and group progress. * Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning. |
| **D** | * Demonstrates basic knowledge of individual and/or group roles in the filmmaking process. * Evidences a limited application and/or documentation of individual and/or group progress. * Demonstrates a basic ability to plan or implement the next steps in learning in limited ways. |
| **E** | * Demonstrates very limited knowledge of filmmaking. * Evidences very limited competence in the processes and skills of filmmaking. * Demonstrates an elementary or no ability to apply knowledge to situations. |

### Film review

A formal analysis or responding task based on an identified film could be set to provide formative assessment. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), or [Be My Brother (8:50)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase). For example, students could use their responses to the review activity as the basis for an extended response, referring to the [extension film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

The same or a different film could be revisited at a later stage in the project, where students could engage in further research, critical analysis and interpretation of the identified film.

For dance students, it may be necessary to select a film that specifically focuses on dance or that integrates significant aspects of dance to maximise the relevance of this task for programming and assessment purposes. For example:

* documentary footage, such as Bangarra’s [Rekindling series](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6QPKXXu1002g4_7C-1vv4r), which can be utilised for historical documentary teaching or marketing purposes.
* staged dance, such as [Australian Dance Theatre (0:34)](https://www.youtube.com/watch?v=uizcVCcEWq4), which can be recreated for television broadcast to meet wider audiences.
* stage musicals, such as Steven Spielberg’s film adaption of West Side Story (2021), which can be recorded or adapted for the film medium.
* dance films, such as Sue Healey’s Fine Line (2004) or Sydney Dance Company’s ‘[Dance Locale](https://www.sydneydancecompany.com/performance/dance-locale/)’ (2020), which are created to focus on the movement and to extend the communication of the concept/intent through the film medium.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analysis to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on particular subject-specific roles in the filmmaking process such as performers for dance or drama, composers or sound designers for music, the director of photography (DoP) for photographic and digital media, or promotional designers for visual design.

#### Film review extended response scaffold

Table – Film review scaffold

|  |  |
| --- | --- |
| Paragraph | Points to include |
| Introduction: Establishing your thesis or viewpoint | Introduce your selected film and establish your main thesis, argument or viewpoint.  Identify the film’s title, year and director.  Establish why this is a successful short film. |
| Body paragraph 1:  Setting the scene | Contextualise the film by summarising key aspects such as plot and characters. Considerations could include:   * What situation was established? * What surprise or twist was there for the audience? * The turning point where a major shift happens in the story. * How was the problem resolved? * Which character(s) transformed? How? * A short description of each character in the film, including their motivation and purpose in the film. Are they a protagonist, antagonist, mentor, ally, bench-marker or a shapeshifter? |
| Body paragraph 2:  Analysing examples and evidence to build your argument | Analyse examples of specific techniques and approaches used to successfully produce the film. You could consider:   * aspects of production design, such as locations, set design, lighting and costumes used to enhance the story and give audiences a sense of the time period, plot, location and/or characters * how the camera was used effectively throughout the film to create dramatic action or emphasise the story, including camera angle, point of view, distance from subject and framing * how music was used to create atmosphere and mood for audiences * how sound effects were used effectively * how editing was used in the film to create particular effects and resolve the director’s vision. |
| Conclusion:  Summarising your informed point of view | Evaluate why this a successful a short film, considering the different aspects of the film you identified and discussed in the body of your response.  Conclude with a convincing statement that reflects your own informed point of view and links to the introduction. |

#### Film review marking guidelines

This table provides common marking guidelines for assessing a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Evaluate what made your chosen short film successful. Refer to specific techniques and approaches used to produce the film.

Table – Film review marking guidelines

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Presents a comprehensive and sustained evaluation of why the short film is successful, with reference to specific filmmaking techniques and approaches used to produce the film. * Supports evaluation with strong examples from the film. * Presents a sophisticated and informed point of view that reveals a highly developed understanding of the short film genre. |
| **B** | * Presents a thorough and well-reasoned evaluation of why the short film is successful, with reference to specific techniques and approaches used to produce the film. * Supports evaluation with relevant examples from the film. * Presents proficient and logical points of view that reveal a substantial understanding of the short film genre. |
| **C** | * Presents a sound evaluation of why the short film is successful, with generic reference to how the film was produced. * Supports evaluation with examples from the film. * Presents logical points of view that reflect adequate understanding of the short film genre. |
| **D** | * Presents a generalised description of why the short film is successful, with few references to how the film was produced. * Describes basic examples from the film. * Presents inconsistent points of view that reflect a foundational understanding of the short film genre. |
| **E** | * Limited attempt to explain some aspects of the question. * Examples are irrelevant or too general. |

## Filmmaking in Photographic and Digital Media

### Outcomes

#### Making

**A student:**

* **5.1** develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works (Practice)
* **5.2** makes photographic and digital works informed by their understanding of the function of and relationships between artist–artwork–world–audience (Conceptual framework)
* **5.3** makes photographic and digital works informed by an understanding of how the frames affect meaning (Frames)
* **5.4** investigates the world as a source of ideas, concepts and subject matter for photographic and digital works (Representation)
* **5.5** makes informed choices to develop and extend concepts and different meanings in their photographic and digital works (Conceptual strength and meaning)
* **5.6** selects appropriate procedures and techniques to make and refine photographic and digital works (Resolution).

#### Critical and historical interpretations

**A student:**

* **5.7** applies their understanding of aspects of practice to critically and historically interpret photographic and digital works (Practice)
* **5.8** uses their understanding of the function of and relationships between the artist-artwork-world-audience in critical and historical interpretations of photographic and digital works (Conceptual framework)
* **5.9** uses the frames to make different interpretations of photographic and digital works (Frames).

[Photographic and Digital Media Years 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/photographic-and-digital-media-7-10) © 2004 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Roles and collaborative opportunities

#### Collaboration with drama and/or dance

In the [CApture](https://capture.emagined.com.au/) [short film project](https://capture.emagined.com.au/), photographic and digital media students can take responsibility for cinematography and camera work, editing, and promotional design, particularly when collaborating with a drama and/or dance class that may provide writers, choreographers and cast or performers.

#### Collaboration with visual design and/or music

Photographic and digital media students could collaborate with visual design and/or music students through the filmmaking opportunities below:

* an animation using frame-by-frame digital and/or hand-generated illustration or collage, accompanied by a score and/or sound design
* a stop-motion film using props such as small objects or toys as characters or the ‘cast’, accompanied by a score and/or sound design
* a short film created from live video with a diminished focus on performance, using photographic and digital media, visual design and/or music students as cast
* a short film interpreting or responding to a music composition or soundtrack using still, interactive, moving, print, object and/or space-time forms, for example focusing on visually representing the atmospheric, sensory, or textural qualities of sound
* a short film created through a combination of live video footage, still photographs, digital and/or hand-generated illustration and/or stop motion animation, accompanied by a score and/or sound design
* a short film focused on documenting still, interactive, moving, print, object and/or space-time forms, for example a site-specific installation or wearable design being worn or performed within a particular space or environment, accompanied by a score and/or sound design.

### Assessment

#### Syllabus connections – Assessment strategies

When assessing photographic and digital media students in relation to the [CApture](https://capture.emagined.com.au/) filmmaking project, the assessable components below could be used:

* the film as a moving form, assessing students’ ability to make and refine photographic and digital works, evidenced through their making process (development, pre-production, production, post-production) and finished film
* the [logbook](https://capture.emagined.com.au/development/development/logbook) or photographic and digital media journal as evidence of students’ making process, including their process of research, investigation, planning, experimentation, reflection, and resolution, as well as their individual accountability for their role/s within the group
* the [film review task](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), as evidence of student’s ability to interpret photographic and digital works critically and historically.

A selection from the table below could be used to form criteria for these assessable components, based on teacher preferences for the content, knowledge, understanding and skills to be focused on.

Table – Photographic and digital media assessment strategies

|  |  |  |  |
| --- | --- | --- | --- |
| Assessable component/s | Syllabus outcomes | Students learn about: | Students learn to: |
| Filmmaking process – development, pre-production, production, post-production | 5.1  5.2  5.3  5.4  5.5  5.6 | * the field of photographic and digital media comprising conventions, technologies, traditions and relationships * how artists represent ideas and interests in photographic and digital works * ethical issues in photographic and digital media * OHS practices and a safe working environment * strategies, conventions and procedures to make photographic and digital moving works * the world as a source of ideas to make photographic and digital works * how photographic and digital artists develop their intentions * belief, value and meaning inherent in photographic and digital works informed by the subjective, cultural, structural and/or postmodern frame/s | * investigate and apply strategies, conventions and procedures within the field of filmmaking to make their short film * explore photographic and digital procedures, strategies and techniques to make, manipulate and refine images * identify and consider ethical issues such as copyright and plagiarism in making photographic and digital works * identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works * consider the significance of collaboration in the development of film and video work, including production and post-production teams * consider the directorial role of the auteur as artist or ‘author’ of a film * investigate how artists develop their intentions and recognise the constraints they work within * investigate the world as a source of ideas, concepts and subject matter for short films * explore the perspectives of the structural, subjective, cultural and/or postmodern frames * informs their making process through consideration of the function of and relationships between the artist, artwork, world and audience * employ the use of narrative, characterisation, abstraction, mise en scène, documentation, experimentation, condensation of action and dramatisation in the development of a short film work * develop appropriate storyboards, scene lists and scripts for planning the production of their short film * use the camera, sound and editing equipment to make moving images, manipulating time and space * investigate the symbolic and stylistic possibilities of different media and technologies * investigate cinematic conventions and film style through the use of camera angles, composition of camera shots and the sequencing of events * explore linear and nonlinear editing through multi-layered visual sequencing, the exploration of varying transitions and composites * make informed choices to develop and extend concepts and different meanings in their short films * select appropriate procedures and techniques to make and refine their short film * make photographic and digital works for different audiences, exhibitions, displays, publications and reproduction |
| Logbook/ photographic and digital media journal – evidence of making process | 5.1  5.2  5.3  5.4  5.5  5.6 | * the field of photographic and digital media comprising conventions, technologies, traditions and relationships * how photographic and digital artists develop their intentions | * use their journal as a site to document intentions, choices and reflections in making photographic and digital works in still, interactive and/or moving forms |
| Resolution – Finished film | 5.6 | * how artists represent ideas and interests in photographic and digital works * how photographic and digital artists develop their intentions * the audience function as ongoing yet changeable, as photographic and digital works inhabit subjective, structural, cultural and postmodern viewing contexts | * make informed choices to develop and extend concepts and different meanings in their short films * select appropriate procedures and techniques to refine their short film |
| Critical and historical interpretations –  Film review task | 5.7  5.8  5.9  5.10 | * how practice in photographic and digital media in different times and places is conditioned by a range of interests, including the artworld and innovation * practices, conventions and procedures that inform the approaches to photographic and digital media of different artists * how the conceptual framework can be applied to understanding the practices of photographers and digital artists * how the world can be represented in photographic and digital works * different kinds of audiences for photographic and digital works * the impact of images on life and society * how the frames allow ways to consider the relationship between the artist, moving image, world and audience | * discuss and write about their understanding of different aspects of practice in photographic and digital media * research different photographic and digital practices by artists * consider how different kinds of photographic and digital artists work individually and collaboratively in different contexts, e.g. multimedia projects, film, community projects * investigate different still, interactive and moving forms and the effect of conceptual, symbolic, material and technological choices made by artists * explain how photographers and digital artists interpret the world in making photographic and digital works and how they represent concepts through a range of styles and approaches * recognise how audiences contribute to the meaning of photographic and digital works and how their views of photographic and digital works may alter in different contexts and time |

[Photographic and Digital Media Years 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/photographic-and-digital-media-7-10) © 2004 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

The table below identifies existing points in the [Photographic and Digital Media Years 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/photographic-and-digital-media-7-10) that intersect with assessment possibilities in this project:

Table – Photographic and digital media assessment strategies

|  |  |  |
| --- | --- | --- |
| Photographic and digital media assessment strategy | Photographic and digital media assessment activity | Project connections |
| Portfolio | Investigations of an extended range of materials, techniques and procedures to build a portfolio including resolved as well as more provisional works. | Presentation of students’ resolved films as well as more provisional, developmental works demonstrating sustained investigation of a range of materials, techniques and procedures to build a portfolio about the practice of filmmaking and their resolved short film. |
| Individual and group making activities | Individual and group making activities including video, animation, site-specific works, installations and presentations, including multimedia formats, to explain a student’s making practice, how ideas and interests are represented and meanings developed in their photographic and digital works. | Individual and group roles throughout the development, pre-production, production and post-production stages.  Students’ logbook or photographic and digital media journal as evidence of the development of students’ individual and collaborative filmmaking practice and work. |
| Exhibition of student work | Exhibition of students’ photographic and digital works. | Exhibition or showcase of students’ short films via a school or community film festival or event. |
| Presentation | Presentation of student research, work and experiments with the material properties of forms and techniques in moving forms, in relation to the photographic and digital media journal. | A logbook or journal can form an assessment component for photographic and digital media students. Preliminary sketches, notes, diagrams, photographs, screenshots and annotations may be included as evidence documenting students’ making process. Investigations of ideas, interests and the practice and works of photographic and digital artists could also form part of this component. |
| Respond to a photographic or digital media work | Extended interpretations of photographic and digital works using the frames and/or referring to artists’ practice and/or relationships between the artist, artwork, world and audience. | Film review task that could be completed in the form of an extended response or review article and/or presented via a multimedia presentation or verbal account. Students could examine how films or related works can be explained and interpreted from different points of view. Investigations could also involve analysis of an artist’s practice and/or relationships between the artist, artwork, world and audience. Students could role play a film critic, audience member, director or other role(s) related to the production of a film. |
| Exhibition curation | Curation of an exhibition to represent a point of view, idea or interest. | Students can roleplay a curator, curating and presenting their resolved films for a target audience and viewing context. |

[Photographic and Digital Media Years 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/photographic-and-digital-media-7-10) © 2004 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

#### Role descriptions – Photographic and digital media

The role descriptions below elaborate on the [general role descriptions](https://capture.emagined.com.au/development/development/filmmaking-roles), as they apply to photographic and digital media.

Table – Photographic and digital media role descriptions

|  |  |
| --- | --- |
| Role | Description |
| Director | * I can provide a clear directorial vision for our project. * I can guide and direct creative decisions throughout the filmmaking process. * I can consider how the classes and/or students involved in this project will determine the focus, nature and scope of our film. * I can imagine the screenplay/script in visual form to inform how I guide and direct our team. * I can communicate and collaborate with all members of the group, including heads of departments, in a positive and constructive manner to ensure that we work together to achieve our common goal of creating a successful short film. * I can create storyboards and a shot list to effectively communicate with the cinematographer. * I can rehearse with actors/cast in an efficient and organised fashion. * I can sign off on costume, makeup and production design. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the director. |
| Producer/  Production manager/  Assistant director | * I can act as the assistant director to responsibly manage the organisation of our film project. * I can collaborate closely with the director to ensure our film project runs in an organised manner within given timeframes and resources. * I can develop story ideas and help decide the scale and budget of the film, during the development phase. * I can create call sheets and plan a shooting schedule during pre-production. * I can check for continuity and health and safety issues during production. * I can assist the director during post-production where necessary. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the producer. |
| Screenwriter | * I can develop my conceptual aims and intentions. * I can build a narrative through visual storytelling, sequencing, dialogue and the manipulation of time and space. * I can effectively storyboard ideas to convey my ideas. * I can collaborate with the producer, director and cast to draft and redraft how my concept will be represented to audiences. * I can seek constructive feedback and apply feedforward to refine the screenplay. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the screenwriter. |
| Actor/Cast | * I can collaborate with the producer, director and screen writer to draft and redraft the script. * I can become familiar and confident with performing my role. * I can effectively rehearse with the director and my fellow cast members. * I can seek constructive feedback and apply feedforward to refine my performance. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as an actor/cast member. |
| Cinematographer/  Director of Photography (DoP) | * I can play a major pre-production role in researching and planning creative options for shooting our film to successfully convey the intended look and concept of our film to audiences. * I can carefully read the screenplay and collaborate with the director to discuss the look and feel of the film. * I can research, explore and plan different shooting options to emphasise our film’s look and concept. * I can carefully develop the storyboard and shot list for our film. * I can discuss camera movements and lighting requirements with the camera operator/s to ensure we shoot footage to plan. * I can seek constructive feedback and apply feedforward to refine my plans and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the cinematographer/DoP. |
| Camera operator/s | * I can take responsibility for shooting all required coverage (shots) for our film. * I can work closely with the cinematographer/DoP and other camera operators to ensure we get all shots necessary for our film. * I can familiarise myself with the shot list and storyboard. * I can rehearse camera movements, techniques and settings required for shooting the film, collaborating with the DoP. * I can seek constructive feedback and apply feedforward to refine my work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as a camera operator. |
| Sound designer | * I can converse with the other production staff in order to understand the musical requirements for the film. * I can select appropriate music/sound effects to enhance the concept and sound world of our film. * I can follow relevant copyright rules when selecting and manipulating music. * I can access royalty-free music/sound effects online. * I can add sound effects over a layer of music. * I can fade tracks in and out of the sound mix. * I can adjust a section of music to make it longer or shorter in order to match the timing of a film scene. * I can balance the music and sounds with the film’s dialogue. * I can remove unwanted sections of a recording. * I can save and file all drafts of my work. * I can seek constructive feedback and apply feedforward to refine my work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as a sound designer. |
| Sound recordist | * I can experiment with the placement of microphones to achieve the clearest possible sound. * I can learn when to use different types of microphones. * I can record a multi-layer track. I can record live sound and source digital sounds. * I am aware of background noise and can pause recording at the appropriate times. * I can seek constructive feedback and apply feedforward to refine my work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as a sound recordist. |
| Production designer | * I can visualise the concept of our film. * I can develop drawings/sketches to communicate the intended mood/s, atmosphere/s, lighting, composition/s, colours and textures of our film. * I can research and identify a design style for sets, locations, camera angles, lighting, costumes, props and movement. * I can ensure the production design gives audiences a powerful sense of time period, location and roles. * I can collaborate with the director, cinematographer and design team to ensure the film achieves unity. * I can oversee the management of the set, lighting, costume, hair and makeup to ensure a unified aesthetic for our story. * I can oversee the creation of the visual world in which our story is set. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the production designer. |
| Set designer | * I can interpret the drawings/sketches of the production designer. * I can design set/s and/or select locations for the film to enhance the concept and aesthetic of our film. * I can plan how to construct set/s for the film. * I can consider all scenery, furniture and props the audience sees, as indicated in the script. * I can set up and maintain the set for shooting. * I can change set/location when required. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the set designer. |
| Lighting designer | * I can collaborate closely with the director, cinematographer and production designer to design appropriate lighting for the film. * I can design lighting for the film to enhance the communication of our film’s concept and aesthetic. * I can research and select effective lighting techniques to transform two dimensional sets into three dimensional spaces. * I can install and control the lighting within each scene. * I can maintain visibility and safety for the cast and crew. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the lighting designer. |
| Costume designer | * I can closely collaborate with the production designer and design team to ensure all costumes and props reflect and enhance the communication of our film’s concept and aesthetic. * I can create moodboards for each role. * I can research and design all costumes for the cast to enhance the intended concept and aesthetic of our film. * I can source all costumes and props for the cast. * I can assist the cast with costumes and check costume details during production. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the costume designer. |
| Hair and makeup designer | * I can closely collaborate with the production designer and design team to ensure all hair and makeup reflects and enhances the concept and aesthetic of our film. * I can create moodboards for each role. * I can research and design all hair and makeup for the cast to enhance the communication of our film’s concept. * I can create and maintain the intended look and style for each cast member during production. * I can adjust hair and/or makeup when required. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the hair and makeup designer. |
| Editor | * I can play a major role in post-production, being responsible for editing our finished film. * I can cut and assemble our finished film, working with the director, to ensure that the directorial vision for our film is successfully realised and resolved. * I can closely collaborate with the sound designer to ensure visuals successfully align with sound. * I can seek constructive feedback and apply feedforward to refine my designs and work. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the editor. |
| Promotional designer | * I can design promotional materials to advertise our film to target audiences, such as film posters, flyers, billboards and digital images that could be published online and/or in print. * I can research and explore different ideas, images, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs. * I can experiment with hand-generated and/or digital processes including drawing, painting, printmaking and/or collage to create and layer images and ideas. * I can carefully identify and consider ethical issues such as copyright and plagiarism in making photographic and digital works, including the sourcing images or content to incorporate or adapt in my designs. * I can seek feedback and apply feedforward to refine my designs and select the most successful design/s for publishing. * During pre-production, I can design any graphic works identified in the screenplay/script. * I can effectively communicate and work as a productive member of our film project team. * I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions as the promotional designer. |

#### Assessment advice for roles relating to photographic and digital media

The table below provides a role-based assessment rubric for photographic and digital media students. Students can be assessed according to the assessment criteria in the table below, using a continuum such as not yet developed, developing, proficient, high level and outstanding. Feedback and feedforward comments can also be provided to students in relation to their specific role/s within the film project. Self-reflection and peer reviews within and across student project teams can be used strategically to provide opportunities for formative and summative assessment for and of learning.

Table – Assessment advice for roles relating to photographic and digital media

|  |  |
| --- | --- |
| Role | Assessment criteria |
| Director | * Successfully guides and directs creative decisions and project team members throughout the filmmaking process * Provides a clear directorial vision for film project * Carefully plans focus, nature and scope of our film * Effectively refers to screenplay/script to inform directorial role * Proactively communicates and collaborates with all members of the group, including heads of departments, to ensure successful teamwork * Creates effective storyboards and shot list to communicate with the cinematographer * Efficiently rehearses with actors/cast * Constructively uses feedback and feedforward to refine work * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Producer/  Production manager/  Assistant director | * Successfully manages overall organisation of film project * Collaborates closely with director to ensure film project runs in an organised manner within given timeframes and resources * Effectively develops story ideas and appropriate scale and budget for film * Creates efficient call sheets and shooting schedule * Carefully checks for continuity and health and safety issues during production * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Screenwriter | * Builds a successful narrative through visual storytelling, sequencing, dialogue and the manipulation of time and space * Carefully develops conceptual aims and intentions * Effectively storyboards ideas * Closely collaborates with producer, director and cast to draft and redraft screenplay * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Actor/Cast | * Successfully performs assigned role * Closely collaborates with producer, director and screen writer to draft and redraft the script * Effectively rehearses with director and other cast members * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Cinematographer/ Director of Photography (DoP) | * Successfully researches and plans creative options for shooting film to convey intended look and concept of film to audiences * Closely collaborates with director to discuss the look and feel of the film * Carefully researches different shooting options to emphasise film’s look and concept * Carefully develops storyboard and shot list for film. * Effectively collaborates with camera operator/s to ensure footage is shot to plan * Constructively uses feedback and feedforward to refine work. * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Camera operator/s | * Successfully shoots all required coverage (shots) for film * Closely collaborates with cinematographer/DoP and other camera operators to ensure all shots are recorded * Carefully rehearses camera movements, techniques and settings required for shooting the film, collaborating with the DoP and referring to the shot list and storyboard * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Sound designer | * Successfully designs sound world for film to enhance the film’s concept * Selects appropriate music/sound effects in collaboration with other production team members * Follows relevant copyright rules when selecting and manipulating music * Effectively adds sound effects over a layer of music * Effectively fades tracks in and out of the sound mix * Successfully matches the timing of music and sounds to film scenes * Successfully balances music and sounds with film’s dialogue * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Sound recordist | * Successfully records a multi-layer track, that could include live and/or digital sounds * Carefully experiments with placement of microphones to achieve clearest possible sound * Effectively uses different types of microphones for different situations * Effectively minimises background noise * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Production designer | * Successfully visualises and translates film’s concept * Develops drawings/sketches to effectively communicate intended mood/s, atmosphere/s, lighting, composition/s, colours and textures of film * Carefully researches and identifies a design style for sets, locations, camera angles, lighting, costumes, props and movement * Closely collaborates with director, cinematographer and design team to ensure visual unity * Effectively oversees management of set, lighting, costume, hair and makeup to ensure a unified aesthetic for film’s story * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Set designer | * Successfully designs set/s and/or select locations to enhance communication of film’s concept and aesthetic * Carefully interprets drawings/sketches of production designer * Effectively sets up and maintains set for shooting, changing set/location when required * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Lighting designer | * Successfully designs lighting for the film to communicate film’s concept and aesthetic * Closely collaborates with director, cinematographer and production designer to design appropriate lighting for the film * Carefully researches and selects effective lighting techniques to transform 2D sets into 3D spaces * Effectively installs and controls lighting within each scene * Maintains visibility and safety for cast and crew * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Costume designer | * Successfully researches and designs all costumes for cast to enhance film’s intended concept and aesthetic * Closely collaborates with production designer and design team to ensure all costumes and props reflect and enhance communication of film’s concept and aesthetic * Creates effective moodboards for each role * Effectively sources all costumes and props for cast * Actively assists cast with costumes and checks costume details during production * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Hair and makeup designer | * Successfully creates and maintains the intended look and style for each cast member during production * Closely collaborates with production designer and design team to ensure all hair and makeup reflects and enhances the film’s concept and aesthetic * Creates moodboards that effectively communicate each role * Carefully researches and designs all hair and makeup for cast to enhance communication of film’s concept and aesthetic * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Editor | * Successfully edits finished film to achieve a high level of resolution * Effectively cuts and assembles finished film to ensure directorial vision is successfully realised * Closely collaborates with sound designer to ensure visuals successfully align with sound * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |
| Promotional designer | * Successfully designs promotional materials to advertise film to target audiences * Actively researches and explores different ideas, images, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs * Effectively experiments with hand-generated and/or digital processes to create and layer images and ideas * Carefully identifies ethical issues in making photographic and digital works * Constructively uses feedback and feedforward to refine work * Effectively communicates and works as a productive member of the film project team * Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s |

Sample role-based marking guide based on the Stage 5 [Photographic and Digital Media 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/photographic-and-digital-media-7-10) outcomes.

Table – Role-based marking guide

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Promotional designer – assessment criteria | Not yet developed | Developing | Proficient | High | Outstanding |
| Actively researches and explores different ideas, images, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs. |  |  |  |  |  |
| Effectively experiments with hand-generated and/or digital processes to create and layer images and ideas. |  |  |  |  |  |
| Carefully identifies ethical issues in making photographic and digital works. |  |  |  |  |  |
| Constructively uses feedback and feedforward to refine work. |  |  |  |  |  |
| Effectively communicates and works as a productive member of the film project team. |  |  |  |  |  |
| Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s. |  |  |  |  |  |
| Successfully designs promotional materials to advertise film to target audiences. |  |  |  |  |  |

Feedback (what you did well):

Feedforward (what are the next steps in your learning?):

##### Assessing the logbook – Photographic and digital media

Photographic and digital media students should maintain logbook or journal documenting their role/s, progress, work, and contributions throughout the film project, across each phase of production or where relevant. This could include:

* their completed logbook entries, accounting for their individual progress and role/s, and contributions to their group
* annotated evidence of progress such as sketches, photographs, video clips, audio clips, screenshots, diagrams and/or moodboards
* self-reflections, including consideration of teacher and/or peer feedback and feedforward
* copies or extracts of preliminary and experimental work, with their annotations and reflections.

Where the journal is to include multimedia content such as video and sound, a digital journal should be used to reflect that content.

This [logbook template](https://capture.emagined.com.au/development/development/logbook) could be used by students to create a digital logbook for the purposes of formative and summative assessment, and teacher feedback and feedforward.

##### Logbook marking guide – Photographic and digital media

A sample subject-specific marking guide for the logbook or journal component for photographic and digital media students.

Table – Logbook marking guide for photographic and digital media

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Documentation demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress. * Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning. |
| **B** | * Documentation demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a high level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress. * Demonstrates a thorough ability to apply knowledge and understanding to apply knowledge and skills to most situations, through reflection, planning and implementing the next steps in learning. |
| **C** | * Documentation demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process. * Evidences an adequate level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress. * Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning. |
| **D** | * Documentation demonstrates basic knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a limited level of competence in applying the processes and skills of filmmaking through documentation of individual and/or group progress. * Demonstrates a basic ability to apply knowledge and understanding to situations, and may reflect, plan or implement the next steps in learning in limited ways. |
| **E** | * Documentation demonstrates elementary knowledge and understanding of individual and group roles in the filmmaking process. * Evidences very limited competence in the processes and skills of filmmaking. * Demonstrates an elementary ability to apply knowledge and understanding to situations. |

#### Film review

A formal analysis or responding task based on an identified film could be set to provide an opportunity for formative assessment. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) or [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) for example. Students could use their responses to the review activity as the basis for an extended response, referring to the [scaffold](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the [extension activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analyses to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on specific roles related to Photographic and digital media within the filmmaking process such as the director of photography (DoP).

Refer to common film review scaffold for [extension activity – short film review as an extended response](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase).

##### Film review marking guidelines

Refer to the [Film review marking guidelines](#_Film_review_marking_4) for a template that could be used to assess a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

## Film festival

Where appropriate, New South Wales Department of Education schools and students are encouraged to enter their short films into the CApture Film Festival, an initiative of the [Creative arts curriculum team](https://teams.microsoft.com/l/channel/19%3af8e495424602437ca4b119d55ecdc761%40thread.tacv2/General?groupId=08ce92f4-ef40-412b-8532-d2139f5ffbfa&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and [The Arts Unit](https://artsunit.nsw.edu.au/program/capture-film-festival).

## References

**Links to third-party material and websites**

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