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Curriculum elements

Years 7–8

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| **Band level description** |
| In this band, learning in Media Arts builds on each student’s prior learning and experiences. Students learn in and through developing understanding and application of the Media Arts concepts: media technologies, representation, audience, institutions, media languages and relationships. They use production processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artists and as audiences. They work individually and in collaboration with peers and teachers. Students explore media arts in local, regional, national and global contexts such as media produced in countries or regions of Asia, and/or in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with living media arts practitioners and expand their awareness of diverse media arts practices, genres, styles and forms. In this band, the focus is on students: * exploring and responding to
	+ media arts works, practices and contexts from across cultures, times, places and/or other contexts; for example, through analysis of their own media arts work or work associated with selected institutions
	+ the diversity of media arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights
* developing practices and skills
	+ creative practices for producing media arts using media languages (technical and symbolic codes and conventions) relevant to selected forms and styles through available media technologies
	+ critical practices by taking opportunities to reflect, evaluate or respond to their own work and/or the work of others; for example, documenting ideas and intentions for media productions, evaluating audience responses to media works (including their own work) and considering relationships
* creating (producing) media arts works in forms such as print, screen/moving image, audio and/or hybrid/trans-disciplinary forms using production processes
* presenting/screening/distributing media arts works they have produced to audiences; for example, for a specific target audience.
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| **Achievement standard** |
| By the end of Year 8, students analyse the use of media arts concepts to construct representations that communicate ideas, perspectives and/or meaning in media arts works they produce and/or experience. They evaluate use of media arts concepts in media arts works from across cultures, times, places and/or other contexts. They describe respectful approaches to creating and/or responding to media arts works.Students select and manipulate media languages and media technologies, and use production processes to construct representations. They produce media arts works that communicate ideas, perspectives and/or meaning. They present their work to an audience. They plan where and how they could distribute their work using responsible media practice. |

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| **Strand: Exploring and responding** | **Years 7–8** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| 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
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| 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
* 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
* 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
* 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
* 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
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| **Strand: Developing practices and skills** | **Years 7–8** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| 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
* 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
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| reflect on their own and others’ media arts works and practices to inform choices they make during the production process AC9AMA8D02 | * observing and considering potential audience engagement to inform refinements across pre-production, production, post-production and/or distribution processes
* using Viewpoints to develop investigating questions when making decisions about how to represent a theme, concept or idea, and considering media conventions
* 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?”
* 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.
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| **Strand: Creating and making** | **Years 7–8** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| 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
* 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
* 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 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
* experimenting with technical and symbolic elements to construct safe, legal, ethical and responsible representations of cultural or social groups and values
* 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
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| 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
* 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?”
* 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
* 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?”
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| **Strand: Presenting and performing** | **Years 7–8** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| 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
* 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
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Years 9–10

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| **Band level description** |
| In this band, learning in Media Arts continues to build on each student’s prior learning and experiences. Students learn in and through developing understanding and application of the Media Arts concepts: media technologies, representations, audiences, institutions, media languages and relationships. They use production processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artists and as audiences. They work individually and in collaboration with peers and teachers.In this band, the focus is on students: * exploring and responding to
	+ ways in which media arts works from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning, and the relationships the works create between makers, audiences and/or institutions; for example, through analysis
	+ ways media arts works created and/or distributed by First Nations Australians celebrate and challenge multiple perspectives of Australian identity
* developing practices and skills
	+ building and extending creative practices for producing media arts using media languages (technical and symbolic codes and conventions) relevant to selected forms, genres and styles, and available technologies
	+ building and extending critical practices by taking opportunities to reflect, evaluate or respond to their own work and/or the work of others; for example, documenting ideas and intentions for media productions, evaluating audience responses to media works (including their own work) or considering relationships
* creating (producing) media arts works using production processes in forms such as print, screen/moving image, audio and/or hybrid/trans-disciplinary forms
* presenting/screening/distributing media arts works they have produced to audiences, in informal and/or formal settings; for example, audiences that are known to the students and/or unfamiliar audiences.
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| **Achievement standard** |
| By the end of Year 10, students analyse how and why media arts concepts are manipulated to construct representations in media arts works they produce and/or experience. They evaluate how and why media artists across cultures, times, places and/or other contexts use media arts concepts to represent and/or challenge ideas, perspectives and/or meaning. They evaluate how media arts are used to celebrate and challenge perspectives of Australian identity. Students use media arts concepts to construct representations and communicate ideas, perspectives and/or meaning. They use responsible media practice and production processes to create media arts works in a range of genres/styles and/or forms, for specific audiences. They present their work to an audience. They plan where and how they could distribute their work and the relationships they could develop with their audiences, using responsible media practice. |

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| **Strand: Exploring and responding** | **Years 9–10** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| investigate the ways that media artists use media arts concepts to construct representations in media arts works and practices from across cultures, times, places and/or other contextsAC9AMA10E01 | * analysing and evaluating the social, cultural and/or ethical implications of the changing nature of representations in media arts works over time; for example, deconstructing representations constructed at different times or in different places to compare the representations of gender in print, screen and/or interactive media, or deconstructing the representation of multiculturalism or youth in Australian television
* justifying, in a video commentary, the technical and symbolic code choices they have made in constructing representations, their framework of social and cultural values, and communicating alternative points of view
* analysing and evaluating the way social beliefs and values can be communicated to audiences through the manipulation of technical and symbolic codes in media arts works they view and make
* exploring how media platforms use data and how they can influence the breadth and depth of information provided to an audience; for example, through a media feed
* evaluating relationships embedded within media practices and discussing how media arts works and institutions can influence or challenge media practices and audience perceptions
* researching audiences of specific genres or users of specific media platforms, and analysing and evaluating the way generic technical and symbolic codes have been manipulated to engage these audiences across media forms such as music videos, animated short films, documentaries, short films, feature films, television programs, computer games, websites or social media platforms (considering online safety protocols)
* analysing and evaluating the ways technical and symbolic codes have been used to construct stereotypical representations in media arts works targeted to specific audiences in a range of historical and contemporary contexts or across traditional and emerging media formats
* identifying, describing and explaining the way technical and symbolic codes such as camera techniques, editing, sound, rhythm or mise-en-scène are manipulated in media arts works they have viewed or made to evoke audience responses such as excitement or fear, and/or to convey an intended meaning or position about an issue or idea, such as an opinion about climate change
* examining the role of media makers in perpetuating and/or challenging prevailing views on issues of contemporary relevance
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| investigate the ways First Nations Australian media artists celebrate and challenge multiple perspectives of Australian identity through media arts AC9AMA10E02 | * investigating how First Nations Australian media artists and/or producers are exploring and challenging concepts and histories of Australia and Australian identity
* exploring the ways that First Nations Australian media artists and/or producers use their practice to communicate ideas, messages and lived experiences to the broader community; for example, issues such as The Stolen Generations, land rights, racism, family, stereotyping or dispossession
* comparing and critiquing ways First Nations Australian media artists use their practice to celebrate and challenge perspectives about Australia’s identity, and the multiple ways they communicate these perspectives
* using questions based on Viewpoints to examine the ideology or philosophical stance taken in media arts works, such as ways that music videos, feature films, community service announcements, advertisements and news reports depict First Nations Australians’ histories and cultures, and evaluating the potential impact on audiences and relationships
* understanding the ways that media arts provide a voice for First Nations Australians through media institutions and forms such as film, television and online media platforms
* analysing the ways that First Nations Australian media artists use their practice to challenge and inform community debate and present multiple ways of understanding an issue; for example, exploring how First Nations Australians are caring for Country/Place and highlighting these issues through media arts
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| **Strand: Developing practices and skills** | **Years 9–10** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| experiment with ways to construct representations that reflect ideas, perspectives and/or meaning, and/or use of media conventions, media languages and media technologies AC9AMA10D01 | * examining the way technical and symbolic codes are shaped by a media artist such as a social media influencer, auteur, game designer or music video director, to inform their construction of representations; for example, using design, production and post-production processes to engage a target audience for a narrative music video or short film, social media product, or genre film such as a teen flick, thriller film or documentary
* researching target audiences and conventions used in successful online media arts works and using the results of this research to design and produce a media arts work that communicates representations aimed at building relationships with and engaging an audience
* experimenting with use of mise-en-scène, camera work, sound, editing and media technologies in ways that are typically used in a genre, auteur or film movement
* manipulating technical and symbolic media codes and conventions of specific film, television or radio genres to produce a media arts work for a target audience; for example, creating a film trailer, film poster, short genre film or soundscape that communicates their understandings of the world around them
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| reflect on their own or others’ media arts works and/or practices to refine and inform choices they make during stages of the production processAC9AMA10D02 | * developing skills needed to use selected media technologies to produce a photographic sequence for distribution in print, through an online photo gallery or a moving image media arts work, such as sequences or scenes using a DSLR camera, and developing understanding through reflective practice of how to use the manual settings for ISO, shutter speed and aperture for accurate exposure
* identifying and developing knowledge and skills needed to produce a media arts work such as a computer game, community service announcement, website or music video, to develop audience awareness about a social or cultural issue
* using Viewpoints to frame questions and explore possibilities by, for example, examining how camera work, sound, editing, media technologies and mise-en-scène have been manipulated to construct conventional representations of values, themes or ideas in a genre or body of work of an auteur or film movement or style; then safely, ethically, legally and responsibly designing, producing and editing a media arts work that communicates alternative representations to audiences
* documenting and explaining their creative choices in relation to representations or genre codes and conventions
* using editing software to experiment with structuring sequences, and applying technical and symbolic codes and conventions, to create meaning for audiences; for example, adding filters, text, music, rhythm and pace to a suspense sequence, using teen flick genre conventions for font, music and split screen to create a sequence, or paying homage to an influential director by manipulating pace and rhythm to create suspense
* using Viewpoints to develop investigating questions when making decisions about how they will represent a theme, concept or idea, and considering possibilities for using or disrupting media conventions
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| **Strand: Creating and making** | **Years 9–10** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| design and structure media arts works that examine and communicate ideas, perspectives and/or meaningAC9AMA10C01 | * using media technologies, languages and representations when designing a media arts work such as a computer game, community service announcement, website or music video, with the intention of developing audience awareness of a social or cultural issue
* using media technologies to design a media arts work that communicates stereotypical representations for a specific target audience; for example, creating a film poster for a genre that relies on stereotypical representations, a music video that perpetuates stereotypical representations of youth, a movie trailer that manipulates genre conventions to meet audiences' expectations, or a social media campaign to advertise a community event
* designing the camera work, sound, editing or mise-en-scène to construct alternative representations of people, places, ideas and events in a narrative media arts work such as a genre film, music video, documentary or animation
* examining the way technical and symbolic codes and conventions of specific film, television or radio genres have been used in a media arts work to communicate values, themes or ideas to an audience; using pre-production processes such as a shot list, shooting script, screenplay, treatment or storyboard to trial ideas, designing a different media arts work that communicates or challenges these values, themes or ideas; for example, a film trailer, short genre film or soundscape
 |
| apply production processes and use media arts concepts to construct representations and produce media arts works that communicate ideas, perspectives and/or meaning, and confirm or challenge the expectations of specific audiencesAC9AMA10C02 | * filming a short sequence to show a conflict, and selecting camera angles, lighting and costume to convey meaning through silent film, music video, stop motion or computer animation, experimenting with filming and framing the subject, and using basic shot types, angles and lighting to control picture space and mood
* collaborating with communities to explore, challenge and celebrate local histories, cultures and identities; for example, using protocols from their school or school sector as a guide to contacting local First Nations Australian communities and establishing a learning partnership or using recognised online resources
* using mise-en-scène, camera work, sound, editing and media technologies in ways that are typically used in a genre, auteur or film movement to safely, ethically, legally and responsibly design, produce and edit a narrative media arts work that conforms to or challenges the conventions, to communicate their understandings of the world around them, while also building relationships with and engaging audiences
* using Viewpoints to frame questions and evaluate how their intentions are being communicated; for example, considering how and why meaning and experiences, political statements, critical theories and emotions have been used during post-production work
* creating multiple representations of the same person, place or concept in different media and for different intentions, considering audience interaction and the ways that media conventions can portray different perspectives
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| **Strand: Presenting and performing** | **Years 9–10** |
| **Content descriptions***Students learn to:* | **Content elaborations***This may involve students:* |
| present media arts works to audiences and plan approaches for creating relationships with audiences if/when media arts works are distributed in selected personal, community and/or institutional contexts using responsible media practice AC9AMA10P01 | * investigating differences between government regulation and self-regulation, and the processes involved in media production and distribution by different media producers as they develop relationships with, for example, sole digital producers, multi-platform media, cross-media organisations, public and private sector, and/or multinational organisations
* researching Australia’s classification system for various media platforms and analysing the impact these have on producers and users of media arts works
* distributing a media arts work they have produced via an online platform, such as a school learning management system, using appropriate rights and permissions; for example distributing a community service announcement for safe, ethical and responsible behaviours for online conduct; producing a set of guidelines for appropriate online conduct; alerting others to issues relating to appropriation, protocols for respecting First Nation Australians’ Cultural and Intellectual Property rights and their impact on media artists, cultures, communities and audiences
* using media technologies to design and produce a media arts work that promotes a community event, using a range of formats such as print and online formats; making decisions about time, technological access and ethical and economic constraints, and how the relationships their intended audience has with media impacts their understanding of media arts works
* investigating the relationships created between intended audiences and the media arts works they create, including the relationships that are created and formed between the audiences that come together from viewing their media arts works, and consider how these audiences can inform the creation of new media arts works
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