

**Copyright and Terms of Use Statement**

**© Australian Curriculum, Assessment and Reporting Authority 2024**

The material published in this work is subject to copyright pursuant to the *Copyright Act 1968* (Cth) and is owned by the Australian Curriculum, Assessment and Reporting Authority (ACARA) (except to the extent that copyright is held by another party, as indicated).

The viewing, downloading, displaying, printing, reproducing (such as by making photocopies) and distributing of these materials is permitted only to the extent permitted by, and is subject to the conditions imposed by, the terms and conditions of using the ACARA website (see, especially, clauses 2, 3 and 4 of those terms and conditions). The terms and conditions can be viewed at [https://www.acara.edu.au/contact-us/copyright](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.acara.edu.au%2Fcontact-us%2Fcopyright&data=04%7C01%7CSharon.Foster%40acara.edu.au%7C9931e11fa7684c603e6308d98331bbfb%7C6cf76a3aa824427092003d71673ec678%7C0%7C0%7C637685071906340874%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C1000&sdata=U5O4Vlbpf271IGmGiMh7fDwU4pLzzAiHpCQFylkp6s4%3D&reserved=0)

Media Consumers and Creators

|  |
| --- |
| Key aspects  |
| **Understand and analyse contemporary media** | Media describes all channels of communication. Contemporary media channels are a mix of traditional and new media that are increasingly digital and multimodal. Media consumers view, listen to, use and read media. Traditional media is any type of content that is distributed through established channels. Traditional media channels include television, film, radio and print publishing. New media includes digital newspapers, podcasts, online video platforms, video games and social media and the media forms of the future. New forms of digital media play a significant role in modern communication, entertainment, education and information dissemination. Media forms can operate at a mass level or at an interpersonal level, where communication occurs between individuals and among online communities. Media literacy is crucial as media is pervasive and powerful in contemporary society and impacts individuals and communities in both positive and negative ways. Media literacy is the ability to identify media messages and biases by analysing language and understanding the motivations behind, and intended audiences of, media content. It is also about understanding media representations, relationships and institutions, how media constructs versions of reality and how these representations influence public perception. In this key aspect students develop media literacy. They understand that media influences and impacts people and society, and a range of media institutions impact media participation. They recognise the importance of media ownership. Students analyse media messages and critically evaluate their intent, recognising biases and commercial or political interests. They analyse the influence of media on consumer behaviour, opinions and societal trends, and the way media shapes public opinion, culture and societal norms. Students understand the role of algorithms and how these impact the content they consume. Students understand that media constructs versions of reality. They engage with media representations with an understanding of how processes of selection and construction have been used to create stories. This critical awareness empowers students to be discerning consumers of media. They can identify credible sources and misinformation and understand the broader societal impacts of media content. They critically reflect on their own role as media consumers (audiences) and creators (producers) across multiple media forms. |
| **Create media content** | Media creation is a form of expression. It encompasses learning how to express ideas through traditional and new media using media production technologies and an understanding of media language. Media creation can be single mode or multimodal. Multimodal uses 2 or more modes of communication. There are 5 modes:  * The linguistic mode focuses on the meaning of written or spoken language in communication. It includes the choice and organisation of words.
* The visual mode focuses on the meaning of what can be seen by the reader, viewer or user. It includes images, signs and videos, and aspects of visual design such as colour, layout and font.
* The aural mode focuses on the meaning of what can be heard by the listener. It includes voice, ambient noise, music and silence.
* The gestural mode focuses on the meaning of communication through movement. It includes facial expressions and body language.
* The spatial mode focuses on the meaning of communication through physical layout. It includes position, spacing and proximity between people and objects.

Media language refers to the way that meaning is created through these modes, using production technologies and conventions to communicate ideas and information to audiences. In this key aspect students plan for, generate and create media content. The content can be creative, novel and effective. The creative process is as important as the product itself. Students can express ideas, cultures, perspectives and stories. They can innovate when using emerging media and production technologies in media creation.  Students can work individually or collaboratively. When collaborating they may create a shared vision and synthesise diverse perspectives. They generate ideas, shift perspectives, make connections, and evaluate and elaborate those ideas. Imagination, experimentation and play are all central to the process.  Students use a variety of communication modes and create single mode and multimodal media content. They make exploratory choices about how they can combine and shape the use of production technologies and conventions. When students have opportunities to explore and experiment with media technologies, including digital tools, they develop and extend their creative abilities to engage different audiences.   |
| **Communicate and share media content** | Media creators communicate information and ideas for diverse purposes and audiences, while responding to a range of contextual influences. Purposes include to inform, raise awareness, influence trends or opinion, transmit culture, and to entertain others. An audience is anyone who consumes a media product and can be viewers, listeners, users or readers. Media creators have in mind the intended audiences for their products, but in a contemporary media landscape there are often many other unintended audiences of media narratives. Media may take many forms including news reports, podcasts, video games, commentaries, advertisements, influencer content, websites and multimodal social activism. Information and ideas may be communicated in a range of ways including visual and audio techniques and language features. When sharing information and ideas with audiences, media creators select the most appropriate content and use a range of techniques best suited to purpose and audience. In this key aspect, as well as creating, students communicate their ideas to audiences, both offline and online. Students are aware of different media distribution platforms and how algorithms influence sharing. When collaborating, they learn to actively listen to the ways in which their content is being received and interpreted. They adapt and adjust their strategies for communication and sharing accordingly. Students assess the means and medium through which to curate and communicate clear, compelling messages to different audiences. They can tailor their content to communicate to an intended audience demographic. Students develop skills of telling stories, crafting ideas and information. They reflect on the cultural context, diverse perspectives, and any social or political implications of their messages, ideas or perspectives. Students relate to their audiences through the selection of language, genre, style and form conventions.  |

|  |  |
| --- | --- |
| **Be critical and ethical** | Critical and ethical practices ensure positive experiences when consuming and creating media. Media can be an empowering force to make a more inclusive and equitable world. Critical practices include questioning, analysing, reflecting and evaluating content to identify purpose, emphasis and omission, language, choice and placement of images, possible bias and intended audience. Being critical about media means understanding concepts like representation and stereotypes. It means understanding how media is constructed to appeal to specific audiences and reinforce ideas, and how ideas can be misrepresented through misinformation.  Ethical practices are principled and respectful processes to ensure increased responsibility, positive interactions, cultural sustainability and privacy protection. Ethical practices consider the importance of consultation with others such as First Nations Peoples. They include respectful representation of and avoiding potential bias against vulnerable populations. Ethical considerations should be given to the environmental impact of digital media production, storage and circulation. Ethical understandings include understanding and respecting intellectual property (IP) and Indigenous Cultural and Intellectual Property (ICIP) rights.  In this key aspect, students develop critical and ethical practices as they have responsibilities and agency as media consumers and creators. Students critically orient themselves with a range of interconnected concepts, including how: * media are used to represent and portray people, places and ideas (including through stereotypes)
* ideas become misrepresented through misinformation
* media languages and techniques are used to construct narratives and to appeal to specific audiences.

Students are critical of the advantages and disadvantages of new media versus traditional media as consumers and creators. They understand their roles as responsible digital citizens to contribute inclusive, respectful and ethical media content. Students apply understanding of diversity in cultural perspectives in media consumption and creation. They critically contribute to a diverse, equitable and consciously created media environment. They acknowledge their sources to avoid plagiarism.  Students develop questioning skills and analytical skills to assess the source and purpose of media targeted towards themselves and others. They are critical and ethical when consuming and creating media generated using AI media creation platforms and AI-powered assistants. They build awareness of the personal, social and ethical impacts of their choices when consuming or creating media content.   |

Media CONSUMERs AND Creators: years 7–8

|  |
| --- |
| Years 7–8 |
| Key aspect 1: Understand and analyse contemporary media |
| In this key aspect students develop media literacy. Media literacy is the ability to identify media messages and biases by analysing language and understanding the motivations behind, and intended audiences of, media content. It is also about understanding media representations, relationships and institutions, how media constructs versions of reality and how these representations influence public perception. |
| Learning area/subject | Strand/sub-strand | Content descriptions | Content elaborations |
| **Media Arts Years 7–8** | **Exploring and responding** | investigate the ways that media arts concepts are used in media arts works and practices across cultures, times, places and/or other contextsAC9AMA8E01 | * identifying, describing and analysing how, for example, cinematography, mise-en-scène, editing or sound are manipulated to construct representations of people, place, events or ideologies
 |
| * using questions to analyse the ideology or philosophical viewpoint of a media arts work, including what institutions were involved in its distribution, and its potential impact on audiences
 |
| * analysing the way media languages are used to construct representations of people, places and concepts in media genres and products; for example, the ways that technical and symbolic codes are used to construct stereotypical representations of people, places or concepts in media arts works aimed at teenagers
 |
| * analysing the way audiences are positioned to respond to different representations constructed by technical and symbolic codes in media arts works, such as in the depiction of cultural or social groups and values in Australian film and television
 |
| investigate the diversity of First Nations Australians’ media arts works and practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rightsAC9AMA8E02 | * investigating choices First Nations Australian media artists make about use of technical and symbolic elements, use of story principles, construction of representations and relationships they seek to establish with audiences, respecting Indigenous Cultural and Intellectual Property rights
 |
| * recognising how to select and use historical materials that accurately communicate First Nations Australians’ perspectives for including in media arts works, such as their resilience in response to the impacts of colonisation
 |
| **English Year 7** | **Language**Language for interacting with others | understand how language expresses and creates personal and social identitiesAC9E7LA01 | * understanding local idioms and discussing their connection with personal and social identities
 |
| * developing dialogue that reveals character in comics, cartoons and animations
 |
| **Language**Text structure and organisation | identify and describe how texts are structured differently depending on their purpose and how language features vary in textsAC9E7LA03 | * examining the structures of book or film reviews and how they might move from description of context to summary of the text and then to judgement of the text
 |
| * recognising the social purpose of a persuasive text and how the purpose is reflected in the text structure and by the language features; for example, analysing the structure and language features of advertising posters
 |
| * describing the structure and language features of literary texts, arguments, discussions, creative and analytical responses to literary texts, films or popular media, and discussing how the structure and language serves the purpose of the text
 |
| **Literature**Literature and contexts | identify and explore ideas, points of view, characters, events and/or issues in literary texts, drawn from historical, social and/or cultural contexts, by First Nations Australian, and wide-ranging Australian and world authorsAC9E7LE01 | * exploring ideas about heroism in literary texts by wide-ranging world authors
 |
| * discussing the similarities and differences in character representations in film adaptations of novels and plays
 |
| * exploring representations of characters and events in literary texts by First Nations Australians
 |
| * exploring depictions of the city or the bush in Australian poems and short stories from different eras
 |
| **Literature**Engaging with and responding to literature | explain the ways that literary devices and language features such as dialogue, and images are used to create character, and to influence emotions and opinions in different types of textsAC9E7LE03 | * comparing the representation of a character’s appearance in a novel and film version of the same text
 |
| * explaining the impact and significance of language features in a text
 |
|  |
| **Literacy**Texts in context | explain the effect of current technology on reading, creating and responding to texts including media textsAC9E7LY01 | * investigating the influence of communicative technologies such as SMS, email and GIFs on written language
 |
| * analysing the impact of interactive elements of digital texts on texts such as magazines read in a digital form
 |
| * identifying changes in topics considered to be newsworthy as a result of technological change
 |
| **Literacy**Analysing interpreting and evaluating | analyse the ways in which language features shape meaning and vary according to audience and purposeAC9E7LY03 | * explaining the relationship between language features, and audience and purpose, such as identifying which group would be the most likely target audience for the information in an advertisement and justifying why
 |
| * examining depictions of the histories and cultures of First Nations Australians, discussing language features that shape meaning
 |
| explain the structure of ideas such as the use of taxonomies, cause and effect, extended metaphors and chronologyAC9E7LY04 | * identifying cause and effect in explanations and how these are used to convince an audience of a course of action
 |
| **English Year 8** | **Language**Language for interacting with others | recognise how language shapes relationships and rolesAC9E8LA01 | * understanding that group identities are formed through language that reflects shared values, beliefs and behaviours, and through language choices that engender solidarity such as specialist terminology, acronyms and terms of address; for example, teenage groups and sportspeople have adopted particular words and ways of communicating
 |
| **Language**Text structure and organisation | explain how texts are structured depending on their purpose and how language features vary, recognising that some texts are hybrids that combine different genres or elements of different genresAC9E8LA03 | * recognising how texts such as critical responses to texts, expositions, text interpretations and discussions are typically structured to achieve their purpose
 |
| * discussing how the placement of images and written text in a linear or non-linear way, such as online texts, is used differently in a variety of texts for a purpose
 |
| * explaining the structure and language features of texts such as narratives, literary recounts, memoirs, drama scripts, types of poems, formal speeches, comparisons and creative responses, discussions and debates, and explaining how these structures and language features support their purpose
 |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Literature**Literature and contexts | explain the ways that ideas and points of view may represent the values of individuals and groups in literary texts, drawn from historical, social and cultural contexts, by First Nations Australian, and wide-ranging Australian and world authorsAC9E8LE01 | * discussing representations of characters from historical contexts in literary texts; for example, discussing the romantic representation of the Australian swagman and the values it reflects
 |
| * explaining attitudes and ideas about the natural world in literary texts drawn from contexts different to their own
 |
| * explaining the ways texts by First Nations Australian authors represent unique ways of being, knowing, thinking and doing
 |
| **Literature**Engaging with and responding to literature | explain how language and/or images in texts position readers to respond and form viewpointsAC9E8LE03 | * discussing how a complex picture book combines words and images to position readers to respond
 |
| * sharing opinions about how a film positions the viewer to respond to a character
 |
|  |
| **Literacy**Texts in context | identify how texts reflect contextsAC9E8LY01 | * identifying and explaining how social media texts reflect the context in which they are created
 |
| * identifying how speeches for reconciliation reflect the context in which they are created
 |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Literacy**Analysing interpreting and evaluating | analyse and evaluate the ways that language features vary according to the purpose and audience of the text, and the ways that sources and quotations are used in a textAC9E8LY03 | * evaluating an author's use of language features to present an opinion about those features
 |
| * evaluating the use of sources and quotations and presenting an opinion about how an author has supported an idea
 |
| analyse how authors organise ideas to develop and shape meaningAC9E8LY04 | * identifying the structure of ideas in a range of texts
 |
| * examining texts that structure ideas according to proposition and support, cause and effect, and compare and contrast, and determine their effectiveness
 |
| * exploring texts that attempt to solve problems in a particular way; for example, organising information by considering strengths as well as problems that arise from an approach
 |
| * analysing how the organisation of a webpage shapes its meaning
 |
| **Digital Technologies Years 7–8** | **Knowledge and understanding**Digital systems | explain how hardware specifications affect performance and select appropriate hardware for particular tasks and workloads AC9TDI8K01 | * explaining how hardware specifications affect what, and how quickly, a digital system can perform tasks, for example how different bandwidth networks affect download speed and lag or how much random access memory (RAM) is needed for multimedia authoring
 |
| * selecting appropriate hardware for particular tasks, for example choosing a powerful graphics card for computer gaming or large external storage for video editing
 |
| * considering how First Nations Australian communities in areas classified as remote often share access to smartphone and internet services, and how the hardware specifications of these devices affect performance, for example where immediate and extended families share and access data through a single smartphone or device
 |
| * explaining how the specifications of components in a system impact the speed with which AI models can be trained; for example, GPUs are more efficient at performing the mathematical calculations necessary for training generative AI than CPUs
 |
| **Knowledge and understanding**Data representation | investigate how digital systems represent text, image and audio data using integersAC9TDI8K03 | * investigating how a digital system converts audio data to integers as it records, stores and outputs sound, for example using the Welcome to Country app to understand the local history and Traditional Owners of the lands which students learn on to inform the programming of an Acknowledgement of Country in a local First Nations Australian language
 |
| **Processes and production skills**Acquiring, managing and analysing data | analyse and visualise data using a range of software, including spreadsheets and databases, to draw conclusions and make predictions by identifying trendsAC9TDI8P02 | * using an AI model with a natural language interface to generate queries to perform analysis; for example, describing a database schema and asking the model to generate an SQL query to find results that match a set of criteria
 |
| * comparing the analysis performed by a trained predictive AI model with other analysis techniques; for example, comparing the output from a classification model against data tagged manually to verify its accuracy and effectiveness
 |
| **Processes and production skills**Generating and designing | trace algorithms to predict output for a given input and to identify errors AC9TDI8P06 | * following an algorithm precisely to confirm it produces the expected output for the given input, for example desk check with a table of input, variables and output
 |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Processes and production skills**Evaluating | evaluate existing and student solutions against the design criteria, user stories and possible future impact AC9TDI8P10 | * discussing the risks and consequences of AI-generated content on social media platforms; for example, the potential for the spread of misinformation due to high volumes of automatically generated and intentionally misleading content being posted
 |
| **Processes and production skills**Privacy and security | investigate and manage the digital footprint existing systems and student solutions collect, and assess if the data is essential to their purposeAC9TDI8P14 | * investigating how recommendation algorithms used in media services rely on data that tracks user habits, for example how music streaming services generate playlists that contain songs from genres and artists that are similar to those you listen to regularly
 |
| * explaining the risks associated with sharing personal data due to the ease with which generative AI models can create new content; for example, from short videos and audio recordings it is possible for convincing deep fake videos to be generated and distributed for malicious purposes
 |
| **Health and Physical Education (HPE) Years 7–8** | **Personal, social and community health**Making healthy and safe choices | investigate how media and influential people impact attitudes, beliefs, decisions and behaviours in relation to health, safety, relationships and wellbeingAC9HP8P09 | * investigating how messages related to food are portrayed in the media and how this may impact decision-making in relation to health and wellbeing
 |
| * exploring health campaigns targeting First Nations Australian young people and discussing the messages and strategies used to promote and enhance their health; for example, Deadly Choices, Don’t Make Smokes Your Story and Yarn Safe
 |

|  |
| --- |
| Years 7–8 |
| Key aspect 2: Create media content |
| Students plan for, generate and create media content. The content can be creative, novel and effective. The creative process is as important as the product itself. Students can express ideas, cultures, perspectives and stories. They can innovate when using emerging media and production technologies in media creation.   |
| Learning area/subject | Strand/sub-strand | Content descriptions | Content elaborations |
| **Media Arts Years 7–8** | **Developing practices and skills** | develop media production skills throughout the production process to construct representations using media languages and media technologiesAC9AMA8D01 | * experimenting with the technical capabilities of media technologies and using media languages to inform plans for the design and construction of representations of people, places or concepts in media arts forms, such as print, moving image and interactive content
 |
| * experimenting with digital tools such as cameras, sound recording equipment or editing/coding/animation software to construct representations of people, places or concepts for various genres or media platforms
 |
| * constructing fictional versions of everyday spaces using augmented (AR) and virtual realities (VR); for example, interacting in AR and VR worlds and documenting their experiences, or using a green screen to “transport” students into different worlds
 |
| * experimenting with audio effects such as sound effects, music or Foley sounds to construct ambient sound to enhance representations of different places in a media arts work
 |
| * experimenting with established story principles, such as creating the opening scene to a documentary film that establishes a setting and location, or disrupting story principles through the manipulation of time so the narrative structure is not as an audience would expect
 |
| * combining established genre conventions to make a hybrid production; for example, exploring established media forms such as narrative, non-narrative, experimental, micro-documentary, trailers, music video, micro-short film and social media video campaign, or genres such as horror, western or comedy
 |
| reflect on their own and others’ media arts works and practices to inform choices they make during the production processAC9AMA8D02 | * using Viewpoints to develop investigating questions when making decisions about how to represent a theme, concept or idea, and considering media conventions
 |
| **Creating and making** | design and structure media arts works to communicate ideas, perspectives and meaning for an intended audienceAC9AMA8C01 | * using pre-production templates such as a storyboard, shooting script or production schedule to plan production
 |
| * experimenting with the technical capabilities of media technologies and using media languages to inform plans for the design and construction of representations of people, places or concepts
 |
| * experimenting with ways to use technical and symbolic elements such as sound and lighting to construct representations of people, places and concepts for various genres or media platforms
 |
| * experimenting with audio, including sound effects, music and Foley sounds, to construct ambient sound for different places or to create/enhance an atmosphere
 |
| * trialling ways to combine established genre conventions to make a hybrid production; for example, exploring genres such as narrative, non-narrative, experimental, micro-documentary, trailer, music video, micro-short film and social media video campaign
 |
| apply production processes and use media arts concepts to construct representations and produce media arts works that communicate ideas, perspectives and/or meaning for specific audiences using responsible media practiceAC9AMA8C02 | * combining established genre conventions such as framing in still and moving images; sounds in radio plays, podcasts and audio-visual works; and font size, shape and colour in print
 |
| * transferring established technical codes between media types, such as framing in still and moving images; sounds in radio plays, podcasts and audio-visual works; and font size, shape and colour in print; for example, a low angle shot of a person makes us think they have high status in both still and moving images, or interludes may be used in radio plays and/or podcasts
 |
| * using Viewpoints to ask questions relating to forms and elements; for example, “What elements define a genre?”, “How can I create mood and setting through images/sound/framing?”
 |
| **English Year 7** | **Literacy**Creating texts | plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analyticalAC9E7LY06 | * compiling a portfolio of texts in a range of modes related to a particular concept, purpose or audience; for example, a class anthology of poems or stories
 |
| * using appropriate text conventions to create scripts for interviews, presentations, advertisements, radio segments, podcasts, digital and online reflections including vlogs
 |
|  |
| * editing for meaning by removing unnecessary repetition, reordering sentences and varying sentence structures to refine ideas, adding or substituting words for impact, and reviewing accuracy of grammar, spelling and punctuation
 |
| * tracking a word-processed document to jointly edit texts
 |
| **English Year 8** | **Literacy**Creating texts | plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analyticalAC9E8LY06 | * experimenting with and editing text structures and language features; for example, paragraph order and content, and language choices to refine and clarify ideas
 |
| * selecting vocabulary to position and persuade the reader; for example, adjusting language to show or acknowledge power
 |
| * editing for accuracy of grammar, spelling and punctuation, and for meaning by experimenting with different order of ideas, a range of sentence structures, literary devices and vocabulary to clarify meaning for academic texts where appropriate
 |
| * using conceptual maps or journals to plan and reflect on each stage of creating a written or multimodal text
 |
| **Digital Technologies Years 7–8** | **Knowledge and understanding** Digital systems | explain how hardware specifications affect performance and select appropriate hardware for particular tasks and workloadsAC9TDI8K01 | * explaining how hardware specifications affect what, and how quickly, a digital system can perform tasks, for example how different bandwidth networks affect download speed and lag or how much random access memory (RAM) is needed for multimedia authoring
 |
| * selecting appropriate hardware for particular tasks, for example choosing a powerful graphics card for computer gaming or large external storage for video editing
 |
| * considering how First Nations Australian communities in areas classified as remote often share access to smartphone and internet services, and how the hardware specifications of these devices affect performance, for example where immediate and extended families share and access data through a single smartphone or device
 |
| * explaining how the specifications of components in a system impact the speed with which AI models can be trained; for example, GPUs are more efficient at performing the mathematical calculations necessary for training generative AI than CPUs
 |
| **Knowledge and understanding**Data representation | investigate how digital systems represent text, image and audio data using integersAC9TDI8K03 | * investigating how a digital system converts audio data to integers as it records, stores and outputs sound, for example using the Welcome to Country app to understand the local history and Traditional Owners of the lands which students learn on to inform the programming of an Acknowledgement of Country in a local First Nations Australian language
 |
| **Processes and production skills**Acquiring, managing and analysing data | acquire, store and validate data from a range of sources using software, including spreadsheets and databasesAC9TDI8P01 | * ensuring that the data used to train an AI model minimises any potential biases in its output and is representative of the target audience; for example, training a model on data collected from a single demographic group may not produce correct outputs for a more diverse population
 |
| analyse and visualise data using a range of software, including spreadsheets and databases, to draw conclusions and make predictions by identifying trendsAC9TDI8P02 | * visualising multidimensional data by choosing appropriate graphs, for example a scatter plot of food prices and sales, coloured by each food’s sugar content, or diagrams such as a social network diagram and maps of crime rates by location to reveal trends, outliers or other information
 |
| **Processes and production skills**Investigating and defining | define and decompose real-world problems with design criteria and by creating user stories AC9TDI8P04 | * framing a problem in terms of what we know, why it is important and the outcome we want, for example matching the items in your fridge to possible recipes to reduce food waste
 |
| * using a template such as “As a <type of user>, I want <some goal> so that <some reason>“, for example “As a user with a visual impairment I want to be able to get the news on my smartphone so that I can keep up with my world”
 |
| **Processes and production skills**Generating and designing | design algorithms involving nested control structures and represent them using flowcharts and pseudocode AC9TDI8P05 | * designing an algorithm or modifying an existing algorithm to fix an error or change functionality, for example calculating the coins and notes needed for an amount of money and changing the algorithm to handle new denominations
 |
| * describing algorithms precisely in pseudocode (structured English) or with flowcharts for each part of the problem, for example using separate flowcharts to describe the purchase of an item and the giving of change during the purchase
 |
| trace algorithms to predict output for a given input and to identify errors AC9TDI8P06 | * following an algorithm precisely to confirm it produces the expected output for the given input, for example desk check with a table of input, variables and output
 |
| design the user experience of a digital system AC9TDI8P07 | * designing a user interface or experience to satisfy design criteria and user stories, using digital tools, for example sketch multiple pages of a website with wireframes, storyboards and simple branding guidelines for colours and styling
 |
| * considering the factors of why a user might buy and use a product, in addition to its utility, for example how aligning the brand with the user’s values and identity contributes to its appeal
 |
| * exploring the evolution of a user interface, for example comparing the design and branding of different search engines over time
 |
| generate, modify, communicate and evaluate alternative designsAC9TDI8P08 | * reviewing and modifying a preferred design as part of the iterative development approach, for example making changes to overcome limitations of the design or better satisfy the user stories
 |
| * using concept maps, wireframes or other diagrams to record and discuss the generated ideas, for example creating and discussing wireframes of a music streaming service, evaluating it against design criteria and user stories, such as the needs of diverse users
 |
| * comparing multiple outputs from a generative model to determine the most suitable; for example, using AI tools to generate multiple prototypes of a user interface and selecting the design or features that best address users’ needs
 |
| **Processes and production skills**Producing and implementing | implement, modify and debug programs involving control structures and functions in a general-purpose programming language AC9TDI8P09 | * no elaboration
 |
| **Processes and production skills**Evaluating | evaluate existing and student solutions against the design criteria, user stories and possible future impact AC9TDI8P10 | * reviewing the requirements of a user story to ensure that their solution meets the user’s needs, for example making sure that recommendations offered by their music application are of a similar genre to the rest of the user’s library
 |
| **Processes and production skills**Collaborating and managing | select and use a range of digital tools effectively, including unfamiliar features, to create, locate and communicate content, consistently applying common conventions AC9TDI8P11 | * locating relevant content from multiple sources, exploring advanced search functions and targeted criteria, for example using specific filters such as date range, image size, file type and usage licence
 |
| * applying common conventions consistently when creating content, for example organising content in paragraphs and within a heading hierarchy, writing captions to describe images and using gender-inclusive pronouns, where appropriate
 |
| * using effective prompts with generative AI models to create output that is better suited to the problem being solved; for example, specifying the voice, tone and brevity for a persuasive news article with a restrictive word limit
 |
| * using a progressive series of prompts with generative models to refine output to improve its correctness; for example, performing translation from one language to another and instructing the model to correct errors in translation
 |
| select and use a range of digital tools efficiently and responsibly to share content online, and plan and manage individual and collaborative agile projectsAC9TDI8P12 | * collaborating effectively online using cloud storage, for example setting up and managing a shared space in an online repository to co-develop content for an app which presents and checks safety aspects of working in a specific setting such as a kitchen, lab, workshop or greenhouse
 |
| * demonstrating agile project management skills and understanding, for example when collaborating with First Nations Australians’ community groups to develop digital solutions to projects: following cultural protocols, including relevant permissions and attributions; acknowledging diversity, capability and strength; and addressing risks and responsibilities such as privacy, security and accuracy of data
 |
| * determining and recording the tasks, responsibilities and timeframes for a collaborative project, for example using a spreadsheet to record tasks and their sequence, critical dates and who is responsible for each task so a project can be finished on time
 |
| * using AI tools to decompose high-level instructions into more detailed steps to assist with completing a task; for example, asking an AI model to break down the steps involved in building a website from scratch
 |

|  |
| --- |
| Years 7–8 |
| Key aspect 3: Communicate and share media content |
| Students communicate their ideas to audiences, both offline and online. Students are aware of different media distribution platforms and how algorithms influence sharing. When collaborating, they learn to actively listen to the ways in which their content is being received and interpreted. They adapt and adjust their strategies for communication and sharing accordingly.  |
| Learning area/subject | Strand/sub-strand | Content descriptions | Content elaborations |
| **Media Arts Years 7–8** | **Developing practices and skills** | reflect on their own and others’ media arts works and practices to inform choices they make during the production processAC9AMA8D02 | * observing and considering potential audience engagement to inform refinements across pre-production, production, post-production and/or distribution processes
 |
| * documenting and explaining their creative choices in relation to representations, genre codes and conventions
 |
| * justifying decisions made by producers in the construction of representations of people, places or concepts through the use of technical and symbolic codes, and how producers benefit from this construction
 |
| * using a storyboarding or editing template to annotate their creative thinking when refining production processes
 |
| * using Viewpoints to develop reflective questions such as “How can I represent a range of views about this issue in my media arts work?”, “What do I need to change in the production processes to create a stronger connection with the audience?”
 |
| **Creating and making** | design and structure media arts works to communicate ideas, perspectives and meaning for an intended audienceAC9AMA8C01 | * understanding the importance of, and applying, respectful relationships and empathy when developing characters to convey historical or cultural ideas and meaning; for example, planning how to create relationships with audiences when developing characters
 |
| apply production processes and use media arts concepts to construct representations and produce media arts works that communicate ideas, perspectives and/or meaning for specific audiences using responsible media practiceAC9AMA8C02 | * creating a news story in a print or digital format, focusing on an event they have been involved in, to communicate a perspective, using media languages to persuade their audience, and employing questions based on Viewpoints to consider how to manipulate aspects of the production for bias; for example, “Do the stories leave out or emphasise information?”, “Do the stories present the audience with obvious heroes and villains?” and “Why would media institutions engage in these practices?”
 |
| **Presenting and performing** | present media arts works, using responsible media practices and considering potential relationships the work could create with audiencesAC9AMA8P01 | * reflecting on how relationships develop between media arts makers and their audiences, or across cohorts within the audience group, when planning when and how to present a media arts work they have made to an audience
 |
| * considering the impact of different audiences on the interpretation of and engagement with their media arts works; for example, presenting their media arts works in different contexts and evaluating the effectiveness of the response, such as using a school learning management platform to share work online with the school community, or sharing work at a fixed time and place such as a school exhibition
 |
| **English Year 7** | **Literacy**Creating texts | plan, create, rehearse and deliver presentations for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical, by selecting text structures, language features, literary devices and visual features, and using features of voice including volume, tone, pitch and paceAC9E7LY07 | * preparing a presentation combining print, visual and audio elements to explore and interpret ideas, drawing on knowledge and research about ideas and opinions different from students’ own
 |
| * selecting features of voice, such as tone, volume, pitch and pace, for different audiences and purposes, recognising the effects these have on audience understanding and engagement
 |
| * monitoring ideas developed at each stage of creating a presentation in a blog or journal
 |
| * sharing feedback with a peer while planning, creating and rehearsing a presentation
 |
| **English Year 8** | **Literacy**Creating texts | plan, create, rehearse and deliver spoken and multimodal presentations for audiences and purposes, selecting language features, literary devices, visual features and features of voice to suit formal or informal situations, and organising and developing ideas in texts in ways that may be imaginative, reflective, informative, persuasive and/or analyticalAC9E8LY07 | * integrating multimodal features in a spoken presentation to support the audience’s understanding
 |
| * choosing vocabulary and sentence structures, and using literary devices such as similes, metaphors and personification to meet perceived audience needs; for example, when debating a topic or creating a voiceover for a media presentation
 |
| * selecting features of voice, such as tone, volume, pitch and pace, with particular attention to the effects these may have on audience reaction and acceptance of the ideas presented
 |
| * collaborating with peers to develop a persuasive advertising campaign about a contemporary issue
 |
| **Digital Technologies Years 7–8** | **Processes and production skills**Generating and designing | generate, modify, communicate and evaluate alternative designs AC9TDI8P08 | * reviewing and modifying a preferred design as part of the iterative development approach, for example making changes to overcome limitations of the design or better satisfy the user stories
 |
| **Processes and production skills**Collaborating and managing | select and use a range of digital tools efficiently, including unfamiliar features, to create, locate and communicate content, consistently applying common conventions AC9TDI8P11 | * locating relevant content from multiple sources, exploring advanced search functions and targeted criteria, for example using specific filters such as date range, image size, file type and usage licence
 |
| * selecting and using appropriate digital tools, for example when participating in online lessons or planning sessions using a common video conferencing tool
 |
| * creating logical storage locations for project assets and resources together with an outline to ensure collaborators are up to date, for example creating a logical storage area for a group to share content and ideas in a timely way about the canteen issue they are solving
 |
| select and use a range of digital tools efficiently and responsibly to share content online, and plan and manage individual and collaborative agile projectsAC9TDI8P12 | * collaborating effectively online using cloud storage, for example setting up and managing a shared space in an online repository to co-develop content for an app which presents and checks safety aspects of working in a specific setting such as a kitchen, lab, workshop or greenhouse
 |
| * displaying empathy for diverse cultural expectations when participating in teams and in online communities, for example showing sensitivity around images or names of deceased people, and valuing the intellectual property and perspectives of others
 |
| * demonstrating agile project management skills and understanding, for example when collaborating with First Nations Australians’ community groups to develop digital solutions to projects: following cultural protocols, including relevant permissions and attributions; acknowledging diversity, capability and strength; and addressing risks and responsibilities such as privacy, security and accuracy of data
 |
| * using AI tools to decompose high-level instructions into more detailed steps to assist with completing a task; for example, asking an AI model to break down the steps involved in building a website from scratch
 |

|  |
| --- |
| Years 7–8 |
| Key aspect 4: Be critical and ethical |
| Students develop critical and ethical practices as they have responsibilities and agency as media consumers and creators. Students critically orient themselves with a range of interconnected concepts, including how: * media are used to represent and portray people, places and ideas (including through stereotypes)
* ideas become misrepresented through misinformation
* media languages and techniques are used to construct narratives and to appeal to specific audiences.
 |
| Learning area/subject | Strand/sub-strand | Content descriptions | Content elaborations |
| **Media Arts Years 7–8** | **Exploring and responding** | investigate the diversity of First Nations Australians’ media arts works and practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rightsAC9AMA8E02 | * exploring how knowledge of the ways protocols can be used to protect Indigenous Cultural and Intellectual Property rights can help students make ethical choices about how they use content for media arts works; for example, by asking questions such as, “Who created these images, sounds, texts?”, “May I use these ideas, and do I need permission to do so?”
 |
| * investigating an example of cultural appropriation where it has been found that First Nations Australian Indigenous Cultural and Intellectual Property rights have been denied, and identifying how this situation could have been approached respectfully; for example, a situation where a media artist used images or music in a short film that carries cultural knowledge without permission from the knowledge holders
 |
| * collaboratively constructing a set of guidelines to promote safe, ethical, legal and responsible media use; for example, guidelines that will assist decision-making about whether or not ideas from existing cultural expressions can be used when developing a new work
 |
| * investigating issues relating to use of First Nations Australian languages or stories in lyrics and songs for screen-based works; for example, considering case studies that illustrate protocols relating to Indigenous Cultural and Intellectual Property rights
 |
| **Developing practices and skills** | develop media production skills throughout the production process to construct representations using media languages and media technologiesAC9AMA8D01 | * exploring ways to use media languages and media technologies to create representations that perpetuate or challenge relationships, or address issues such as stereotyping, bias, identity or sustainable ways of living
 |
| reflect on their own and others’ media arts works and practices to inform choices they make during the production processAC9AMA8D02 | * exploring styles and representations particular to a country or region to inform their own practice and to develop their understanding of cultural appropriation and representation; for example, exploring the use of media conventions and languages in cartooning genres in Asia.
 |
| **Creating and making** | design and structure media arts works to communicate ideas, perspectives and meaning for an intended audienceAC9AMA8C01 | * exploring ways to use media languages and technologies to create representations that perpetuate or challenge relationships, or address issues such as stereotyping, bias, identity and sustainable ways of living, in media arts forms such as cartoons, graphic/print, photographic sequences and moving image
 |
| * experimenting with technical and symbolic elements to construct safe, legal, ethical and responsible representations of cultural or social groups and values
 |
| apply production processes and use media arts concepts to construct representations and produce media arts works that communicate ideas, perspectives and/or meaning for specific audiences using responsible media practiceAC9AMA8C02 | * using pre-production, production and post-production processes to produce a media arts work that represents ways of adapting habits or customs to build a more sustainable future for their community or to highlight how people are engaging in online social justice campaigns to contribute to a just and equal society
 |
| * producing a media arts work that represents ways of adapting habits or customs to build a more sustainable future for their community or to highlight how people are changing their behaviours to contribute to a just and equal society
 |
| **Presenting and performing** | present media arts works, using responsible media practices and considering potential relationships the work could create with audiencesAC9AMA8P01 | * distributing a media arts work designed to engage a specific audience and using appropriate rights and permissions to upload to an online space, such as a closed platform controlled by their school; for example, distributing a music video they have made for a specific audience
 |
| * complying with copyright laws and respecting Indigenous Cultural and Intellectual Property rights when presenting media arts works; for example, obtaining permission to use cultural material that belongs to a collective or a cultural group rather than an individual
 |

|  |  |  |  |
| --- | --- | --- | --- |
| **English Year 7** | **Literacy**Creating texts | plan, create, rehearse and deliver presentations for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical, by selecting text structures, language features, literary devices and visual features, and using features of voice including volume, tone, pitch and paceAC9E7LY07 | * preparing a presentation combining print, visual and audio elements to explore and interpret ideas, drawing on knowledge and research about ideas and opinions different from students’ own
 |
| * selecting features of voice, such as tone, volume, pitch and pace, for different audiences and purposes, recognising the effects these have on audience understanding and engagement
 |
| * monitoring ideas developed at each stage of creating a presentation in a blog or journal
 |
| * sharing feedback with a peer while planning, creating and rehearsing a presentation
 |
| **English Year 8** | **Literacy**Creating texts | plan, create, rehearse and deliver spoken and multimodal presentations for audiences and purposes, selecting language features, literary devices, visual features and features of voice to suit formal or informal situations, and organising and developing ideas in texts in ways that may be imaginative, reflective, informative, persuasive and/or analyticalAC9E8LY07 | * integrating multimodal features in a spoken presentation to support the audience’s understanding
 |
| * choosing vocabulary and sentence structures, and using literary devices such as similes, metaphors and personification to meet perceived audience needs; for example, when debating a topic or creating a voiceover for a media presentation
 |
| * selecting features of voice, such as tone, volume, pitch and pace, with particular attention to the effects these may have on audience reaction and acceptance of the ideas presented
 |
| * collaborating with peers to develop a persuasive advertising campaign about a contemporary issue
 |
| **Digital Technologies Years 7–8** | **Processes and production skills**Acquiring, managing and analysing data | acquire, store and validate data from a range of sources using software, including spreadsheets and databasesAC9TDI8P01 | * acquiring data to answer questions for their own investigations, for example answering “Does the canteen sell the right food?” by designing a survey to collect food preferences data and accessing canteen sales data
 |
| * judging how meaningful data is to a question, its correctness and how up to date the data is, for example “Does age affect the chance of cyclist injury?”, “Are self-reported accidents reliable?” and “Is the data before cycleways existed relevant?”
 |
| * acquiring, storing and validating data from a reputable source, such as the Australian Bureau of Statistics, to analyse the geographic distribution of First Nations Australians, with the aim to highlight past and emerging trends
 |
| * ensuring that the data used to train an AI model minimises any potential biases in its output and is representative of the target audience; for example, training a model on data collected from a single demographic group may not produce correct outputs for a more diverse population
 |
| analyse and visualise data using a range of software, including spreadsheets and databases, to draw conclusions and make predictions by identifying trendsAC9TDI8P02 | * summarising data based on its attributes to identify trends and make predictions, for example sorting crime data by type of offence, showing that burglaries have decreased over time to predict fewer burglaries will happen next year
 |
| * visualising multidimensional data by choosing appropriate graphs, for example a scatter plot of food prices and sales, coloured by each food’s sugar content, or diagrams such as a social network diagram and maps of crime rates by location to reveal trends, outliers or other information
 |
| * using an AI model with a natural language interface to generate queries to perform analysis; for example, describing a database schema and asking the model to generate an SQL query to find results that match a set of criteria
 |
| * comparing the analysis performed by a trained predictive AI model with other analysis techniques; for example, comparing the output from a classification model against data tagged manually to verify its accuracy and effectiveness
 |
| model and query the attributes of objects and events using structured dataAC9TDI8P03 | * using a spreadsheet table to model objects and events, including choosing appropriate formats for each column, and filtering and sorting rows to answer questions
 |
| **Processes and production skills**Evaluating | evaluate existing and student solutions against the design criteria, user stories and possible future impact AC9TDI8P10 | * evaluating how an existing solution ensures users can control their safety and experience online as described in the Safety by Design Vision for Young People, for example ensuring privacy settings are comprehensive, easy to use and set to maximum protection by default
 |
| * reviewing the requirements of a user story to ensure that their solution meets the user’s needs, for example making sure that recommendations offered by their music application are of a similar genre to the rest of the user’s library
 |
| * judging existing solutions on the basis of their possible impact on the economy, environment or society, for example cloud computing services decrease data loss but require vast amounts of electricity to power the servers
 |
| * discussing the risks and consequences of AI-generated content on social media platforms; for example, the potential for the spread of misinformation due to high volumes of automatically generated and intentionally misleading content being posted
 |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Processes and production skills**Collaborating and managing | select and use a range of digital tools efficiently, including unfamiliar features, to create, locate and communicate content, consistently applying common conventions AC9TDI8P11 | * using effective prompts with generative AI models to create output that is better suited to the problem being solved; for example, specifying the voice, tone and brevity for a persuasive news article with a restrictive word limit
 |
| * using a progressive series of prompts with generative models to refine output to improve its correctness; for example, performing translation from one language to another and instructing the model to correct errors in translation
 |
| select and use a range of digital tools efficiently and responsibly to share content online, and plan and manage individual and collaborative agile projects AC9TDI8P12 | * displaying empathy for diverse cultural expectations when participating in teams and in online communities, for example showing sensitivity around images or names of deceased people, and valuing the intellectual property and perspectives of others
 |
| * demonstrating agile project management skills and understanding, for example when collaborating with First Nations Australians’ community groups to develop digital solutions to projects: following cultural protocols, including relevant permissions and attributions; acknowledging diversity, capability and strength; and addressing risks and responsibilities such as privacy, security and accuracy of data
 |
| **Processes and production skills**Privacy and security | investigate and manage the digital footprint existing systems and student solutions collect, and assess if the data is essential to their purpose AC9TDI8P14 | * investigating the ethical obligations of individuals and organisations regarding ownership and privacy of data and information by researching an online platform’s privacy policy for data collection, use and storage information and discussing impacts on digital footprint
 |
| * reviewing and managing their digital footprint across online digital tools that they use, for example selecting their default privacy and sharing settings on social media accounts
 |
| * investigating how recommendation algorithms used in media services rely on data that tracks user habits, for example how music streaming services generate playlists that contain songs from genres and artists that are similar to those you listen to regularly
 |
| * explaining the risks associated with sharing personal data due to the ease with which generative AI models can create new content; for example, from short videos and audio recordings it is possible for convincing deep fake videos to be generated and distributed for malicious purposes
 |
| **Health and Physical Education (HPE) Years 7–8** | **Personal, social and community health**Making healthy and safe choices | investigate how media and influential people impact attitudes, beliefs, decisions and behaviours in relation to health, safety, relationships and wellbeingAC9HP8P09 | * analysing the credibility, validity and relevance of health messages conveyed by different sources (including news sites, bloggers, influencers and social media advertising) and applying credible information to health-related decisions
 |
| * exploring and evaluating the accessibility and reliability of health information sources from the media that target young people in relation to their health, wellbeing, body, sexuality, relationships and other health issues
 |
| * analysing how messages related to sexual relationships are portrayed in different forms of media and how they may influence the way people act within relationships
 |