Drama Stage 5 (Year 9) – sample unit

Screen play – group-devising through short film

This resource is a sample unit for Stage 5 (Year 9) Term 3. It provides an example of one way to approach programming for the Drama 7–10 Syllabus (2023) course requirement for at least one group-devised work for each 100 hours of elective study of drama. In this unit, students enact the roles of a film crew to collaboratively devise and produce a short film and showcase.

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# Overview

**Description**: the lesson sequences and activities in this unit are designed to allow students to make a short film and explore the ways in which collective creativity is generated through individual participation. They learn about the diverse roles required to produce a short film and consider how each of these roles collectively contribute to shared ownership and intention. Students explore the language of film as they learn to create coherent dramatic structures and manipulate the dramatic elements to sustain audience engagement. They reflect on the ethical processes used by artists to ensure their work is culturally sensitive and informed by an understanding of intellectual property. Students collaborate to make a short film and use protocols for working safely with others in online environments, including giving and gaining consent and controlling digital platforms to support respectful behaviour. They co-construct processes of documenting, generating and refining ideas, creating strategic plans and timelines, and contributing to rehearsals and production meetings.

**Duration**: this unit is designed to be completed over a period of approximately 10 weeks (25 hours) but can be adapted to suit the school context. Learning sequences are structured around the phases of a film production and have the following suggested duration:

* Development – 3 weeks
* Pre-production – 2 weeks
* Production (filming) – one week
* Post-production – 3 weeks
* Showcase – one week

**Explicit teaching**: suggested learning intentions and success criteria are available for each learning sequence. Learning intentions and success criteria are most effective when they are contextualised to meet the needs of students in the class. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created.

**Assessment:** students are provided with regular formative assessment opportunities. They work independently and collaboratively to create a short film and produce a showcase for an audience.

A sample assessment task is provided on the [Planning, programming and assessing drama 7–10 (2023) webpage.](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10)

## Outcomes

A student:

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes.
* **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts.
* **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning.
* **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts.
* **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes.
* **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts.

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## Support resources

This sample unit aligns with the following support materials:

* Sample assessment task – Screen play – group-devising through short film
* PowerPoint resource – Screen play – group-devising through short film.

All resources associated with this unit can be found on the [Planning, programming and assessing drama 7–10 (2023)](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10) webpage.

## Teacher notes

**Group-devised performance as short film: in this unit, students engage in the key phases of devising (generating, structuring, rehearsing and refining), both simultaneously and separately, to collaboratively create a short film through 4 phases of filmmaking (development, pre-production, production and post-production).**

**Documentation:** in this unit, documentation of ideas, processes and planning is essential in collaboratively developing and producing the short film and showcase. Students are assessed on their documentation and reflection on their individual contributions to the filmmaking processes. See NESA’s [Teaching advice (additional): Stage 4 and Stage 5 – Documenting dramatic ideas, processes and performance skills](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Teaching%20advice%20(additional)%3A%20Stage%204%20and%20Stage%205%20%E2%80%93%20Documenting%20dramatic%20ideas%2C%20processes%20and%20performance%20skills) for support on documenting ideas and making processes.

**PowerPoint resource – screen play – group-devising through short film:** this resource contains 4 sections for teacher and student use and can be downloaded from the [Planning, programming and assessing drama 7–10 (2023)](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10) webpage. The production diary sections of the PowerPoint resource are essential planning and documentation tools for students completing this unit. The production diary consists of 2 sections:

* Production diary – shared documentation of processes. This section is for students to record their group-devising decisions, processes, planning and documentation for their film shoot and showcase. The production diary is also a site for formative assessment, with teachers monitoring student progress and providing feedback before approving their planned production activities. Teachers may choose to set a protocol where students indicate their contributions to the process documentation by signing off on any slides they complete using their initials or a colour coding system.
* Production diary – individual reflection and evaluation. This section is for students to complete the reflection questions provided at the end of each learning sequence to account for their individual contributions to the filmmaking process. The individual reflection is also a site for summative assessment and is the basis for Part B of the sample assessment task ‘documentation of individual contributions to short film and showcase’.

**CApture:** this unit adapts resources published as part of the department’s [CApture](https://capture.emagined.com.au/) filmmaking resource website. Teachers may choose to include extension, additional or alternative activities drawn from the CApture resource. The [CApture Film Festival](https://artsunit.nsw.edu.au/capture-film-festival) is an annual film showcase for NSW public school students, hosted by [The Arts Unit](https://artsunit.nsw.edu.au/). If teachers choose to link this unit to the festival, they should check the CApture Film Festival guidelines before commencing this unit, including submission dates and the ‘signature item’ to be included in all entries. The CApture Film Festival website also contains a [showcase of student films](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023) from previous years.

**Technical requirements**: filmmaking relies on access to some specialist equipment and software.

Essential technical requirements include:

* Camera equipment – at least one camera per film crew, that can record HD video (1080 × 1920), at 25 fps. A dedicated camera is recommended, however mobile devices can be used if necessary. A dedicated camera (such as a DSLR, mirrorless or compact digital camera) usually offers more control over framing, recording formats and audio capture. A camera with removable SD card storage will be helpful for transferring large files. Use of a tripod is strongly recommended.
* Software – use of a non-linear editor (NLE) is strongly recommended to allow for creative control over video and audio tracks. [Adobe Premiere Rush](https://www.adobe.com/au/products/premiere-rush.html) is an NLE that is accessible to students in NSW Department of Education schools and is recommended for this unit. [Clipchamp Video Editor](https://www.microsoft.com/en-us/microsoft-365/clipchamp) is an alternative platform available via Microsoft 365.
* Computer – at least one computer per film crew for video editing. See [Adobe Premiere Rush system requirements](https://helpx.adobe.com/au/premiere-rush/system-requirements.html) to check device compatibility. Students are also encouraged to use the production diary in the accompanying PowerPoint, which requires computer access.

Optional and additional requirements include:

* Audio equipment – dedicated audio equipment can improve the sound quality of any film. Where possible, consider external microphones that plug into the camera or a separate audio recording device.
* Lighting – natural lighting can be manipulated through the positioning of the camera and the action in relation to buildings and the natural environment. Consideration should be given to weather, clouds and time of day for developing continuity. Artificial light sources can also be used if available. Additional lighting accessories such as reflectors may be useful in some situations.
* Props, costume and make-up – these can be considered on a case-by-case basis depending on availability and student planning. Apply safe processes to manage props, costume and make-up, including seeking actor consent and ensuring physical and emotional comfort in relation to costuming choices and physical contact.
* Clapperboard – a useful piece of filmmaking equipment to manage takes and provide sound sync.

**Locations:** each drama space is unique. This unit requires students to identify suitable locations to set up as film sets and apply safe processes to use camera, light and sound equipment and props. Teachers are advised to ensure the space is clear and safe before beginning any of the activities in these learning sequences. See the ‘Safety in drama spaces’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

**Warm-up huddle**: a key component of each lesson sequence is the ‘huddle’. The sample huddle activities included at the start of each sequence are designed to support students to check in with each other and plan goals for the lesson. Teachers should embed huddle meetings in every lesson to facilitate effective sharing of ideas and planning for collaboration. See the ‘Collaborative processes’ and ‘Devising processes’ sections in NESA’s [Drama 7–10 (2023): Dramatic processes support document.](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310)

**Protocols and processes:** in this unit, students collaboratively devise short films that are showcased in a screening event. Students should be aware of, and co-construct, protocols and processes for safe and inclusive working practices that include:

* collaborative processes for working as part of a film crew
* physical safety when working on film sets and organising the showcase event
* cultural and emotional safety when developing ideas and content for the film
* online safety when recording footage and developing the showcase and supporting material.

See the ‘Collaborative processes’ and ‘Safe processes’ sections in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

**Group structures**: in this unit, students collaborate to enact roles that cover the key responsibilities of a film crew: directing, acting, cinematography and production design. For guidance on establishing film crews and assigning roles, see the ‘Collaborative processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document.](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310)

**Differentiation and adjustments:** these include ideas for High Potential and Gifted students and for students needing learning support. All activities can be further scaffolded to suit individual school contexts and student need. In the [Differentiation advice](#_Differentiation_advice) section of this document, Stage 4course outcomes and content have been suggested for each learning sequence. If teachers choose to adapt this unit for Stage 4, it is recommended that it run across 2 terms or 50 hours.

# Learning sequence 1 – development

**Duration:** 3 weeks

Table 2 – learning sequence 1 – learning intention and success criteria

|  |  |
| --- | --- |
| Learning intention | Success criteria |
| We are learning how to:   * collaboratively **develop** a short film script using the elements of drama and dramatic processes. | We can:   * document our analysis of how filmmaking choices can impact an audience * use devising processes to **generate** and **structure** ideas for a short film script * use collaborative and safe processes to **rehearse** and **refine** ideas. |

**Evidence of learning**

* Story on a page
* Short film pitch
* Completed short film script
* Completed individual reflection activity

## Outcomes and syllabus content

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A student:

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes
* **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts
* **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning.
* **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes
* **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts

Table 3 – learning sequence 1 – syllabus content

|  |  |  |
| --- | --- | --- |
| Making | Performing | Appreciating |
| Dramatic contexts  **Generate, rehearse and refine ideas, images and stories to explore and interpret individual and collective identities, values and perspectives**  **Use language appropriate to context to communicate, develop and refine intention with collaborators**  **Explore and interpret dramatic works, practices or practitioners to guide experimentation with dramatic conventions, forms and styles**  Dramatic processes  **Seek, recognise and exchange perspectives with others to co-construct drama**  **Collaboratively generate and develop creative and critical ideas, stimulus and experiments in group-devising processes**  **Document processes used to generate, evaluate and refine dramatic works**  Explore and apply respectful protocols for creating dramatic action with Aboriginal and/or Torres Strait Islander Communities, practitioners and Knowledges | **Dramatic contexts**  **Stage ideas, images and stories to express individual and collective identities, values and perspectives** | **Dramatic contexts**  Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives  **Dramatic processes**  Explain processes which support physical, emotional and cultural safety, respect and inclusion in drama |

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## Activity 1.1 – warm-up huddle

**Teacher note:** the warm-up huddle should occur at the beginning of every lesson as an opportunity for students to meet, check in with each other and plan goals for the lesson. At the beginning of the unit, the teacher should lead the class in establishing protocols for the warm-up huddle. Warm-up huddle protocols could include:

* The warm-up huddle is a 5-minute active meeting facilitated initially by the teacher and later by the director of each film crew.
* An active meeting is proactive, inclusive, collaborative and focused.
* Seek, recognise and exchange perspectives, collaborate on tasks and plan goals for the lesson.
* Check in with each other and ensure safe, respectful and inclusive processes are being followed.

For each learning sequence, the teacher will provide focus questions to guide discussions in the warm-up huddle.

This first introductory session should be used to establish collaboration and communication protocols for working together.

At the start of each lesson conduct a 5-minute warm-up huddle to establish class goals and delegate individual responsibilities. In the development learning sequence, focus questions for the warm-up huddle are:

* How can we recognise and use the strengths of each group member when working collaboratively?
* How can we build receptive communication skills to seek and exchange perspectives and recognise, support and respond to offers?

Use these prompts to establish communication protocols for collaborative work. These can be discussed and revised as necessary.

## Activity 1.2 – film festival hook event

**Teacher note:** this lesson should be set up as a film screening/showcase event. The suggested films include both professional and student filmmakers and have been selected to demonstrate filmmaking ideas, styles and conventions as well as providing an example of what kind of filmmaking is possible for students to achieve with small film crews and minimal resources.

The discussion questions provided for each of the suggested films in the hook event could be used to pre-test student knowledge and understanding of film language. Sample responses can be found in the [Appendix](#_Differentiation_advice) to help guide student discussion after screening each of the suggested short films in the festival. Teachers could use the hook event to explicitly unpack the meta language of filmmaking, style and visual language highlighted in each short film. For more information on language as an element of drama refer to NESA’s [Dramatic elements – Definitions and conventions](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning) downloadable document.

Teachers may choose to select additional or alternative short films, for example from the [CApture – Short film showcase](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), which includes additional discussion questions or the [CApture Film Festival 2023 digital showcase](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023), which includes interviews with student filmmakers.

When selecting additional films from other sources, teachers should consider the [Controversial issues in schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy and [Audiovisual Materials in Schools – Procedures for Use](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045).

The total runtime of the suggested films is 52:02. Some reflection/discussion time should be provided after each film. Depending on school context, teachers might split the screening into 2 sessions or limit film selection to allow for discussion time.

To open the hook event, teachers may deliver an [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) to model for students how they might develop an Acknowledgement of Country when they are planning for the [Showcase event](#_Learning_sequence_5).

Teachers should consider how they introduce the films with Aboriginal and Torres Strait Islander content – *Spirit Stones* and *Who I am*. See NESA’s [Working with Aboriginal and Torres Strait Islander content](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning) document for support on approaching Aboriginal and Torres Strait Islander content. This is also an opportunity to introduce learning about cultural safety in drama.

Access selected films. For each film, reflect on your experience as an audience member using the discussion questions.

Table 4 – film festival links and questions

|  |  |
| --- | --- |
| Film | Discussion questions |
| [What makes a successful short film? (15:46)](https://capture.emagined.com.au/development/introduction-short-films/what-makes-successful-short-film)  **Interview with director Genevieve Clay-Smith.**  **Includes 2009 Tropfest winner Be My Brother, directed by Genevieve Clay-Smith.**  **Short film starts at 6:46.** | What makes a short film successful? Consider Genevieve Clay-Smith’s insights as a director as well as your own experiences and perspective.  Evaluate the qualities of a successful short film demonstrated in *Be My Brother* (2009).  For additional discussion questions, see [What makes a successful short film?](https://capture.emagined.com.au/development/introduction-short-films/what-makes-successful-short-film) on the CApture website. |
| [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase)  **2022 – directed by Genevieve Clay-Smith** | How was colour symbolism used?  How was empathy created? |
| [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase)  **2018 – directed by Genevieve Clay-Smith** | How did we see why the child wants to leave?  How was empathy created? |
| [Rainbow Chasers | Tro Jr 2018 (6:49)](https://www.youtube.com/watch?v=5pn2c0L19cw)  **Directed by Charlie Butler**  **Finalist, Trop Jr 2018.** | What style is the film?  How is sound used to build tension in an otherwise untense situation? |
| [Pupils | Winner of Trop Jr 2017 (3:33)](https://www.youtube.com/watch?v=qm8UmrcO1IY)  Directed by Nick Ward  Winner, Trop Jr 2017. | What is the impact of being in black and white?  What is the impact of slow motion?  How is symbolism of the blindfold used? |
| [Spirit Stones – TROPFEST Finalise (7:00)](https://vimeo.com/109679426)  Directed by Millie Rose Heywood  **Finalist, Tropfest 2014** | How did the use of Aboriginal Language help to create character relationships and dramatic meaning?  What was the symbolism of the stones?  How did the filmmakers use a cyclical structure? |
| [Terracotta Friends (4:41)](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023)  Winmalee High School  **Runner up, CApture 2023** | How was voiceover used to communicate character or atmosphere?  How does the soundtrack change when there is dialogue? |
| [Look Up (2:46)](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023)  **Newtown High School of the Performing Arts**  **Finalist, CApture 2023** | How is the score used to highlight the change in the main character?  How does timing help show character traits? |
| [Short Film (Bowen QLD) – 'Who I Am' (2:21)](https://www.youtube.com/watch?v=_9Z4jrKaVSA)  **2022 – Desert Pea Media** | How did the imagery and the voiceover convey complex feelings of being alone?  What atmosphere was created by the music and sound effects?  What is the style and intention of this short film? |
| [HELLO – a short film about tolerance & diversity (3:00)](https://www.youtube.com/watch?v=3AQ7yC5jQ28)  **Directed by Richard Galapate**  **Winner, Nikon Cinema Z Film Fest 2019** | How does the voiceover advance the plot?  What was the moment of change for the main character?  What is the call to action? |

## Activity 1.3 – assessment task

**Teacher notes:** in this activity, students will need access to computers to set up their Screen play PowerPoint resource and safe online file management. Students will also need a copy of the Screen play assessment task to refer to, which can be downloaded from the [Planning, programming and assessing drama 7–10 (2023)](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10) webpage.

Throughout this unit, students will need an accessible shared folder to store their planning, documentation and other digital files associated with the filmmaking project, including captured footage and project files for editing. Teachers should determine the best option for file storage – class and film crew folders in the school’s network drive are recommended for large video files but an online platform that can be accessed outside school such as Microsoft 365 or Google Drive may be more suitable for storing planning and documentation. Teachers should set up a whole class folder and provide this to students to set up their film crew folders.

The stimulus ‘orange’ for this project is based on the signature item for the 2023 [CApture student film festival](https://artsunit.nsw.edu.au/capture-film-festival). Teachers should update the stimulus for this project to match the requirements for the current year’s CApture film festival, if students are working towards this festival. Alternatively, teachers could align the stimulus to another film festival that accepts student entries or develop an original stimulus for a school-based showcase/screening event.

The showcase is an essential part of this project, however, the showcase format is flexible depending on the school and class context. Showcase formats could include:

* a limited screening for a peer audience during class time
* a screening at a year, stage or whole school assembly
* a public screening open to members of the school community.

Access the Screen play assessment task and read the requirements for Part A and Part B of the task.

Consider Part A – short film and showcase. You will enact one or more roles within film crews to cover the responsibilities involved in filmmaking – writing, directing, acting, cinematography, production design, editing and promotion. Your film crew will create a group-devised short film in response to the stimulus ‘orange’.

You will also work with the class and the teacher to organise a showcase screening of your completed film(s) for an audience. Promotional material should be developed to support the showcase, which may include:

* showcase event poster or promotional graphic
* release poster for included films
* promotional stills for included films
* short synopsis of included films
* selected reviews or included films
* a showcase program that is given to audiences which displays the promotional and supporting material, as well as a screening order or event schedule.

Consider Part B – documentation of individual contributions to short film and showcase. You will need to record evidence of your individual contribution to the filmmaking process through each phase of filmmaking. As your team plans and completes production activities, keep a log of what your individual tasks were for each activity. You will also need to complete the reflection and evaluation questions

Access the Screen play PowerPoint resource. You will use this collaborative document to record your film crew’s planning and document your filmmaking processes. You will need to keep a register of your individual contributions to the collaborative devising process and complete the individual reflections and evaluations to submit for Part B of the assessment task.

## Activity 1.4 – generating ideas

**Teacher note:** in this activity, students have opportunities to generate and exchange ideas in small groups. As students develop and refine their ideas with one another, they should begin to consider which ideas could be developed further as short films and what combinations of students could work together in film crew roles. For further guidance on establishing film crews and assigning roles, see the ‘Collaborative processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document.](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310)

The copyright information videos are taken from the [CApture Film Festival – How to enter](https://artsunit.nsw.edu.au/capture-film-festival/how-to-enter) website which also contains detailed guidelines on submission requirements and festival selection criteria. These submission requirements should also be considered when developing the school-based showcase.

The brainstorming activity could be completed using physical materials like butcher’s paper or sticky notes, or using an online tool such as [Microsoft Whiteboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/636).

In this development phase of the short film, students will be generating ideas for a clear narrative journey in their draft short film concepts.

**Possibilities and parameters**

Access the CApture video [Using film language to tell a story (6:55)](https://capture.emagined.com.au/development/film-language). Consider some of the top tips from Genevieve Clay-Smith:

* write what you know
* work within your means
* when scriptwriting, usually one page of a short film script equals one minute of screen time
* think about a simple 2-act structure – a dramatic question or problem leads to a solution, miracle or twist
* think about *mise en scène* – What will be shown on screen?
* show, don’t tell
* What roles in a film crew sound appealing to you?

Access the video [Lights, camera, action! – Copyright (3:42)](https://artsunit.nsw.edu.au/video/lights-camera-action-19-copyright). Consider some of the questions raised:

* What type of material is subject to copyright law?
* What do you need to do to use copyright material in your film?
* How can you find material you can use in your film without requiring paid licensing or additional permissions?

As a class, complete a collaborative [brainstorming](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) activity to discuss and answer questions about collaborative processes, safe processes (emotional safety, cultural safety and online safety) creative and critical processes in filmmaking practice:

* When telling a story, how could our choice of story and the way it is told support respect and inclusion, and physical, cultural and emotional safety?
* What can be included in a film with a PG rating? What can’t be included?
* How can we ensure ideas and sources are not copyrighted?
* What online safety do we need to be aware of when filming?
* What are our limitations for this project, and how can we work within our means?
* What filming locations do we have available? What Aboriginal Country or Countries are filming locations on, and are there any permissions or protocols associated with filming on these sites?

**Stimulus and ideation**

Complete these practical activities to explore the possibilities presented by the assessment task stimulus:

* Whirlpool – in small groups, form a circle. Quickly, like a whirlpool, each person calls out an example of how ‘orange’ could be interpreted. You cannot repeat something that has already been said. Go around the circle 3 times, or until ideas run out.
* Tableau – in small groups, think about what ‘orange’ could symbolise. In 20 seconds, create a tableau to represent this idea. Repeat this 5 times to explore different interpretations of the stimulus. Try and come up with more symbolic or abstract ideas each time.
* Exchange – each group demonstrates one of their tableaux. Other groups respond by creating their own tableau that offers a different perspective of the same idea, thinking about identities, values and perspectives.
* Discussion – in groups, quickly discuss some of your favourite ideas to seek, recognise and exchange perspectives on the activity. What worked well? What group members worked well together?

**Developing an idea worth sharing**

Individually, begin to think about how to turn ideas into stories. Create a ‘story on a page’ to pitch your film idea to the class – this could include written and visual material. Your story on a page should:

* include the film stimulus
* have a core message
* follow a 2-act structure.

Use the activities in [Developing an idea from a stimulus](https://capture.emagined.com.au/development/film-language/developing-idea-stimulus) to complete your ‘story on a page’.

* First, think about plot planning:
* What happened before or after?
* How can this moment in time get better or worse?
* Create tension by adding a problem, challenge or accident. Ask yourselves ‘What if …?’
* What could be the turning point?
* How could the idea be impacted by changing the time period or location?
* What is the opposite point of view or a different perspective on the topic?
* What is this world like? Is it similar or different from the reality we as we know it?
* What other characters are involved in this character’s life? Describe the relationships between them.

Next, follow the below steps to write your ‘story on a page’.

1. Summarise your concept in one to 2 sentences. What message do you want to communicate to your audience?
2. Create a paragraph describing your narrative in more depth. Explain how this idea will be explored in your film. It should include a beginning, a turning point and a conclusion.
3. Brainstorm ways the concept can be expressed without words. For example, visual language, acting choices, setting/location, lighting, costume, music and/or colour choices.

## Activity 1.5 – structuring ideas

**Teacher note:** in this activity, students exchange their filmmaking ideas from the previous activity and begin to consider which ideas could be developed further. They examine and develop the structure of a script as well as structuring the roles required for collaborative filmmaking.

Students are introduced to the different film crew roles and begin to consider which roles suit their interest and skills. Provide students with a list of [Filmmaking roles](https://capture.emagined.com.au/development/film-language/filmmaking-roles) and make separate lists of the role names and descriptions so that students can guess and discuss which role matches which description.

**Collaboration**

As a class, meet to offer and exchange your ideas from the ‘story on a page’ activity. Along with each member of the class, present a one-minute pitch to the class to explain your idea. Remember to follow the respectful communication and collaboration protocols you determined in [Activity 1.1](#_Activity_1.1_–).

As a class, discuss, explore, select and test creative and critical ideas. Consider the following questions:

* Are there ideas, themes or concepts from different group members that could work well together?
* Are there ideas, themes or concepts that are not practical to produce with the time and resources available?
* What is standing out as an interesting and achievable film idea, theme or concept?

As a class, come to a consensus decision about which idea or ideas should be ‘green lit’ and created by film crews.

**Understanding roles and forming a film crew**

**Teacher note:** students form their film crews and assign roles. Depending on the class context, this may involve one large film crew or several smaller ones – teachers should determine how many parallel group-devised short films are feasible with the resources available. Decisions about the composition of film crews and the selection of film ideas for further development should be made by students where possible, however teachers may need to mediate this process. See the ‘Collaborative processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

In this activity students begin to develop their film ideas into a short film script. Students should use a ‘warm-up huddle’ to set idea sharing protocols to ensure that all crew members have a chance to have their ideas heard and respectful communication and collaboration protocols to help students decide which idea or ideas to select and develop further. Teachers may need to mediate student discussions to ensure a mutually satisfactory outcome within film crews.

Refer to the provided descriptions of [Filmmaking roles](https://capture.emagined.com.au/development/film-language/filmmaking-roles). Take turns reading out the role descriptions to the rest of the class, who must guess the name of the role. Discuss what each role does to ensure everyone understands the various responsibilities on a film set.

In this unit, film crews are formed using the roles in Table 5. Consider what role best suits your skills and interests.

**Note**: all members of your film crew will have an opportunity to learn video editing skills. Editing tasks can be shared, with the director and editor(s) collaborating to create your final cut.

Table 5 – filmmaking roles

|  |  |
| --- | --- |
| Pre-production/production | Post-production |
| * **Directing** * **Acting (including principal cast and any supporting roles)** * **Cinematography (including camera operation and sound recording)** * **Production design (including set, lighting, costume, props, hair and make-up design and lighting design)** | * Editing * Sound design * Promotion design |

Form film crews. Each crew will be responsible for producing one group-devised film, based on one or more of the ideas generated by the class in the previous activities.

In each film crew, choose which role each member will enact for the rest of the project. Where agreement cannot be reached about who occupies which role, discuss mutually satisfactory ways that responsibility could be shared. Depending on film crew size, some members will have more than one role – tasks should be divided equitably so that everyone has an opportunity to meaningfully contribute. Take care not to nominate multiple roles that clash, for example, it may not be practical for a principle cast member to also be the camera operator.

## Activity 1.6 – rehearsing ideas

**Teacher note:** students will need computer access for this activity. The framing idea of a rehearsal in this activity refers to the use of mood boards to experiment with and develop ideas. Refer to the [Moodboard](https://capture.emagined.com.au/development/film-language/moodboard) activity from the CApture resource for support.

[Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653) and [Adobe Express](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/10) are accessible online design platforms with mood board templates suitable for this activity.

In film crews, collaborate to develop one or more mood boards to research and collect ideas and images related to the style of your film. This should be a loose collection of references that you use to brainstorm ideas and concepts about how the film looks, sounds and feels, and how it engages the audience. Your mood board(s) will help you make creative choices during the pre-production phase.

Consider allocating mood board tasks to different film crew members. Your mood board(s) might include:

* a colour palette
* animations that inspire you
* lighting set-ups, hairstyles, make-up and/or costumes that align with your film concept
* ideas for props and setting
* music that has the right atmosphere
* sound effects that could be reproduced
* a basic story or atmosphere for the short film
* a main character list and costume designs
* description of the target audience
* images of locations available to you.

## Activity 1.7 – refining and structuring ideas

**Teacher note: in this activity, students refine and structure their ideas as they devise collaboratively in their film crews.** Establish protocols for sharing and for delivering peer feedback that is safe, respectful and constructive. Refer to [Dramatic processes: Drama 7–10](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning) and [Peer and self-assessment for students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students) for guidance on peer feedback processes.

Teachers may choose to spend more time demonstrating screenplay writing conventions. A sample short film screenplay is provided in the [Writing for screen](https://capture.emagined.com.au/development/writing-screen) resource, with a link to the complete film so that students watch the film while following the screenplay.

Students should use a collaborative document such as [Microsoft Word Online](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/100) or [Google Docs](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/66) to write their short film script, so that all students can access and contribute to their short film script.

**Pitch**

In your film crew, develop a one-minute ‘elevator pitch’ that includes:

* the film’s title
* the film style
* the logline (a one-sentence summary)
* a short synopsis of the film’s overall dramatic intention, characters and major plot points.

When producing the synopsis, remember to:

* keep it simple
* know the parameters and work within them
* use visual language to describe the action as it happens in each scene
* create a response in present tense, from a third-person perspective
* include a short, simple description of each character and location.

For an example synopsis, refer to the activity [Developing a pitch](https://capture.emagined.com.au/development/film-language/developing-pitch).

**Shared documentation**

As a class, come together and have each film crew present the pitch. Give and receive feedback on your short film pitches and then complete the [individual reflection activities](#_Reflection_and_formative) in your production diary.

In your film crew, set up online shared folders to store your planning and documentation files. You will need to include:

* one top-level folder with the names of your film crew. You can rename this to the title of your short film later. Your shared production diary file should be saved here.
* a subfolder named ‘Development’. This folder is for copies of material created in the development phase of the filmmaking process, such as the short film script.
* a subfolder named ‘Pre-production’. This folder is for copies of material created in the pre-production phase, such as the storyboard, shot list, design sketches and photographs.
* a subfolder named ‘Production’. This folder is for copies of material created for the production phase, such as the call sheet and shooting schedule.
* a subfolder named ‘Post-production’. This folder is for copies of material created in the post-production phase, such as promotional material and the final exported short film.

**Writing for screen**

Access the activity [Writing for screen](https://capture.emagined.com.au/development/writing-screen) and the sample screenplay (short film script) for *The Interviewer*. Consider the following questions:

* How is a script different to a screenplay?
* What additional information needs to be included in a screenplay?

Access the activity [Screenplay writing workflow](https://capture.emagined.com.au/development/writing-screen/screenplay-writing-workflow). Create a collaborative document to begin writing your short film script using the steps provided.

Once your film crew has agreed on a logline (a one-sentence summary), consider dividing the remaining tasks or sections of the short film script between film crew members.

When the first draft of the short film script has been completed, each film crew member should review it and discuss any changes – think about things like the dramatic arc, pacing, resource availability and any moments where audience engagement could be strengthened.

Once film crew feedback has been resolved, discuss your short film script with your teacher and apply any feedback.

## Reflection and formative assessment

**Teacher note:** to finalise learning activities in the development phase, students complete the following deliverables. The individual reflection questions will form part of the assessment task Part B submission. Short film scripts should be reviewed for appropriate content with a PG rating in mind and to ensure the production is achievable within the timeframe.

**Individual reflection activity**

Answer the following individual reflection questions:

* How have you used effective collaborative processes to develop your pitch?
* How did you experiment with and use dramatic elements and processes to develop your short film script?

**Formative assessment**

As a film crew, complete a table read or a moved reading of your short film script for the class and receive peer feedback. Make final edits based on feedback and submit your completed short film script for teacher approval.

# Learning sequence 2 – pre-production

**Duration:** 2 weeks

Table 6 – learning sequence 2 – learning intention and success criteria

|  |  |
| --- | --- |
| Learning intention | Success criteria |
| We are learning how to:   * select and apply the elements of production to collaboratively plan and generate ideas for a short film in the **pre-production** phase. | We can:   * experiment with and select appropriate elements of production when **generating** and **structuring** material to shoot our short film * use embodied and collaborative processes to create and **refine** intention and meaning * **rehearse** and document production choices and analyse how they can impact an audience. |

**Evidence of learning**

* Completed pre-production planning activities in the production diary
* Completed individual reflection activity

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

**A student:**

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes
* **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts
* **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes.

Table 7 – learning sequence 2 – syllabus content

|  |  |  |
| --- | --- | --- |
| Making | Performing | Appreciating |
| Dramatic contexts  Generate, rehearse and refine ideas, images and stories to explore and interpret individual and collective identities, values and perspectives  Explore and interpret dramatic works, practices or practitioners to guide experimentation with dramatic conventions, forms and styles  Dramatic processes  Seek, recognise and exchange perspectives with others to co-construct drama  Document processes used to generate, evaluate and refine dramatic works  **Explore, document and evaluate ways to use performance skills to develop dramatic action through trial and error**  **Interact safely, respectfully and inclusively with others live and online, including gaining, giving and denying consent**  **Manage voice, movement and equipment safely**  Dramatic elements  Investigate how to use the elements of production to craft dramatic works  **Experiment with, rehearse and refine ways of applying the elements of performance** | **Dramatic elements**  Select and apply the elements of production to stage dramatic works | **Dramatic contexts**  Use language appropriate to context to communicate a perspective about works and processes  **Dramatic processes**  Seek, exchange and question perspectives with others to reflect on collaborative experiences  Document processes for developing, investigating and refining new ideas  Reflect on how an ensemble creates image, action and meaning together through group-devised performance  **Dramatic elements**  Analyse how choices in the elements of drama shape audience impact |

[Drama 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

## Activity 2.1 – warm-up huddle

**Teacher notes:** the warm-up huddle should occur at the beginning of every lesson as an opportunity for students to meet, check in with each other and plan goals for that lesson.

For each learning sequence, the teacher will provide focus questions to guide discussions in the warm-up huddle. Suggested questions have been provided in the activity below.

At the start of each lesson conduct a 5-minute warm-up huddle to establish group goals and delegate individual responsibilities. In the pre-production learning sequence, focus questions for the warm-up huddle are:

* What tasks need to be completed this lesson/week, and whose responsibility are they?
* How can we enact specific roles in our film crew to support a shared goal?
* How can we check in with each other about the status of pre-production tasks and re-delegate responsibilities where necessary to ensure the group’s shared goals are met on time?

## Activity 2.2 – generating, structuring and rehearsing

**Teacher note:** at this stage of the project, students will focus on completing pre-production planning tasks specific to their role in the film crew.

The options in this activity should guide student work for the 2 weeks allocated to the pre-production learning sequence. The 4 options given include pre-production activities for directing, acting, cinematography and the production design. In each of these roles, students will generate, structure and rehearse ideas and processes in different ways. Teachers should support student directors to lead their film crews to ensure pre-production goals are met.

For additional support, students can refer to the CApture [Introduction to pre-production video (24:07)](https://capture.emagined.com.au/pre-production/introduction-pre-production) and focus questions.

Students keep a record of their planning decisions and individual reflections by completing the pre-production section of the shared production diary.

### Option 1 – directing

Consider the [director role statement](https://capture.emagined.com.au/pre-production/directing-and-acting):

**Note**: the director guides and directs creative decisions throughout the filmmaking process to develop and realise the creative intention of the short film. Directors are responsible for bringing together all of the elements of the short film – the look, sound, pace, mood, and performances. While directors ultimately have creative control of the short film, the responsibility is shared and delegated among the cast and crew, who bring their own expertise and creative choices to their roles.

**Director responsibilities**

As director, you have the responsibility to lead the film crew to ensure that pre-production planning goals are met. This includes:

* leading the warm-up huddle each lesson to check in with the film crew
* working with actors to guide rehearsals
* working with the cinematography department to plan technical and creative choices
* working with the production department to generate ideas and plan the design of the elements of production
* ensuring that all pre-production components are planned and structured before moving to the production phase.

**Production meeting**

Lead a production meeting to establish the overall direction of the film. Collaborate with the film crew to determine:

* what stylistic choices you will make (what will the film look like, sound like, and feel like)
* how many scenes need to be filmed
* how many locations are needed?
* how many shooting sessions you have available
* if any extras are needed
* what technical resources are available for this production (consider camera, sound and lighting equipment)
* how these factors impact the way the cinematographers, actors and production designers will plan for their work.

Break down the film into scenes. For each scene, make a rough storyboard to plan how the scene will flow, including the types of camera angles and shots that will be used, the locations, and the way that actors will be positioned. Importantly, the storyboard establishes how much ‘coverage’ is needed (meaning the number of shots or footage you need to communicate your narrative). When developing the storyboard, consider the following questions:

* What are the essential things you need to convey in this scene? For example, establishing a location, actors exchanging dialogue, a dramatic or comedic moment, a visual ‘reveal’.
* What kind of coverage do you need to put together the scene?
* Do you need to set up more than one camera? For example, over the shoulder and reverse over the shoulder shots to capture dialogue scene(s).
* Will your shots make sense visually? Consider continuity of characters facing left/right depending on their position in the scene and moving through doorways from one space to another.

An example storyboard based on scene 4 of *The Interviewer* can be found in the CApture activity [Coverage, storyboard and shot list](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list), and a storyboard template is provided in the CApture activity [shot list and storyboard](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list/activity-shot-list-and-storyboard).

**Working with actors**

Refer to the CApture activity [Directing and acting](https://capture.emagined.com.au/pre-production/directing-and-acting) for ways directors can support actors:

**Note**: Directors work closely with cast to develop strong performances that communicate the creative intention of the film through characterisation. Directors should establish positive, collaborative relationships with actors to get the most out of rehearsals. When directing actors, directors should use a range of techniques to enhance, strengthen or shape performances and give direction that is clear and easy to follow.

Support actors to plan rehearsal sessions. Apply safe processes to manage scenes that include contact, emotional intensity, simulated violence, dance or stunt sequences. Types of rehearsal techniques the director may wish to use include:

* talk through – a verbal review of the performance with a focus on using dialogue only and discussing subtext, interpretation of the screenplay, blocking, working with the camera. Previous notes from the director can be reiterated
* walk through – a physical review of the performance with a focus on using movement
* map it out – use a blocking map to talk the cast through movement and transitions in the space
* scene-by-scene – practise key moments that require extra rehearsal or further improvements
* straight rehearsal – the cast moves through the whole performance, pausing for direction and workshopping when required
* technical rehearsal – a brief look at each scene with the cast in key moments. This will assist the production design team in making final adjustments with set, colour and lighting
* dress rehearsal – a full run through of the performance with cast's props, costume, hair and make-up. This will assist the production design team to identify any technical issues that negatively affect the cast's performance.

Make notes during each rehearsal and provide constructive feedback to the cast. Rehearsal notes and feedback should be recorded in the director’s process documentation.

**Working with cinematographers**

Meet with the cinematography department regularly to check in on their planning, troubleshoot any issues and to endorse any suggested changes such as to the storyboard or shot list.

If necessary, lead a technical rehearsal to check that camera placement and movements are practical and effective.

**Working with production designers**

Meet with the production design team regularly to check in on their planning, troubleshoot any issues, assist in sourcing resources and to collaboratively agree on production design choices in line with the style of the film previously established in the mood boards generated in [Activity 1.6](#_Activity_1.6_–).

If necessary, assist the production department to liaise with the cast about costume and make-up choices, and with the cinematography department about lighting and set design.

### Option 2 – acting

**Note:** the pre-production phase of a film project is an opportunity for the cast to plan how they will shape their performances to embody characters, situations and ideas for the audience. Actors will work individually and collaborate with each other, the director and the cinematography and production design teams to develop, rehearse and refine their performance.

In preparation for your performance, work individually and in collaboration with the director, other cast members and the cinematography and production design teams to experiment, make creative choices, plan and rehearse through a sequence of activities.

Read the script carefully and annotate to deepen your understanding and generate performance ideas as you learn your lines. Annotations could include definitions of words you are unfamiliar with, key information, notes about the subtext, questions or ideas you would like to explore in rehearsal, and actions you would like to play such as ‘to accuse’ or ‘to reassure’. You may find a key line or phrase through your exploration of the script that helps you unlock the character or key moments of change throughout the character’s journey. You may like to represent their journey on a timeline or visual representation to visualise the key moments that you will be embodying and enacting.

Research your character, such as the identities, values or perspectives that they represent. Your research could include developing a [Moodboard](https://capture.emagined.com.au/development/film-language/moodboard) of images that connect to your character and their experiences before or during the dramatic journey of the short film, exploring texts or sources that relate to your character’s experiences or perspective, and observing other fictional or real characters or people in to develop inspiration for your characterisation.

Make decisions and plan for characterisation – how will you embody the role and craft your performance to communicate meaning to audience and influence a response? This could include realistic movement like enacting physical tasks as the character or abstract movement such as making connections between your character and an animal and exploring ways of using movement inspired by the animal to develop your character. Approaches to movement may vary in relation to the style of the short film, your costume, shooting location and the range of movement you can explore within the shot.

Experiment with expression of voice in recorded rehearsal processes to manipulate the effect of your voice when recorded. This could include using tongue twisters as warm-ups to develop control of consonant sounds, using breath exercises to build control of dynamics in voice and watching playback of rehearsals or takes to support self-reflection and peer feedback from the director

Rehearse and refine scenes with the director and other actors. Apply safe processes to manage scenes that include contact, emotional intensity, simulated violence, dance or stunt sequences. Share and consider ideas about how your character’s journey before the scene, or the given circumstances of your character, are shaping your interpretation of the role. Provide stimulus for each other’s character’s through building a shared focus, even if you are not in the shot but your scene partner is. Consider and explore the offers that the director and other actors give you to explore your character with more nuance and/or control.

Rehearse and refine movement and blocking with the cinematography team to support planning and ability to capture the scene. This may include using objects or markings to understand how the shot is framed or rehearsing and watching playback to self-reflect or engage with peer feedback from the cinematography department.

Use the following resources to revise your understanding of these cinematography conventions and how they affect the way stories are communicated to audiences:

* [Shot types](https://capture.emagined.com.au/pre-production/cinematography/shot-types)
* [Camera angles](https://capture.emagined.com.au/pre-production/cinematography/camera-angles)
* [Camera movement](https://capture.emagined.com.au/pre-production/cinematography/camera-movement)
* [Composition](https://capture.emagined.com.au/pre-production/cinematography/composition)

Consider how to adapt your expression in movement for different types of shots, such as an extreme close-up that could focus on small details like tapping fingers, or a wide shot that could capture movement or stillness in the whole body.

Collaborate with the production design team to make stylistic choices that support your characterisation and performance. This may include providing offers about your own suggestions for costume, hair and make-up to support your interpretation of the character.

Remember that acting for screen is different to acting for stage. The audience will only see what is captured by the camera and audience responses will be further influenced by editing and structuring choices in the post-production phase.

### Option 3 – cinematography

**Techniques and conventions**

Access the CApture video [Cinematography techniques (10:41)](https://capture.emagined.com.au/pre-production/cinematography) and discuss the focus questions:

* What is the cinematographer's role in filmmaking?
* What mistakes are avoidable?
* What are some techniques you can explore in your film that will enhance the idea(s) you are communicating?

Review the initial storyboard. Consider whether the coverage required can be achieved with a single camera or will a 2-camera set-up be necessary? For scenes with 2 or more characters, consider how the [180-degree rule](https://vimeo.com/blog/post/180-degree-rule-explained/) will impact your cinematography choices.

**Note**: shot types, camera angles, camera movement, and composition are 4 main tools cinematographers use to capture and sustain audience engagement.

Use the following resources to revise your understanding of these cinematography conventions and how they affect the way stories are communicated to audiences:

* [Shot types](https://capture.emagined.com.au/pre-production/cinematography/shot-types)
* [Camera angles](https://capture.emagined.com.au/pre-production/cinematography/camera-angles)
* [Camera movement](https://capture.emagined.com.au/pre-production/cinematography/camera-movement)
* [Composition](https://capture.emagined.com.au/pre-production/cinematography/composition)

Review the storyboard. Consider what changes to shot type, camera angle, camera movement and composition could be made to achieve and communicate the creative intention of the short film to audiences and support the directorial vision of the short film. Generate ideas for how additional shots might improve storytelling, such as:

* establishing shots to show locations
* cutaways to show additional information in a scene, such as an object, character or location
* additional cutaways or b-roll that might be used as scene transitions.

Discuss any proposed changes with the director and update the storyboard.

**Planning the shot list and set-up diagrams**

**Note**: the shot list is an essential planning tool for cinematographers. It provides details on each shot that needs to be captured during each shoot, so that all cast and crew know what needs to be covered and in what order. Set-up diagrams can also be helpful to plan how to capture the required coverage and to provide a reference for arranging equipment, props and the cast during shoots.

Create a shot list for the updated storyboard using the [Storyboard template](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list/activity-shot-list-and-storyboard#:~:text=Download-,Storyboard%20template,-PDF%2C%2022.5%20KB) provided in the CApture shot list and storyboard activity. This should be split into sections for each scene. Remember that some longer shots might be cut into smaller clips in the editing process, so if the storyboard plans to cut between 2 shots multiple times in a scene, you do not need to write down a new shot every time – but make a note so you do not forget to capture all the required footage.

If necessary, work with the directing, acting and production design teams to put together camera set-up diagrams for each scene and/or shooting location. An example is provided in the CApture activity [Production brief](https://capture.emagined.com.au/production/production-brief).

**Camera technique**

Capture some test footage with the camera(s) you will use on the shoot. Make sure you understand the camera controls. Some cameras will give you more control over the way video is captured which will affect the way the footage looks and can be edited. Where possible, try to use the same type of camera throughout the shoot. When capturing test footage for each scene, make sure the lighting set-up works with the camera settings you are using.

When using cameras, set the image size and framerate to match the CApture festival requirements.

* Set the size and quality to 1080p or full HD – this will give an image size of 1080 ×1920 pixels. Shooting in a higher resolution like 4K (3840 × 2160 pixels) will give much bigger video files. This can be helpful, for example you will be able to crop or digitally zoom in without losing quality, however the video files will be very large which will be more difficult to transfer, store and edit. The final film should be exported at 1080p (this satisfies the entry requirements for the [CApture Film Festival](https://artsunit.nsw.edu.au/capture-film-festival/how-to-enter), as well as matching most displays) so do not shoot in 4K unless you really need to.
* Set the video frame rate to 25fps (this satisfies the entry requirements for the [CApture Film Festival](https://artsunit.nsw.edu.au/capture-film-festival/how-to-enter)). If you are planning to slow down any footage, like in an action sequence, use a multiple of 25 (50fps, 100fps, and so on).

For cameras with manual controls, refer to the camera manual to check how to set the camera controls manually. You can get best results by manually setting the shutter speed, aperture, ISO and white balance.

* Set the shutter speed to 1/50 if you are shooting at 25fps to follow the ‘double rule’ – shutter speed should be double the frame rate. If you use a different frame rate to capture any special shots (like an action sequence that you plan to slow down), change the shutter speed to be double the frame rate.
* Set the aperture to control depth of field – the amount of the scene you need to be in focus at the same time. Aperture is measured in f-stops. A smaller number (like f4) will give a narrow depth of field (more background blur). A larger number (like f11) will give a wider depth of field (foreground and background both in focus) but will let in less light – you may need to compensate by adding more lighting in an indoor environment.
* Set the ISO (sensitivity) as low as you can or use an automatic setting. If the footage looks grainy or fuzzy, add more light to the scene or use a different aperture setting.
* Set the white balance to match the light source (daylight, shade, indoor lighting and so on). Shoot some test footage and make sure the white balance isn’t too cool (blue) or warm (yellow). Remember to change this setting if you move the camera to a new location.

For more information, refer to an article about the exposure triangle in cinematography, such as [Understanding the exposure triangle](https://nofilmschool.com/filmmaking-101-exposure-triangle).

Finally, always remember to make sure you have enough battery and storage (SD card) to last for the whole shoot.

**Planning for sound**

In this production, sound capture is included in cinematography responsibilities. When planning for sound capture, consider the following:

* Do you have access to external microphones or recording devices to capture better sound?
* Are your shooting locations likely to be noisy? How can you minimise unwanted sound?
* Will you need to capture additional location sound to use in post-production or to create sound effects?
* Have you tested your audio equipment to make sure you can reliably record sound during the shoot?

**Working across departments**

Throughout the planning process, consult with the director about working with other departments to align your work.

Collaborate with the production department to plan and generate ideas for *mise en scène* – what will be shown in the camera frame:

* Lighting – ensuring there is enough light in the scene and that key elements like actors are well-lit. Consider what natural light is available in the location and whether additional lighting is required. Some types of lighting, like fluorescent lights, will interfere with the way your camera captures footage, so do a test with your camera to make sure that the lighting set-up is appropriate. If additional lighting is available, consider a [3-point lighting](https://vimeo.com/blog/post/your-quick-and-dirty-guide-to-3-point-lighting/) set-up.
* Location – ensuring that camera set-ups are possible with the location and props that will be used.
* Props, costume and set dressing – ensuring that any specific choices in props, costume or set dressing will be captured in the shots they are needed for. This may include shooting b-roll or cutaway footage of props, costume and set dressing elements.

Collaborate with actors to rehearse for:

* Blocking – does the camera set-up account for the way the actors plan to use the space? Do you need to plan for camera movement?
* Eye line – where are actors looking while acting in the scene? Do you plan to match the actor’s eyeline to another shot, like another character or a cutaway of an object?
* Takes – does the planned storyboard and/or shot list call for multiple takes? How will you work with actors to ensure that you capture what you need without interrupting their performance?

### Option 4 – production design

***Mise en scène***

**Note**: Mise en scène is a French term used in theatre and film productions and translates to ‘to place in the scene’. In filmmaking, mise-en-scène refers to everything that is shown on camera, and the way those production elements are selected, designed and/or positioned.

In this production, the production design team is responsible for planning and controlling the *mise en scène* elements of actor styling (costume and make-up), location styling (props and set dressing and lighting. The production design team works with the director, actors and cinematography team to make production design choices that support the intention of the film by building a believable world that captures and sustains audience attention.

Consider how you can achieve this with the resources you have available. What costumes and props are you able to source or create? What lighting is available at the location and what artificial lighting do you have access to?

Access the CApture activity [Production design](https://capture.emagined.com.au/pre-production/production-design). Use the provided production design table to analyse production design choices in the short film ‘Visible’ and begin to plan your own production design choices.

**Actor styling**

Generate ideas for how costume choices can communicate aspects of characterisation to the audience.

**Location styling**

Consider how the selection of location communicates aspects of the film’s setting and generate ideas for how a location can be transformed by adding props and set dressing.

**Lighting design**

Consider how lighting impacts the film’s mood, as well as providing contextual information about the film’s setting.

**Working with the short film crew**

Throughout the planning process, consult with the director about working with other members of the film crew to align your work.

Collaborate with actors to generate ideas and rehearse for the shoot. Consider the following questions:

* How can costume and style choices (such as make-up) support their performance to communicate meaning and sustain audience engagement?
* How can appropriate costume elements be accessed for each actor? This could include costume elements already owned by the school, the actors themselves, other film crew members or peers.

Collaborate with the cinematography team to rehearse for and structure the shoot. Consider the following questions:

* What locations will be used and how will props and set dressing will be arranged?
* What lighting will be used for reach location/scene? How will any additional lighting be set up?
* How can the placement of props and equipment be managed to ensure there are no continuity errors and that equipment is kept out of shot?

## Activity 2.3 – collaboratively refining

**Teacher note:** in this activity, students reconvene as film crews to collaboratively refine the final planning activities.

**Pre-production brief meeting**

The director or directing team will call a production meeting to finalise pre-production planning.

As a film crew, review the pre-production brief and come to an agreement about the decisions made by each member.

Discuss consent and online safety. For actors in particular, is everyone comfortable with the content of the film, what will be screened at the showcase and shared with audiences? If submitting the film to the [CApture Film Festival](https://artsunit.nsw.edu.au/capture-film-festival/how-to-enter), check the submission terms, privacy information and [Authority to Film and Record Form](https://artsunit.nsw.edu.au/capture-film-festival/how-to-enter#:~:text=school%20upon%20application.-,Authority%20to%20Film%20and%20Record%20Form%20%2D%20CApture%20Film%20Festival%202024%20(PDF%20244.04%20KB),-Back%20to%20index) to make sure everyone is comfortable with the film being screened and streamed publicly if it is shortlisted for the festival.

Consider the advice in [Running a film set](https://capture.emagined.com.au/production/running-film-set) to guide your approach to shooting days.

As a film crew, review the pre-production brief and make lists of:

* shooting locations (permission to shoot should be considered)
* tech requirements (cameras, lighting and sound)
* elements of production (costumes, make-up, set pieces and props).

For each list, consider any safety precautions that need to be taken. For example, technical and electrical safety, accessing locations and working in specific locations, management of blocking, voice and movement, and other potential safety issues associated with use of props and set such as slip or trip hazards. For any identified risks, assess how you will control that risk.

**Call sheets**

Review the sample call sheet in the CApture activity [Production brief.](https://capture.emagined.com.au/production/production-brief)

Use the lists you made in the pre-production brief meeting to develop call sheets for your shooting days. For this production, include additional information like equipment, costume and prop lists and attach any location set-up diagrams you have developed. Your call sheet should include:

* the film title
* cast and crew names and roles
* location details
* call times (when everyone needs to arrive to prepare for shooting)
* tech requirements (including charged batteries and empty memory cards)
* props and costume lists
* shooting schedule that includes notes for each scene (location, time, cast/crew, tech, costume, props).

**File management and storage**

Set up folders on your school’s network to store and organise large video files and other assets generated during the film shoots. You should download assets to these folders after every shoot. You will need to include:

* a top-level folder with the title of your short film.
* a subfolder named ‘1. Footage’. This is for storing video footage captured during the film shoot. Additional subfolders may be created to organise footage once it has been captured, such as a folder for raw footage and a folder for ‘selects’ (better takes to select from). Consider labelling any ‘selects’ with the scene and take number to keep things well organised.
* a subfolder named ‘2. Edits’. This is for storing any draft versions of the film that you export. **Note**: some video editors such as [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60) create a project file, this should also be saved in the edits folder. [Premiere Rush](https://www.adobe.com/au/products/premiere-rush.html) does not create a project file – projects are managed within the application.
* a subfolder named ‘3. Graphics’. This is for any additional image or video files used in the editing process that were not captured in-camera during the shoot – this could include things like title cards and animations if they are created separately.
* a subfolder named ‘4. Audio’. This is for any audio files captured during or after the shoot, including any foley, sound effects, music or additional dialogue recordings (ADR).
* a subfolder named ‘5. Images’. This is for any photographic stills captured during the shoots, such as reference photos of the cast and production design.

## Reflection and formative assessment

**Teacher note:** to finalise learning activities in the pre-production phase, students complete the following deliverables. The individual reflection questions will form part of the assessment task Part B submission.

**Individual reflection activity**

Answer the following individual reflection questions:

* What roles and responsibilities did you engage with in the pre-production phase?
* How have your creative choices and/or the processes you have used supported the shared intention of your short film during the pre-production phase?

**Formative assessment**

As a film crew, submit the pre-production section of your production diary for teacher feedback and approval.

# Learning sequence 3 – production

**Duration:** 1 week

Table 8 – learning sequence 3 – learning intention and success criteria

|  |  |
| --- | --- |
| Learning intention | Success criteria |
| We are learning how to:   * apply and manipulate elements of drama and production during the **production** phase of creating a short film. | We can:   * manipulate performance skills in our chosen film crew roles to **refine** and communicate clear intention and dramatic meaning * safely collaborate with the class and crew to **refine** and stage dramatic action in a short film shoot * use and **refine** elements of production to influence audience response. |

**Evidence of learning**

* Completed film shoots
* Completed individual reflection activity

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes
* **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning
* **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts

Table 7 – learning sequence 3 – syllabus content

|  |  |
| --- | --- |
| Making | Performing |
| Dramatic processes  **Manage voice, movement and equipment safely**  **Interact safely, respectfully and inclusively with others live and online, including gaining, giving and denying consent** | **Dramatic contexts**  Stage ideas, images and stories to express individual and collective identities, values and perspectives  Apply dramatic conventions, forms and styles influenced by dramatic works, practices or practitioners  **Dramatic processes**  Embody characters, situations and ideas for an audience  Collaborate dynamically within an ensemble and/or crew to jointly stage dramatic action  Apply processes to support safe, respectful and inclusive performance  Apply performance skills and take creative risks to strengthen dramatic intention and influence audience response  **Dramatic elements**  Select and apply the elements of production to stage dramatic works |

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## Activity 3.1 – warm-up huddle

**Teacher note:** the warm-up huddle should occur at the beginning of every lesson as an opportunity for students to meet, check in with each other and plan goals for that lesson.

For each learning sequence, the teacher will provide focus questions to guide discussions in the warm-up huddle. Suggested questions have been provided in the activity below.

At the start of each lesson conduct a 5-minute warm-up huddle to establish group goals and delegate individual responsibilities. In the production learning sequence, focus questions for the warm-up huddle are:

* How can we build receptive communication skills to make offers and recognise, support and respond to offers during the production phase?
* What scenes are we shooting today? Does anyone have any questions or concerns?

## Activity 3.2 – refining

**Teacher note:** this activity outlines student responsibilities during the short film shoot. As the production phase is highly collaborative, the individual film crew roles and responsibilities have been presented in an embedded way throughout this learning sequence. Teachers should have oversight of what each film crew is working on and manage any use of equipment, locations and other resources.

The film production phase is scheduled for one week. This reinforces the need for detailed planning. By the time students have prepared for all aspects of the shoot, filming each scene should be manageable in the short time allocated.

**Before the shoot**

Directors run a brief production meeting using the call sheet and a production checklist to make sure everything goes smoothly and to remind cast and crew of responsibilities:

* refer to your safety planning – What responsibilities does each film crew member have to manage risk during the shoot?
* allow time for actors to complete physical and vocal warm-ups and prepare make-up and costume for each take as required
* check off your tech, prop and costume lists to make sure you have everything
* run through ‘what to check before action’
* lighting is set
* the framing is correct and there is nothing in the background of the shot that is not needed
* cameras are rolling (recording)
* sound is controlled (What is in the background?)
* sound is recording
* if possible, a clapper is used to note the scene/take numbers and the audible ‘clap’ sound is used as a marker to sync sound recordings during editing. If a clapper is not available, a whiteboard can be used to show the scene/take number or a crew member could briefly appear on camera and verbally note the scene/take number. A hand clap can be used for sound sync.
* one or more production design team members should act as the script supervisor – this should be someone who is not directing, acting or responsible for camera or sound recording. The script supervisor’s role is to annotate the script and to make sure that every scene gets covered. Script annotations could identify best takes from each scene and include details like the time of day and take numbers, which can be helpful for organising footage for editing.
* the script supervisor should also check for continuity errors after each take. A useful strategy for continuity checks is to take reference photographs during set-up and throughout the shoot, for example, photographs of the set design, prop placement and characters. Continuity checks should include:
* has the lighting changed?
* have any costumes, props or set design elements moved out of place or changed?
* if reshooting the same scene, are all the actors in the same position?
* if shooting scenes out of sequence, what do you need to do to avoid continuity errors?

**During the shoot**

After the first take, quickly review the captured footage. Are the sound, lighting and camera angles all working as planned? Is the camera focus correct? Where possible, headphones should be used to monitor and review audio.

After each take, the director and/or cinematographer may call for a retake. This is to ensure coverage, provide alternative options in editing and to allow actors to refine performance. If needed, actors may refer to scripts or receive prompts between takes.

During the shoot, the script supervisor works with the director to ensure coverage and check for continuity errors. The script supervisor may also capture production stills or behind the scenes photographs but be mindful of any additional sound being picked up in the audio recordings – shoot silently or between takes.

In between takes and scenes, the cinematography department should continue to check captured footage and audio to ensure there are no errors. If there are any technical errors, the scene may need to be reshot.

**After the shoot**

Equipment, costume and props should be packed down and stored safely. Batteries for cameras and any other devices should be charged ready for the next shoot.

Video and audio files should be downloaded and stored as soon as possible. In [Activity 2.3](#_Activity_2.3_–) you created folders to store video and audio files. In those folders, create a subfolder with the date and scene number, for example ‘Scene 1 – 25/9/2025’. Once these files have been stored safely, device memory cards should be formatted (wiped) ready for the next shoot.

Any still photographs captured during the shoot should be stored in the folder you set up in [Activity 2.3](#_Activity_2.3_–) for images.

In between shoots, or prior to editing, the director can work with the film crew to review the raw footage (called ‘rushes’ or ‘dailies’) and begin to identify the best takes to use in the editing process.

## Reflection and formative assessment

**Teacher note:** to finalise learning activities in the production phase, students complete the following deliverables. The individual reflection activities will form part of the assessment task Part B submission. Teachers monitor for progress and help film crews manage all their shooting session in a single week.

**Individual reflection activity**

Answer the following individual reflection questions:

* What roles and responsibilities did you enact during the production phase?
* How have your creative choices and/or the processes you have used added to the success of the short film shoot?

**Formative assessment**

As a film crew, provide your teacher with any changes to your schedule/call sheet prior to your shooting sessions and give the teacher an update after each session.

# Learning sequence 4 – post-production

**Duration:** 3 weeks

Table 10 – learning sequence 3 – learning intention and success criteria

|  |  |
| --- | --- |
| Learning intention | Success criteria |
| We are learning how to:   * structure and manipulate elements of drama and production in the post-production phase of our short film. | We can:   * analyse and evaluate our own and others’ creative choices * experiment with and structure ideas through editing, sound or promotion design * create and refine meaning by manipulating dramatic elements to edit and/or promote our short film * consider audience response as we refine our short film and rehearse ideas for our showcase. |

**Evidence of learning**

* Completed short film
* Completed individual reflection activity

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes
* **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts
* **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes
* **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts

Table 11 – learning sequence 4 – syllabus content

|  |  |  |
| --- | --- | --- |
| Making | Performing | Appreciating |
| Dramatic contexts  Create, interpret and refine coherent devised and scripted theatrical works  Dramatic processes  Interact safely, respectfully and inclusively with others live and online, including gaining, giving and denying consent  Document processes used to generate, evaluate and refine dramatic works  Dramatic elements  **Investigate how to use the elements of production to craft dramatic works** | **Dramatic contexts**  Apply dramatic conventions, forms and styles influenced by dramatic works, practices or practitioners  Use language appropriate to context to communicate meaning to an audience  Craft meaning and influence audience response in coherent devised and scripted theatrical works  **Dramatic processes**  Apply performance skills and take creative risks to strengthen dramatic intention and influence audience response  **Dramatic elements**  Manipulate the elements of drama to influence audience response in devised and scripted theatrical works  Manipulate the elements of drama, performance and production to communicate meaning and sustain audience engagement | **Dramatic contexts**  Analyse how dramatic works, practices or practitioners experiment with and stage dramatic conventions, forms and styles  **Dramatic processes**  Document processes for developing, investigating and refining new ideas  Reflect on how an ensemble creates image, action and meaning together through group-devised performance  **Dramatic elements**  Analyse how choices in the elements of drama shape audience impact  Evaluate how the elements of performance are developed and applied  Analyse how the elements of production can strengthen moments, transitions and journeys |

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## Activity 4.1 – warm-up huddle

**Teacher note:** the warm-up huddle should occur at the beginning of every lesson as an opportunity for students to meet, check in with each other and plan goals for that lesson.

For each learning sequence, the teacher will provide focus questions to guide discussions in the warm-up huddle. Suggested questions have been provided in the activity below.

At the start of each lesson, conduct a 5-minute warm-up huddle to establish group goals and delegate individual responsibilities. In the post-production learning sequence, the focus questions for the warm-up huddle are:

* How can we discuss, explore, select, initiate and negotiate creative and critical ideas through the post-production phase?
* What post-production tasks is everyone working on today? Does anyone have any questions or concerns?
* How do we want our audience to respond to our short film?

## Activity 4.2 – structuring

**Teacher note:** in this activity, all students have an opportunity to learn the basics of video editing. [Adobe Premiere Rush](https://www.adobe.com/au/products/premiere-rush.html) is the recommended software for this unit and instructions are given for actions and tools in Premiere Rush.

Depending on resource availability, students may work collaboratively or independently to complete the editing exercises, however all students should practise the basic video editing operations in the activity.

In the ‘Video editing basics’ section below, teachers may choose to provide some sample footage for students to practise editing with, instead of using footage from their short film shoots.

**File management**

Complete your review of audio and footage captured during your film shoots. Create new folders in the video and audio folders you created in [Activity 1.3 – assessment task](#_Activity_1.3_–), and call them ‘Selects’. As you review raw footage, move any good takes into the ‘Selects’ folders. Rename the files with the scene and take number to keep everything organised – make sure any matching audio files are also labelled so they can be matched to video files easily.

**Video editing basics**

**Note**: in this activity, you will learn some of the basic actions and tools used in video editing:

* importing media (video, audio and still images)
* navigating the timeline
* cutting, trimming and arranging clips
* adding titles and graphics
* adding transitions.

Access the article [Get to know the Adobe Premiere Rush interface](https://helpx.adobe.com/au/premiere-rush/help/workspace-basics.html) to familiarise yourself with the basic actions and tools in Premiere Rush. Further support can be found via the [Premiere Rush User Guide](https://helpx.adobe.com/au/premiere-rush/user-guide.html).

Follow the example workflow to learn and practise video editing:

1. Open Premiere Rush and create a new project.
2. At the bottom left, change the Project Name to ‘[your name] – editing practise’.
3. In the panel on the left, navigate to the folder containing your film crew’s footage.
4. Select a video clip and press **Create**. The clip will now be visible on your timeline.
5. If you recorded external audio, follow the below steps to add and sync the audio file that corresponds to this video clip.
6. Mute the original audio from the video file by selecting the video clip on the timeline to bring up the panel on the right side of the screen. Select the **audio icon** (a waveform) on the far right of the screen to show the **audio menu** or use the keyboard shortcut **Ctrl+5**. Check the box next to **Mute** to mute the track.
7. Select the blue **+** icon at the top left of the window and select **Your Media**.
8. Navigate to the folder containing your audio and select the right file.
9. Press the **Add button** near the bottom left of the window to add the audio file to your timeline. The clip will appear on the timeline wherever the playhead is.
10. Move the new audio file to match the video file. Note that the audio waveform looks like a graph, with high peaks for loud sounds. If you used a clapper or had someone clap in front of the camera to start each take, you should see a clear spike in the audio. Drag and trim your audio clip so that spike lines up with video footage of the clapper, and so the audio does not play longer than the video (unless for a deliberate choice).
11. Press the play button to play back the video with the new audio, and check that it has been synchronised accurately.
12. Trim your video clip by clicking and dragging the orange section at the left or right edge of the clip.
13. Add a simple title graphic
14. Select the **Graphics** **icon** near the top right of the window or use the keyboard shortcut **Ctrl+1** to bring up the **Graphics menu**.
15. Select **Add Graphic**.
16. Select one of the **Titles** graphics that appear on the left side of the window and select the blue **Add button**. The graphic will appear on the timeline wherever the playhead is.
17. Select and drag the graphic to adjust its position, for example to the left of the video clip so that the title plays before the video. Adjust the length of the title by selecting the clip and dragging the orange section at the left or right edge of the clip.
18. Use the playhead to scroll to the title graphic on the timeline. Select the placeholder text and replace it with your own. Use the options in the ‘Graphics’ menu to adjust the font, style, size, colour and other options.
19. Add a simple transition:
20. Select the **Effects** **icon** near the top right of the window or use the keyboard shortcut **Ctrl+2** to bring up the ‘Effects’ menu.
21. Select your video clip in the timeline to select it.
22. Choose a transition style and select it to add it to your video clip. You will see the transition icon appear on both sides of the video clip. To adjust the position or duration of the transition effect, you can select and drag it.
23. Experiment with alternative transition styles. Fade to/from black is most commonly used in filmmaking. Cross-dissolve, wipe, slide and push transitions may be used for special effect or for a strong stylistic choice – but use these deliberately and sparingly.
24. Usually, transitions are used at the start or end of films and to represent breaks in between scenes. Transitions are not usually used to cut back and forth between clips within the same scene. Some films do not use transition effects at all and will rely solely on ‘cutaway’ techniques where additional ‘b-roll’ footage is used to transition between scenes.
25. Add 2 more ‘moments’ to your edit by selecting additional footage from your project. Think about:
26. where to place ‘the cut’ in between shots – do this by resizing each clip on the timeline
27. placing each clip on a separate video track on the timeline if you are cutting back and forth between 2 shots (for example, in a dialogue scene, to show a reaction, to insert a cutaway shot)
28. if you need transition effects between shots
29. if you need a transition at the end of your footage – Could you cut to black/white instead?
30. Export a copy of your film:
31. Select **Share** near the top left of the window.
32. Change the file name to match your project name, for example to ‘[your name] – editing practise’.
33. Change the file destination to your film crew’s ‘Post-production’ folder.
34. Select the **> icon** to reveal the ‘Advanced Settings’ menu.
35. Use the following settings:
    * 1. Preset: Custom
      2. Resolution: 1080p Full HD
      3. Frame Rate: 25
      4. Audio Channels: Stereo
      5. Quality: High
36. Select the **Export** button at the bottom left of the window.
37. Select **View in Explorer** to reveal your exported video file. Open the video file and play it back to check for errors.

## Activity 4.3 – refining and rehearsing

**Teacher note:** in this activity, students review the steps involved in a professional editing workflow and assign roles within the film crew to distribute and complete post-production tasks.

The options in this activity should guide student work for the 3 weeks allocated to the post-production learning sequence. The 3 options given include post-production activities for editing, sound design and promotion design. Teachers should support student directors to lead their film crews to ensure post-production goals are met.

**Post-production roles and workflows**

Watch the CApture video [Post-production case study with Genevieve Clay-Smith (4:44)](https://capture.emagined.com.au/post-production/post-production) and review the example editing workflow in the CApture activity [Film editing](https://capture.emagined.com.au/post-production/film-editing). Tutorial links are given for Adobe Premiere Pro, tutorials for Premiere Rush can be accessed via [Learn Premiere Rush](https://creativecloud.adobe.com/cc/learn/app/premiere-rush).

As a film crew, assign roles for the post-production phase, in 3 categories: editors, sound design, and promotion design. If you were directing in the pre-production and production phases, you may assign yourself to one of these new roles or continue to work across roles to support and provide feedback to the rest of the film crew.

### Option 1 – editing

The editor follows the [Film editing](https://capture.emagined.com.au/post-production/film-editing) workflow to edit the film. The editor collaborates with the film crew on some tasks and seeks feedback at key points in the process:

* After the assembly cut, seek feedback from the director.
* During the fine cut, collaborate with the sound designers to add additional sound.
* Once sound elements have been added, export a draft and share it with the film crew for feedback.
* Apply film crew feedback and then export a second draft. Share this with selected audience members for additional feedback, such as the teacher or peers who do not know what the film is about. Questions might include
* Were there any points in the film that were confusing, or was there anything that didn't make sense?
* Were there any parts of the film that felt unnecessarily slow or too quick?
* Were there any parts of the dialogue that were not clearly audible?
* What parts of the short film were most successful?
* Apply audience feedback and ‘lock off’ the edit – make sure it is within the time limit.
* Collaborate with the director and/or sound designers to apply grading – making fine adjustments to colour and sound elements.
* Collaborate with promotion designers to add titles and credits.

**Extension activity – film trailers**

This optional activity can be completed if there are 2 or more student editors or if time allows for additional editing activities.

Use footage from the film to cut a promotional teaser or trailer to generate audience interest in your film. Table 12 outlines the key differences between a teaser and a trailer for a short film under 5-minutes.

Table 12 – teaser vs trailer

|  |  |
| --- | --- |
| Teaser | Trailer |
| **Very short – 15 to 30 seconds.**  **Generates interest and excitement about the film.**  **Gives a taste of the film’s style, atmosphere and shows key characters, without revealing any plot points.**  **Minimal dialogue, fast cuts, and includes the promotional/title graphic.** | A little longer – 30 to 60 seconds.  Gives audiences a preview of the film.  May introduce characters and establish Act 1 plot points, leaving audiences wondering what the twist/resolution will be.  May include a voice-over, slightly slower cuts, includes some standout lines/moments from the film, and includes the promotional/title graphic. |

### Option 2 – sound design

**Note**: sound design choices must comply with copyright laws, particularly if the film is submitted to or screened at any festivals. Make sure you have the appropriate license and permission for any music or sound clips that you use in your film. For more information, particularly for soundtrack music, see [Copyright for film festivals](https://artsunit.nsw.edu.au/video/film-the-arts-unit-2024-copyright-for-film-festivals).

The sound designer collaborates with the editor and the director to source, create and refine sound elements for the film. Depending on the style and content of your film, additional sound elements can be included in the post-production phase, such as:

* ADR (automated dialogue replacement) – this is where dialogue is rerecorded in a controlled environment and inserted into the film to replace audio captured during the shoot. If there are problems with the original dialogue recording, such as excessive wind or background noise, ADR can be used to insert clean audio.
* Atmos – atmospheric sounds used to ‘set the scene’ using sound design. Think of this as being similar to production design elements like props and costume – atmospheric sound constructs a believable world for the audience.
* Foley – additional sound effects that are recorded separately and added to the mix. Examples could include footsteps, breathing, doors opening and closing and so on. Like atmospheric sound, foley sound effects help construct a believable world for the audience.
* Soundtrack music – depending on the style of the film, soundtrack music can be used minimally or throughout the entire film. Soundtrack music is often used in the opening and closing moments of the film and during scene transitions.

Complete the CApture activity [sound worm](https://capture.emagined.com.au/post-production/sound/activity-sound) to plan for soundtrack and sound design components in your film. You might use the script or rough cuts of the film to help you plan for timing.

Work with the director and editor to decide what additional sound design elements need to be sourced or created to complete the film. The CApture [Sound design](https://capture.emagined.com.au/pre-production/sound-design) videos and [Foley activity](https://capture.emagined.com.au/post-production/sound/activity-foley) may be helpful in determining what techniques and strategies you can apply to create and refine additional sound recordings.

Work with the editor to add additional sound design elements during the ‘fine cut’ phase of editing.

### Option 3 – promotion design

Promotion designers create additional material to promote the film and support its release. In this group-devised short film, promotional design materials will be included and displayed during the showcase, including as part of the showcase program.

Essential promotional design material for this project includes:

* Release poster – see the CApture activities [Promotional design](https://capture.emagined.com.au/post-production/promotional-design) and [poster analysis](https://capture.emagined.com.au/post-production/promotional-design/activity-poster-analysis) for examples and support for poster design.
* Promotional copy (blurb) – see the CApture activity [Writing promotional copy](https://capture.emagined.com.au/post-production/promotional-design/writing-promotional-copy) for examples and support for promotional copy.

Promotion designers should collaborate with the teacher and counterparts in other film crews to plan the showcase event – decisions to be made include:

* Who can deliver an [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) to open the event?
* Where and when will it be held? Options include
* in class time, with a limited audience
* at a break, open to students and teachers
* after school, open to the school community.
* What is the capacity of the venue? Can the event be ticketed?
* How can we ensure our screening event is inclusive, accessible and supports the physical, emotional and cultural safety of everyone in our audience?
* If more than one film is produced by your class, what order will the films be shown in?
* Who will manage the technical requirements for screening the films? Think about room lighting, projection vs TV screen, and sound.
* Will there be an MC and/or an opening address? Who will close the event and how?
* Will the filmmakers introduce the short film?
* Who can act as ushers?
* How will showcase programs be published and distributed to the audience?
* Will there be prizes and for what categories?
* Will there be any ‘special event’ features, such as a ‘red carpet’ moment, a dress code, a student-led ‘paparazzi’ event photoshoot or event live stream (subject to student permission to publish)?

Design a showcase program. This should be a printable document like an A5 booklet or a digital document distributed as a .pdf. The program should include:

* A cover page that includes the showcase name, date, time and location. This could be a simple text-based design or incorporate more complex graphic design elements and be used as a promotional poster for the showcase.
* A program of events, including
* an Acknowledgement of Country
* an opening address introducing the showcase
* the titles of the films that will be screened, in order. This should also include names of all filmmakers in the film crew
* release posters and promotional copy for each film.
* The program may also include a statement of intention from the filmmakers – a short piece of writing introducing the showcase event.

## Reflection and formative assessment

**Teacher note:** to finalise learning activities in the post-production phase, students complete the following deliverables, including seeking peer and teacher feedback on each project component throughout the post-production phase.

The individual reflection questions will form part of the assessment task Part B submission.

**Individual reflection activity**

Answer the following individual reflection questions:

* What was one creative choice you made and how did this add to the shared intent and meaning of the edited short film?
* How have you used the elements of drama, performance and production to collaboratively create a cohesive short film?

**Formative assessment**

Receive feedback from your teacher and peers on your short film and showcase program.

# Learning sequence 5 – showcase and reflection

**Duration:** 3 weeks

Table 13 – learning sequence 5 – learning intention and success criteria

|  |  |
| --- | --- |
| Learning intention | Success criteria |
| We are learning how to:   * document, evaluate and reflect on our creative choices through viewing and sharing the final cut of our short film. | We can:   * analyse how our creative choices and engagement with the collaborative processes shaped a shared intention and meaning in the screening of our final short film * evaluate our use of dramatic elements and how they were manipulated to influence audience response * reflect on how audience engagement can be created through a short film showcase. |

**Evidence of learning**

* Showcase event and promotional material
* Submission of production diary, including individual evaluation and reflection

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts
* **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes
* **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts

Table 14 – learning sequence 5 – syllabus content

|  |  |
| --- | --- |
| Performing | Appreciating |
| Dramatic contexts  **Craft meaning and influence audience response in coherent devised and scripted theatrical works**  Dramatic processes  **Collaboratively stage group-devised performance with shared and sustained intention**  Dramatic elements  **Manipulate the elements of drama to influence audience response in devised and scripted theatrical works**  **Manipulate the elements of drama, performance and production to communicate meaning and sustain audience engagement** | **Dramatic contexts**  Analyse how dramatic works, practices or practitioners experiment with and stage dramatic conventions, forms and styles  **Dramatic processes**  Create written reflections which evaluate drama as a subjective experience  **Dramatic elements**  Analyse how choices in the elements of drama shape audience impact  Evaluate how the elements of performance are developed and applied  Analyse how the elements of production can strengthen moments, transitions and journeys |

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## Activity 5.1 – warm-up huddle

**Teacher note:** the warm-up huddle should occur at the beginning of every lesson as an opportunity for students to meet, check in with each other and plan goals for that lesson.

For each learning sequence, the teacher will provide focus questions to guide discussions in the warm-up huddle. Suggested questions have been provided in the activity below.

At the start of each lesson conduct a 5-minute warm-up huddle to establish group goals and delegate individual responsibilities. In the showcase and reflection learning sequence, focus areas for the warm-up huddle are:

* Critically reflect on individual and group contributions to the overall collaborative process of group devising a short film.
* Finalise any planning for the showcase event.

## Activity 5.2 – showcase and reflection

**Teacher note:** in the showcase, teachers should adopt a facilitator role and give students agency to host and manage the logistics of the event.

**Showcase**

Apply the showcase planning done by the promotion design teams and run the event, screening your film(s) for an audience.

**Reflection**

Write a short review for each film in the showcase, including your own. The review should:

* give a one to 2-sentence synopsis that does not spoil the final act or reveal too much plot
* give a one to 2-sentence review of conventions of the short film like direction, acting, cinematography and production design
* give a one to 2-sentence evaluation and reflection on the reviewer’s thoughts on the film.

Remember, these are your peers, so give kind feedback.

## Activity 5.3 – assessment submission

**Teacher note:** to finalise the unit, students complete an individual reflection activity and submit all assessment task components. The individual reflection questions will form part of the assessment task Part B submission.

Teachers should determine whether Part B submissions should be made individually or as a film crew (with each individual reflection section included). To ensure this work is collaborative, it may be appropriate to ask students to include their initials after all shared production diary entries they contribute to or write.

**Individual reflection activity**

Answer the following individual reflection questions in your production diary:

* How have you worked safely, using creative and critical processes, while collaboratively devising your short film?
* How did you help ensure the collaborative intention of the group-devised short film was realised and communicated to an audience?

**Assessment submission**

Submit all parts of the assessment task:

* Part A – short film and showcase. Film crews submit the final cut of the short film, and all components of the showcase/promotional material.
* Part B – documentation of individual contributions. Film crews submit the completed production diary. Make sure your individual reflection activities are included in this submission.

# Appendix

Table 15 – film festival links – sample responses

|  |  |
| --- | --- |
| Film | Sample responses to discussion questions |
| [What makes a successful short film? (15:46)](https://capture.emagined.com.au/development/introduction-short-films/what-makes-successful-short-film)  **Interview with director Genevieve Clay-Smith.**  **Includes 2009 Tropfest winner *Be My Brother*, directed by Genevieve Clay-Smith.**  **Short film starts at 6:46.** | What makes a short film successful?   * A successful short film realises the creative vision of the film set out by the director. It understands its audience and can engage that audience.   Evaluate the qualities of a successful short film demonstrated in *Be My Brother* (2009).   * Effectively meets the short film conventions: * standalone story * minimal characters and locations * 8:50 minutes. * A simple plot with an engaging and complete journey for the characters. * Effective creation of the world of the characters and with a clear message. * Outstanding use of elements of production, including: * clear sound quality with limited background noise * lighting appropriate to the time of day with limited shadows * shot and camera choices consistent, steady and engaging to see different points of view. |
| [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase)  **2022 – directed by Genevieve Clay-Smith** | How was colour symbolism used?   * Contrasts the colour grade to symbolise the character’s journey. * Begins by using dull, muted colours when the main character is being isolated, contrasted to bright saturation of colour when in their dream and when they become visible and make friends. * Allows the audience to empathise with the character’s perspective, particularly when the colour and happiness happen.   How was empathy created?   * Clever use of elements of drama, performance and production, establishing the main character as isolated and encouraging the audience to build a connection and want for them to succeed. Created through: * character placement – at the beginning the main character is always alone or isolated from others * special effects – use of transparency on the main character highlights how they are invisible to everyone around them and how they do not fit in * action – the main character tries to be included, for example when handing the tissue to someone in the bathroom they are ignored * score – music begins as sombre before becoming energetic as the main character enters the dream-like sequence. It then returns to uplifting tones when they make friends. |
| [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase)  **2018 – directed by Genevieve Clay-Smith** | How did we see why the child wants to leave?   * The director uses a medium close-up shot of the child in the foreground and another child and grandparent in the background. This shot shows the child looking longingly at them interacting and taking pictures with an artwork. The close-up of the child’s face and long sigh shows how they have given up on having that experience with their parent, which forces them to say, ‘Don’t want to be here’.   How was empathy created?   * The first minute of the short film sets up the child’s longing to be like the other people in the gallery. This is then contrasted with the end where everyone in the gallery wants to watch the child describe the artworks. The audience is taken on this journey through: * close-up shots – detailing the child’s emotions and reactions to others * dialogue – contrast from quiet sighs and ‘OK’ to energetic, loud and descriptive analysis of the artwork * gestures – contrast of child’s slumped shoulders to large gestures and reenactments of what is happening in the painting before running to the parent in celebration. |
| [Rainbow Chasers | Trop Jr 2018 (6:49)](https://www.youtube.com/watch?v=5pn2c0L19cw)  **Directed by Charlie Butler**  **Finalist, Trop Jr 2018.** | What style is the film?   * This short film is a mockumentary looking at people who chase rainbows for the pot of gold. It has elements of documentary such as interviews, voice-over narration and hand-held camera shots, however, the filmmaker uses these in a humorous way. Even though the content is fictional, the style is designed to feel authentic, making audiences momentarily question if what they are watching is real.   How is sound used to build tension in an otherwise calm situation?   * Sound is effectively used to build tension in an otherwise calm situation during the rainbow chase through: * anthemic music – dynamic crescendos and powerful orchestral and percussion elements create a sense of urgency and heighten the intensity, making the audience feel that there is a race against time to reach the rainbow * contrast between sound and visuals – although the car is moving at a normal speed, the dramatic music contrasts this visual adding a layer of tension and making the moment feel more critical and high stakes. |
| [Pupils | Winner of Trop Jr 2017 (3:33)](https://www.youtube.com/watch?v=qm8UmrcO1IY)  Directed by Nick Ward  Winner, Trop Jr 2017. | What is the impact of the film being in black and white?   * Strips away the distractions of colour, allowing the audience to focus more on the emotions, expressions and gravity of the situation. * Emphasises the starkness of the character’s experience and the emotional weight of bullying. * Creates a sombre, bleak and timeless atmosphere, which aligns with the themes of isolation and sadness or the feeling of being trapped in a difficult situation. * Evokes a stronger emotional response from viewers by highlighting contrasts, such as light and shadow, symbolising the internal conflict and struggles the character faces.   What is the impact of slow motion?   * Prolongs and intensifies moments, allowing the audience to fully absorb the character's reactions and the impact of bullying. * Makes each moment feel heavier and more significant, conveying the emotional toll it takes on them. * Slows down time, allowing viewers to experience the discomfort and pain of the bullying more viscerally. * Makes ordinary moments feel drawn out, highlighting how the character might feel stuck or overwhelmed in these situations.   How is symbolism of the blindfold used?   * The blindfolds on the bystanders convey powerful messages about indifference, complicity and the ongoing bullying behaviour. Instead of intervening or helping, they ‘blind’ themselves to the suffering of others, suggesting a lack of empathy or a desire to avoid getting involved. * The main character, initially a victim, eventually walks away from someone else being bullied. When the blindfold is placed on them, it symbolises their entry into the same cycle of silence and inaction that they once suffered from. It shows how victims, when they do not receive support or learn positive ways to cope, might also become bystanders who fail to help others. |
| [Spirit Stones | TROPFEST Finalist (7:00)](https://vimeo.com/109679426)  Directed by Millie Rose Heywood  **Finalist, Tropfest 2014** | How did the use of Aboriginal Language help to create character relationships and dramatic meaning?   * This short film was made near Woorabinda in north-east Queensland and shows how connection to Country is so relevant to Aboriginal and/or Torres Strait Islander Peoples. * The kinship between grandmother, grandfather and grandson was established through their use of the same language. They only spoke to each other in their language, highlighting their deep family and spiritual connections. * Aboriginal Language is used to communicate these relationships to the audience.   What was the symbolism of the stones?   * The stones were symbolic of spirit and connection: * to Country as they return to the same place as their ancestors * through different generations as 4 generations came together * to family, as they became symbolic of the way the family were able to connect and keep connected.   How did the filmmakers use a cyclical structure?   * The filmmakers used props, characters and setting to communicate the cyclical structure. * The short film begins and ends with the stones on Country. At the beginning the grandmother is given the stone and it is returned by her family. |
| [Terracotta Friends (4:41)](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023)  Winmalee High School  **Runner up, CApture 2023** | How was voiceover used to communicate character or atmosphere?   * The voiceover provides direct access to the narrator's personal thoughts and feelings about friendships, revealing a sense of wonder and belief in fate. This is achieved through: * dialogue – ‘The stars aligned that night’, and ‘Written in the books of fate’ suggest that the narrator sees connections as meaningful and almost predestined, showing their romantic and introspective nature. * atmosphere – a contemplative and somewhat nostalgic atmosphere suggests that the narrator is reflecting on past events or relationships. The voiceover, combined with the gentle music playing, helps guide the audience's emotional response to the scene. It sets up an expectation of something significant and heartfelt, making the audience more attuned to the emotions that follow in the interactions between characters.   How does the soundtrack change when there is dialogue?   * When there is dialogue in the short film, the volume changes through: * volume decrease – lowering the volume of the music allows the dialogue to be clearly heard and understood by the audience. * silence – in the moment where the person comes with the letter there is silence which contrasts with the rest of the short film. Without music to soften or dramatise the moment, the conversation feels raw and genuine. This allows the audience to focus entirely on the dialogue and the emotions conveyed through the characters' voices, facial expressions and body language, creating a more authentic experience. |
| [Look Up (2:46)](https://artsunit.nsw.edu.au/capture-film-festival/festival/capture-film-festival-2023)  **Newtown High School of the Performing Arts**  **Finalist, CApture 2023** | How is the score used to highlight the change in the main character?   * At the beginning of the film, the score is sombre piano music, which is slow and drawn out. This use of music reflects the emotional distance and disconnection between the sister and her younger brother. The slow, heavy rhythm and the emphasis on certain notes suggest a sense of monotony and a lack of warmth or engagement, mirroring the sister's indifference and preoccupation with her phone. * Towards the end of the film, the score transitions to an upbeat composition with higher pitch, lighter notes and an increase in volume. This change in music mirrors the sister's internal transformation. As she puts her phone down and decides to engage with her brother, the shift in the music from sombre to bright and lively symbolises her newfound awareness, willingness to connect and the joy that comes with choosing to be present in the moment.   How does timing help show character traits?   * At the beginning of the film, the timing is deliberately slow and drawn out through: * character actions – the sister is shown absorbed in her phone or laptop, never looking up to engage with her surroundings or to acknowledge her brother. This extended pacing, where she remains fixated on her devices, emphasises her lack of interest in interacting with her younger brother and highlights her detachment from reality. * pace of shots – the scenes linger on these moments to show her as someone who is self-absorbed and more invested in her digital world than in her familial relationships. |
| [Short Film (Bowen QLD) – 'Who I Am' (2:21)](https://www.youtube.com/watch?v=_9Z4jrKaVSA)  **2022 – Desert Pea Media** | How did the imagery and the voiceover convey complex feelings of being alone?   * This short film was made in Bowen Queensland and shows how connection to Country is so relevant to Aboriginal and/or Torres Strait Islander Peoples. * The integration of imagery and voiceover created a sense of being alone and the impact of this feeling through: * camera shots and angles – wide and long shots used show vastness of landscape * timelapse – symbolised time moving quickly and lapse of significant time * character – opening shots showed only one character in the landscape and the young person living off Country * voiceover – dialogue included references to being alone; ‘I felt disconnected’, ‘Fitting into a new place was really hard’, ‘I didn’t belong anywhere’.   What atmosphere was created by the music and sound effects?   * The atmosphere created was one of increasing hope. This was established through: * music – lyrics ‘Who I am’ helped represent the challenges the main character experienced and how, after receiving support, her sense of identity and connection to spirit and Country became clearer. * sound effects – natural sounds like wind and waves enhance the connection to Country and the main character’s connection to Place.   What is the style and intention of this short film?   * This short film uses a documentary style, narration to communicate the main character’s internal monologue. This stylistic choice effectively creates a sense of introspection and guides the audience’s understanding of the young person’s journey.   The intention of the short film was to:   * show the importance of connection to Country and others * raise awareness about mental help * encourage help-seeking behaviours * reduce stigma around seeking help and sharing emotional challenges * promote empathy and understanding. |
| [HELLO – a short film about tolerance & diversity (3:00)](https://www.youtube.com/watch?v=3AQ7yC5jQ28)  **Directed by Richard Galapate**  **Winner, Nikon Cinema Z Film Fest 2019** | How does the voiceover advance the plot?   * The voiceover begins by introducing the protagonist as someone who is deeply into tech and identifies as a ‘geek’. They express their discomfort with social interactions and their preference for solitude, which immediately establishes their introverted nature and the internal conflict they face – loving solitude but hating loneliness. * As the voiceover continues, we hear about the progression of their relationship with a girl and how it leads to new friendships and joyful experiences. The voiceover then reflects on the protagonist's emotional growth, stating, ‘I still love being alone, but loneliness doesn’t hit me anymore.’   What was the moment of change for the main character?   * The turning point happens when they mention a girl, saying, ‘She was something else’. This simple line indicates a significant change in their otherwise isolated world. Her saying ‘hello’ acts as a catalyst that begins to break down their walls of isolation and opens them up to new experiences and connections. The accompanying change to happier music further emphasizes this positive shift in their life.   What is the call to action?   * The voiceover culminates in a powerful call to action. By saying, ‘Sometimes one word can bring a huge change—hello’, and ‘Now it’s my turn to say it and now it's yours’, the protagonist encourages the audience to take a step toward connecting with others. This final message to the audience ties together the film's central theme of the importance of breaking out of one's comfort zone and embracing social opportunities, even with a single word. |

# Differentiation advice

Differentiated learning should be enabled through both planned and contingent adjustments to the teaching approach for content, process, product and the learning environment. For more information on differentiation go to [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and [Differentiation](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation).

When using these resources in the classroom, it is important for teachers to consider the needs of all students in their class, including:

* **Aboriginal and Torres Strait Islander students.** Targeted [strategies](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-in-nsw-public-schools) can be used to achieve outcomes for Aboriginal students in K–12 and increase knowledge and understanding of Aboriginal histories and culture. Teachers should use students’ Personalised Learning Pathways to support individual student needs and goals.
* **EAL/D learners.** EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle) and the student’s phase on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency). In addition, teachers can access information about [supporting EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning#Differentiation2) and [literacy and numeracy support specific to EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle).
* **Students with additional learning needs.** Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a range of [adjustments](https://education.nsw.gov.au/teaching-and-learning/disability-learning-and-support/personalised-support-for-learning/adjustments-to-teaching-and-learning) to ensure a personalised approach to student learning. In addition, the [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/teaching-and-learning-resources/universal-design-for-learning) can be used to support the diverse learning needs of students using inclusive teaching and learning strategies and subject specific curriculum considerations can be found on the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub).
* **High potential and gifted learners.** [Assessing and identifying high potential and gifted learners](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/assess-and-identify#Assessment1) will help teachers decide which students may benefit from extension and additional challenge. [Effective strategies and contributors to achievement](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/evaluate) for high potential and gifted learners helps teachers to identify and target areas for growth and improvement. In addition, the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) can be used to support the specific learning needs of high potential and gifted students. The [High Potential and Gifted Education Professional Learning and Resource Hub](https://schoolsnsw.sharepoint.com/sites/HPGEHub/SitePages/Home.aspx) supports school leaders and teachers to effectively implement the High Potential and Gifted Education Policy in their unique contexts.

## Suggested differentiation adjustment – Stage 4 outcomes and content

**Teacher note**: Stage 4course outcomes and content have been suggested for each learning sequence. If teachers choose to adapt this unit for Stage 4 it is recommended that it run across 2 terms (50 hours).

### Learning sequence 1 – development

#### Outcomes and syllabus content

A student:

* **DR4-MAK-01** creates meaning through experimentation with dramatic contexts, processes and elements
* **DR4-APP-01** explains how creative choices shape works and experiences through dramatic contexts, processes and elements

Table 16 – learning sequence 1 – Stage 4 syllabus content

|  |  |
| --- | --- |
| Making | Appreciating |
| Dramatic contexts  Generate and rehearse ideas, images and stories to explore individual and collective identities, values and perspectives  Use language appropriate to context to communicate and develop intention with collaborators  Explore works, practices and practitioners to guide experimentation with dramatic conventions, forms and styles  Dramatic processes  **Seek, exchange and consider perspectives with others to co-construct drama**  **Collaboratively respond to and develop ideas, stimulus and experiments in group-devising processes**  **Explore and document creative and critical ideas through trial and error**  **Explore and apply protocols for creating dramatic action with respect for Aboriginal and/or Torres Strait Islander Communities, practitioners and/or Knowledges** | **Dramatic contexts**  Discuss how ideas, images and stories explore and express individual and collective identities, values and perspectives  **Dramatic processes**  Identify processes which support physical, emotional and cultural safety, respect and inclusion in drama |

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### Learning sequence 2 – pre-production

#### Outcomes and syllabus content

A student:

* **DR4-MAK-01** creates meaning through experimentation with dramatic contexts, processes and elements
* **DR4-PER-01** uses performance skills to communicate meaning and engage audiences through dramatic contexts, processes and elements
* **DR4-APP-01** explains how creative choices shape works and experiences through dramatic contexts, processes and elements

Table 11 – learning sequence 2 – Stage 4 syllabus content

|  |  |  |
| --- | --- | --- |
| Making | Performing | Appreciating |
| Dramatic contexts  **Generate and rehearse ideas, images and stories to explore individual and collective identities, values and perspectives**  **Explore works, practices and practitioners to guide experimentation with dramatic conventions, forms and styles**  Dramatic processes  **Seek, exchange and consider perspectives with others to co-construct drama**  **Explore and document creative and critical ideas through trial and error**  **Interact safely, respectfully and inclusively with others live and online, including gaining, giving and denying consent**  **Manage voice, movement and equipment safely**  Dramatic elements  **Explore how the elements of production shape and support the elements of drama**  **Rehearse and refine the elements of performance** | **Dramatic elements**  Use the elements of production to stage the elements of drama | **Dramatic contexts**  Use language appropriate to context to communicate about works and processes  **Dramatic processes**  Seek, exchange and consider perspectives with others to reflect on collaborative and collective experiences  Reflect on processes for developing and strengthening new creative and critical ideas  Describe the impact of individual and group contributions to group-devising processes and works  **Dramatic elements**  Describe how choices in the elements of drama shape audience impact |

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### Learning sequence 3 – production

#### Outcomes and syllabus content

A student:

* **DR4-MAK-01** creates meaning through experimentation with dramatic contexts, processes and elements
* **DR4-PER-01** uses performance skills to communicate meaning and engage audiences through dramatic contexts, processes and elements

Table 12 – learning sequence 3 – Stage 4 syllabus content

|  |  |
| --- | --- |
| Making | Performing |
| Dramatic processes  **Manage voice, movement and equipment safely** | **Dramatic contexts**  Shape and communicate ideas, images and stories to express individual and collective identities, values and perspectives  Use dramatic conventions to shape dramatic forms and styles influenced by dramatic works, practices or practitioners  **Dramatic processes**  Embody characters, situations and ideas for an audience  Interact within an ensemble and crew to jointly stage dramatic action  Use processes for safe, respectful and inclusive performance  Use performance skills to stage a dramatic experience to engage audiences  **Dramatic elements**  Use the elements of production to stage the elements of drama |

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### Learning sequence 4 – post-production

#### Outcomes and syllabus content

A student:

* **DR4-MAK-01** creates meaning through experimentation with dramatic contexts, processes and elements
* **DR4-PER-01** uses performance skills to communicate meaning and engage audiences through dramatic contexts, processes and elements
* **DR4-APP-01** explains how creative choices shape works and experiences through dramatic contexts, processes and elements

Table 13 – learning sequence 4 – Stage 4 syllabus content

|  |  |  |
| --- | --- | --- |
| Making | Performing | Appreciating |
| Dramatic contexts  **Create coherent devised and scripted theatrical works**  Dramatic processes  **Interact safely, respectfully and inclusively with others live and online, including gaining, giving and denying consent**  Dramatic elements  **Explore how the elements of production shape and support the elements of drama** | **Dramatic contexts**  Use dramatic conventions to shape dramatic forms and styles influenced by dramatic works, practices or practitioners  Use language appropriate to context to communicate meaning with an audience  Stage coherent devised and scripted theatrical works for an audience  **Dramatic processes**  Use performance skills to stage a dramatic experience to engage audiences  **Dramatic elements**  Control the elements of drama to shape audience engagement  Combine the elements of drama, performance and production to communicate meaning and shape audience engagement | **Dramatic contexts**  Describe how dramatic works, practices or practitioners use dramatic conventions to shape forms and styles in making and performing  **Dramatic processes**  Reflect on processes for developing and strengthening new creative and critical ideas  Describe the impact of individual and group contributions to group-devising processes and works  **Dramatic elements**  Describe how choices in the elements of drama shape audience impact  Explain how control of the elements of performance is developed and applied  Explore how the elements of production can shape dramatic works and experiences |

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### Learning sequence 5 – showcase and reflection

#### Outcomes and syllabus content

A student:

* **DR4-PER-01** uses performance skills to communicate meaning and engage audiences through dramatic contexts, processes and elements
* **DR4-APP-01** explains how creative choices shape works and experiences through dramatic contexts, processes and elements

Table 14 – learning sequence 5 – Stage 4 syllabus content

|  |  |
| --- | --- |
| Performing | Appreciating |
| Dramatic contexts  **Stage coherent devised and scripted theatrical works for an audience**  Dramatic processes  **Collaboratively stage group-devised performance with shared intention**  Dramatic elements  **Control the elements of drama to shape audience engagement**  **Combine the elements of drama, performance and production to communicate meaning and shape audience engagement** | **Dramatic contexts**  Describe how dramatic works, practices or practitioners use dramatic conventions to shape forms and styles in making and performing  **Dramatic elements**  Describe how choices in the elements of drama shape audience impact  Explain how control of the elements of performance is developed and applied  Explain in writing the effect of the elements of drama, performance and production to shape dramatic meaning and audience engagement in ideas, moments and journeys |

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# Support and alignment

**Resource evaluation and support**: all curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. For additional support or advice, or to provide feedback, contact the Creative arts Curriculum team by emailing [creativearts7-12@det.nsw.edu.au](mailto:creativearts7-12@det.nsw.edu.au).

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EALD students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**Assessment**: further advice to support formative assessment is available on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Explicit teaching:** further advice to support explicit teaching is available on the [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage. This includes the CESE [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) webpage.

**Consulted with**: Strategic Delivery, Aboriginal Education and Communities and subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [The Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.2.2, 3.3.2.

**Creation date: 19 September 2024**

# References

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NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au/> and the NSW Curriculum website [https://curriculum.nsw.edu.au/home](https://curriculum.nsw.edu.au/).

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