# Design and media studies



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## Introduction

Design and media studies is a Stage 5 NSW Department of Education approved elective course.

The [Curriculum planning and programming, assessing and reporting to parents K-12 Policy](https://education.nsw.gov.au/policy-library/policies/pd-2005-0290) and the associated policy standards set out the requirements for schools regarding the mandatory hours for additional studies (electives) in Stage 5. Version 9.3 of the policy standards introduces the option of NSW Department of Education approved elective courses which can make up a maximum of 200 hours of the mandatory 400 hours of electives.

If a school chooses to deliver a NSW Department of Education approved elective course, students and parents or carers need to be consulted and understand that the course will not be listed on the Record of School Achievement (RoSA).

Content for some options within the Design and media studies course are based on content initially developed as school-developed, board endorsed courses by teachers at Dulwich High School of Visual Arts and Design, Newtown High School of the Performing Arts, Campbelltown Performing Arts High School, and Northmead Creative and Performing Arts High School.

## Rationale

Design and media are all around us and we are consuming more of it than ever before. Design and media can be defined as the intentional creation of images and objects in 2D, 3D, and 4D forms that combine aesthetic and functional qualities. From entertainment to social media, advertising, print and packaging, designers and media creators make deliberate choices to stand out in a crowded market and engage audiences with their works.

In this course, students will take a step behind the scenes to learn about the practices and techniques used by designers and media creators to communicate their messages to audiences. They will be challenged to consider what it takes to make effective and engaging design and media products and put those techniques into practice as they create their own design and media works.

The broad scope of this course allows for students to engage with a range of practices to create 2D, 3D, and time-based media, including:

* filmmaking and video production
* illustration, cartooning, and animation
* graphic design
* 3D, game, and interactive design.

## Aim

This course aims to engage and develop student interest, skills, knowledge, and understanding of design and media production. Working as individuals and collaborating with their peers, students will engage with professional practices to produce high-quality design and media works.

## Course structure and requirements

Students may undertake either 100 or 200 hours of study in Design and media studies in Stage 5.

The course is divided into core topics and options. The course may be structured in the following ways:

**100-hour course:**

* both core topics
* additional study of selected options to meet the 100-hour requirement (minimum of 2).

**200-hour course:**

* both core topics
* additional study of selected options to meet the 200-hour requirement (minimum of 6).

### Core

Each core topic represents 25 to 30 indicative hours:

* Core 1 – Design and media conventions
* Core 2 – Design and media production project

Core 1 – Design and media conventions is a pre-requisite for Core 2 and all optional topics.

### Options

Each option topic should be 15 to 25 indicative hours.

* Option 1 – Film studies
* Option 2 – Genre, narrative, and meaning
* Option 3 – Production design
* Option 4 – Sound design
* Option 5 – Film and video production 1: development and pre-production
* Option 6 – Film and video production 2: production and post-production
* Option 7 – Graphic design
* Option 8 – Illustration
* Option 9 – Introduction to 2D animation
* Option 10 – Advanced practice in animation
* Option 11 – 3D design: objects, environments, actors
* Option 12 – Time-based and interactive media
* Option 13 – Introduction to game design
* Option 14 – Advanced practice in game design.

Film and video production 1: development and pre-production is a pre-requisite for Film and video production 2: production and post-production.

Introduction to 2D animation is a pre-requisite for Advanced practice in animation.

Introduction to game design is a pre-requisite for Advanced practice in game design.

Medium-specific options may be selected to suit the class context. These topics offer a framework for an in-depth exploration of practices and conventions associated with a particular medium.

Topics focus on the technical development of new skills, guided by examples of practice in selected media. Students complete exploratory and experimental activities to apply medium-specific practices in response to a stimulus or provocation, which could include creative briefs, literary sources, or entry requirements for exhibitions, showcases, or competitions. Teachers should determine the scope and provocation for student projects but may provide opportunities for students to co-design provocations. Opportunities for display or exhibition of student works for audiences should be considered.

In each topic, a process log is used to document practice and collate documentation of completed projects or well-resolved activities in a portfolio.

The Core 2 project may be completed alongside optional topics to support the ongoing development and production of a project. Topics may be used to support ongoing development of the [Core 2 – Design and media production project](#_Core_2_–), with selected materials drawn from exercises or preliminary project components being used for the portfolio.

## Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media

## Core 1 – Design and media conventions

Students are introduced to essential practices, conventions, histories, and theories in design and media. Students learn how to identify, understand, and apply the language of design, media, and communication by analysing historic and contemporary design and media works. Students begin to apply their knowledge to preliminary explorations in a range of media.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media

### Content

#### Design and media language, conventions, and ideas

Students:

* describe the language of design and media, including
* design principles
* communications and media theory
* semiotics, for example, signs, symbols, and their interpretation.
* examine the history and identify qualities and conventions of one or more types of media, for example
* graphic design, including print and commercial/promotional design
* graphic illustration, cartooning, and animation
* film, television, and video content
* interactive media including games, video games, and mixed-, augmented-, and virtual-reality environments
* specific characteristics of a range of publication or exhibition platforms such as social media, print, and television.
* evaluate how the qualities and conventions of a particular medium can influence the way that meaning is communicated with audiences.

#### Protocols in design and media

Students:

* outline the influence of creative protocols in their chosen media, for example
* idea generation
* skill development
* material selection
* project delivery
* inclusivity and diversity
* collaboration.
* identify safe working practices in design and media production, including
* physical safety protocols and Work Health Safety (WHS) policies
* the role of preparation
* safe use of specialist equipment
* psychological and emotional safety
* controversial issues policies.
* examine legal and ethical issues in design and media, including copyright, ownership, licensing, and plagiarism
* apply respect and cultural safety in design and media, including
* cultural protocols and consultation
* respectful representation of social and cultural groups
* Aboriginal Cultural and Intellectual Property (ACIP), and examples of design theft and cultural appropriation
* acknowledgement and value of First Nations contributions, perspectives, Country, and cultural protocols in design and media.
* explain the importance of an Acknowledgment of Country, and examine examples of how designers, media productions, and cultural institutions bring authenticity to this protocol.

#### Analysing design and media works

Students:

* analyse and evaluate selected examples of design and media works
* analyse and evaluate the practice of selected designers and media creators
* describe and explain characteristics of and relationships between designers/creators, products, audiences, and the world.

#### Practice in design and media

Students:

* examine professional and creative practice in design and media, including
* developing an aesthetic appreciation and points of view
* responding to provocations, including design briefs and other creative stimulus to generate ideas and concepts
* considering the diverse roles of audiences, clients, and consumers
* presenting and displaying work, for example in exhibitions, showcases, festivals, and publications
* engaging in individual and collaborative practice
* exploring design and media production timelines, for example the development, pre-production, production, and post-production phases commonly used in film and video projects.
* develop and apply skills and knowledge in design and media, including
* creating preliminary design and media works that apply conventions and communicate ideas and concepts
* engaging in the introductory use of digital platforms
* selecting and using appropriate tools to create and combine digital media assets, and appropriate storage and file management of digital media assets
* applying non-destructive editing principles which allow for projects to be modified or reworked, or for components of digital media assets to be extracted for further use in other projects
* exploring opportunities for individual and collaborative practice
* selecting work samples for a portfolio or presentation
* using a process log to document their intentions, choices, and actions in a process log.

## Core 2 – Design and media production project

Students are guided through the development and realisation of a design and media project. Students apply the knowledge and skills acquired throughout the course to produce a work which demonstrates their practice in one or more mediums.

The content subheadings in this core must be taught sequentially.

Students use their process log to show evidence of the development, refinement, and resolution of the project. In collaborative projects, the process log is also used to account for the contributions of individual students appropriate to their roles in the project.

A broad range of projects can be considered in the scope of this course, which will, in part, be determined by the optional topics selected.

Projects could include:

* a short film or video production
* a 2D, 3D, or stop-motion animation
* a zine, magazine, comic, or graphic novel
* a graphic design or promotional package
* a board, card, or tabletop game
* a video game, or interactive virtual-, augmented-, or mixed-reality environment
* an interactive or immersive installation that may include multimedia components
* other projects appropriate to the class context, with teacher approval.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media

### Content

#### Proposal

Students:

* consider a provocation or brief, for example
* creative briefs
* literary stimulus
* exhibition, showcase or festival guidelines
* other design scenarios appropriate to the class/school setting.
* establish the parameters, purpose, and context of the project, including
* the creative intention for the project
* the form the final product will take
* the intended audience
* how the project will be exhibited for audiences
* develop a pitch or proposal for a work in a specified medium, responding to the project brief.

#### Production

Students:

* follow a production timeline to conceptualise, develop, and produce a work in a selected medium
* use the process log to account for intentions, choices and actions throughout the development, pre-production, production, and post-production phases
* refine, synthesise, and resolve assets, content, and short projects that have been initiated in optional topics into the final Core 2 project
* demonstrate understanding of practice and application of conventions appropriate to the selected medium to produce a resolved product.

#### Presentation

Students:

* release or exhibit the completed project for an audience in a form appropriate to the medium and the school context, including
* development of an [Acknowledgement of Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) to preface or accompany the presentation
* ancillary materials to support the release or exhibition of the work, such as designs for posters or cover images, promotional graphics for print or social media, and a teaser or release trailer.
* use the process log to evaluate the project, reflecting on successes and challenges
* finalise the portfolio to include and highlight outstanding aspects of the Core 2 project.

## Option 1 – Film studies

Students will learn the language, concepts, practices, and techniques associated with filmmaking. Students will learn how directors work with their cast and crew to realise creative or narrative intention, how the language of film is used to understand, construct, appreciate, and represent aspects of their world, and how they communicate this effectively with audiences. Students study a selection of short films and relevant examples from the history of cinema to gain insight into the practices of directors and the craft of filmmaking, and begin to engage in filmmaking practices, demonstrating their understanding through the development of a preliminary and experimental filmmaking project.

### Outcomes

A student:

* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media

### Content

#### Filmmaking ideas and conventions

Students:

* describe the ideas, conventions, and language of filmmaking as a discrete art form, focusing on the way filmmaking elements are used to realise dramatic purpose and creative intention, including
* performance, direction, and pacing
* narrative structures and writing styles
* composition, framing and camera shots, and movement and angles
* mise-en-scène and production design
* editing, soundtrack, and sound design.
* outline the typical film production timeline of development, pre-production, production, and post-production
* investigate the various roles in a film crew, and what responsibilities are assigned to each role throughout the production timeline
* analyse the work of one or more filmmakers to evaluate aspects of their practice, including
* how personal style or aesthetic is developed
* how aspects of the world are understood, constructed, and appreciated
* how dramatic purpose and narrative intention is communicated with audiences.

#### Filmmaking practice

Students:

* explore the practices of directors, for example
* leading the production and directing the work of the cast and crew
* making creative and aesthetic decisions, effectively communicating their concept and intention with the cast and crew to produce the film.
* explore the practices of producers and assistant directors, for example
* managing the organisation of film sets by making production schedules and call sheets
* assisting the director to run the film set and co-ordinating cast and crew
* making continuity checks.
* explore the practices of writers, for example
* devising scenarios and concepts for scenes and films
* using industry-standard formats to produce scripts that can be referred to by the cast and crew throughout the production.
* explore the practices of performers, for example enacting the script and communicating dramatic purpose and the director’s concept and intention through their performances
* explore the practices of cinematographers, for example
* understanding and applying the visual language of composition, framing and camera shots, and movement and angles to effectively realise the director’s concept and intention
* using organisational tools including storyboards and shot lists to plan for cinematography
* managing the operation of cameras on set.
* explore the practices of production designers, for example
* controlling and manipulating mise-en-scène elements, including space (location, props), style (costume, hair), and mood (lighting and atmosphere) to create a visually engaging set that supports the director’s concept and intention
* evaluating and selecting practical and sustainable materials.
* explore the practices of editors, for example
* controlling timing, pace, and viewer attention through the art of ‘the cut’
* applying other editing techniques and post-production elements such as colour and VFX to support the director’s concept and intention
* integrating graphic design elements to produce title and credit sequences.
* explore the practices of sound designers, for example
* ensuring high quality recordings of dialogue and environmental sound on set
* recording foley and other sound effects, including soundtrack elements, in post-production
* working with the editor to synthesise audio and video content.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Filmmaking projects

Students:

* demonstrate knowledge and understanding of filmmaking, including
* an analysis of a particular filmmaking concept or technique with examples drawn from written and filmed components
* the practice of a particular film industry figure with a notable style or aesthetic, for example a director, producer, cinematographer, sound designer, composer, editor, or another creator
* understanding of a particular filmmaking concept or technique by developing an experimental, preliminary, or exploratory short film.

## Option 2 – Genre, narrative, and meaning

Students explore how genre, narrative, and meaning are constructed, developed, and expressed by designers and media creators to communicate their creative intention. Students examine the conventions associated with one or more genres, and how those conventions influence the way designers and media creators apply narrative archetypes and devices to communicate meaning with their audiences. Students may also consider how genre conventions can be challenged, combined, or subverted to develop meaningful works. Students demonstrate understanding of genre and narrative practices through the development of a genre and narrative project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### Genre and narrative ideas and conventions

Students:

* describe the codes and conventions of genre and narrative that writers, directors, and creators apply to develop meaningful media works
* investigate the qualities of one or more genre in detail, and account for the codes, conventions and aesthetic choices that signify genre, for example
* narrative structures and writing styles
* performance, direction, and pacing
* mise-en-scène and sound design
* signs, symbols, and codes
* visual style, composition, and colour choices.
* compare and analyse the way writers, directors and creators apply, combine, and subvert genre and narrative forms to guide audience expectations and experiences of media works.

#### Genre and narrative in practice

Students:

* explore the application of genre and narrative forms in the development phase, for example
* writing styles, qualities, and conventions in one or more genres
* different modes of storytelling such as continuous, parallel, and interrupted narratives, and how these are applied in one or more mediums
* how genre and narrative conventions are typically applied in a specific medium, and how this may differ in other media (for example, comedy in a film versus a video game)
* how effective writing guides audience experience.
* plan for the application of genre and narrative forms in the pre-production phase, for example
* controlling and manipulating mise-en-scène and other production design elements such as sound that are associated with a particular genre
* considering the role of compositional devices specific to the selected medium such as framing and cinematography, in supporting genre, narrative, and meaning.
* enact genre and narrative forms in the production phase, for example
* applying genre conventions in performance, direction, and timing to support narrative development and meaning
* applying genre conventions through visual codes specific to the selected medium.
* refine genre and narrative forms in the post-production phase, for example
* applying genre codes and conventions when editing film, video, and animation works
* applying editing techniques such as transitions, cutaways and cross-cuts to develop meaningful narratives
* applying genre conventions to sound design.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Genre and narrative projects

Students:

* demonstrate knowledge and understanding of genre and narrative, for example
* the production of a media work that applies specific genre or narrative conventions
* the production of alternative versions of a script that apply different genre and narrative conventions
* the modification or refinement of a project initiated in a previous topic to demonstrate conventions of one or more genres or modes of storytelling.

## Option 3 – Production design

Students explore production design as an area of practice in filmmaking and video production. Students examine the ideas and conventions associated with production design and learn about how production designers create and manipulate elements of space, style, and mood to create rich visual representations that engage and immerse audiences in the world of their production. Students demonstrate understanding of production design practices through the development of a production design project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs

### Content

#### Production design ideas and conventions

Students:

* describe the conventions and techniques used by production designers to control and manipulate mise-en-scène elements to create visually engaging media productions
* investigate how production designers control space, style, and mood to create aesthetic experiences that support the meaning and creative intention of media works
* analyse relevant examples of media works that demonstrate how production designers create and manipulate visual elements to engage and immerse audiences and guide their experiences of media works.

#### Production design practice

Students:

* investigate how production design elements of space, style, and mood can be controlled and manipulated to guide the audience’s experiences, expectations, and perceptions
* explore how space is controlled and manipulated in production design to provide a setting and context for action to take place, including
* selection of appropriate filming locations and settings
* selection, placement, and arrangement of props, furniture, and other set dressings, which may include designing and creating new props
* the aesthetic impact and symbolic value of locations, props, and set dressings.
* explore how style is controlled and manipulated in production design to give contextual clues about a character’s background, characteristics, and motivation, including
* creation or selection of costumes and accessories
* hair and makeup styling
* the aesthetic impact and symbolic value of style choices.
* explore how the use of lighting is controlled and manipulated in production design to create mood and atmosphere, including
* choice to use natural or artificial light
* technical qualities of different types of lighting, and how this intersects with cinematography
* aesthetic impact of and symbolic value of colour, light, and shadow.
* evaluate and select practical and sustainable materials
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Production design projects

Students:

* demonstrate knowledge and understanding of production design practice, for example
* controlling a space for use as a set or location in a film or video production by designing, selecting and arranging props and other visual elements
* styling a performer for a film or video production
* setting the visual mood for a film or video production by controlling natural and artificial lighting
* planning or enacting a production design plan for a film or video production that features a combination of space, style, and mood elements
* integrating production design principles and mise-en-scène elements into other media works, such as illustration, animation, and game design.

## Option 4 – Sound design

Students explore sound design as an integral component in time-based and interactive media in this topic. Students examine the ideas and conventions associated with sound design and learn methods of recording, creating, and manipulating sound to enhance audience experiences of time-based media works such as film and video productions, animations, game designs, and other applications such as standalone sound works and site-specific installations. Students also consider the role of soundtrack and music in enhancing audience experiences of media works. Students demonstrate understanding of sound design practices through the development of a sound design project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### Sound design ideas and conventions

Students:

* describe the principles and conventions used by sound designers to create effective sound designs, including
* the impact of sound design
* diegetic and non-diegetic sound
* rich or immersive audience experiences that suspend disbelief
* the role of soundtrack and music in time-based media.
* investigate how sound design can be used to reinforce genre, meaning, and narrative development
* analyse relevant examples of sound design that demonstrate how sound designers, filmmakers and composers manipulate sound to affect audience experiences.

#### Sound design practice

Students:

* develop technical practice in one or more aspects of sound design, for example
* audio equipment and software
* audio file types, bitrates, and compression
* mono, stereo, surround, binaural or 3D sound
* sound recording techniques for dialogue, environmental, and foley sound
* sound effects
* sound libraries with creative-commons licensing
* post-production techniques like mixing, cutting, layering, effects, and filters
* integrated sound elements in time-based and interactive media.
* make aesthetic and creative sound design choices to enhance audience experiences to support the development of narrative, mood, atmosphere, and immersion
* consider ways to incorporate soundtrack and music into projects, for example
* using voice, instruments, or digital tools to compose and record simple soundtrack elements
* collaborating with composers and musicians
* using music with public domain or creative commons licensing
* seeking licensing permission for existing music.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Sound design project

Students:

* demonstrate knowledge and understanding of sound design practice, for example
* adding sound design components to existing time-based and interactive media projects
* using a sound prompt as a provocation for time-based and interactive media projects
* creating audio stings, bumps, themes, and other material associated with podcast and radio production
* creating a standalone sound-based work, such as a podcast or radio program, or a sound installation.

## Option 5 – Film and video production 1: Development and pre-production

Students explore the essential practices of film and video production, with a focus on the development and pre-production phases of a typical film production schedule. In the development phase, students work through filmmaking ideas based on a provocation, develop an outline or pitch for the film, and develop a script or screenplay using an industry-standard format. In the pre-production phase, students conduct detailed planning around the direction, cinematography, sound and score, and production design, and resolve this planning into a pre-production brief that will guide their work in the production phase of their project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media

### Content

#### Development and pre-production ideas and conventions

Students:

* examine how film and video productions progress through 4 main phases of development, pre-production, production, and post-production
* distinguish the different roles in a film or video production crew, and what responsibilities are assigned to those roles throughout the production timeline
* form production teams with assigned roles to plan and produce a film or video production.

#### Film and video development

Students:

* develop ideas inspired by a stimulus or provocation, or develop a core message to communicate to audiences
* establish an achievable scope for a film or video production by considering the resources available and any limiting factors, including
* budget
* access to locations, props, and other production design elements
* access to equipment, including camera, lighting, sound and editing equipment
* availability of talent (cast or performers)
* number of shooting days
* running length of final product appropriate to the intended form and audience
* technical knowledge and skill of group members.
* assess the structure of film and video productions, including examples relevant to the project, for example
* two- and three-act structures, dramatic irony and turning points in narrative filmmaking
* linear and non-linear storytelling
* structure and sequencing in a documentary or other non-fiction work.
* apply film industry standard practices to follow a development timetable, including
* developing a pitch and treatment that outlines a proposed project
* constructing a script or screenplay that adheres to industry standard formats
* constructing mood boards to plan stylistic choices.
* record and evaluate practice in the process log, and account for individual contributions to collaborative projects.

#### Film and video pre-production

Students:

* construct a pre-production brief that synthesises aesthetic and stylistic planning for performance and direction, cinematography, production design, sound design and editing.
* construct a production schedule that outlines the practical requirements of a film shoot, including
* cast and crew roles and contact information
* audition and rehearsal time
* location availability and permissions
* tech requirements (camera, audio and lighting equipment, power and battery)
* work health and safety requirements and risk management for locations and equipment
* shooting schedule and daily call sheets.
* record and evaluate practice in the process log, and account for individual contributions to collaborative projects
* select examples of practice to include in the portfolio.

## Option 6 – Film and video production 2: Production and post-production

**Pre-requisite topic:** [Film and video production 1: Development and pre-production](#_Option_5_–).

Students explore the essential practices of film and video production, with a focus on the production and post-production phases of a typical film production schedule. In the production phase, students will work in their production teams to complete principal photography of their film or video production. In the post-production phase, students will apply post-production workflows to edit and master their film or video and prepare it for screening.

### Outcomes

A student:

* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### Production and post-production ideas and conventions

Students:

* build on work completed in the development and pre-production phases to manage the production and post-production phases of the film or video project
* enact assigned roles to manage shooting, editing and delivery of the film or video production
* learn and apply the language, conventions, and processes used by industry professionals on film and video sets.

#### Film and video production

Students:

* prepare and refer to planning and organisational materials to manage principal shooting, including
* production schedules
* daily call sheets
* shot list and storyboards
* the pre-production brief.
* apply the language, processes, and procedures of a film set to ensure effective organisation and communication between cast and crew members
* enact the on-set roles and responsibilities of a film crew as appropriate to the project
* record and evaluate practice in the process log, and account for individual contributions to collaborative projects.

#### Film and video post-production

Students:

* outline industry standard post-production processes to edit, master and deliver film and video productions
* apply a video editing workflow to complete the project, for example
* raw footage storage and organisation
* assembly edit – best takes are assembled on the timeline
* rough cut edit – cuts are applied to create narrative flow, temp or soundtrack music and some sound effects are added
* fine cut edit – minor changes and revisions are made, and screen-testing may be done to gather initial feedback
* lock-off – the final ‘picture locked’ cut is settled
* visual effects, sound design, and grading (colour) are applied
* online edit – including titles and credits
* master – the film is exported and tested for playback
* delivery – the final film is ‘delivered’, ready for screening.
* construct ancillary materials to support and promote the release of their film or video project, for example
* a release poster
* a teaser or release trailer
* promotional stills and graphics
* ‘blurb’ and promotional text.
* record and evaluate practice in the process log, and account for individual contributions to collaborative projects
* select examples of practice to include in the portfolio.

## Option 7 – Graphic design

Students explore graphic design as a visual communication medium using design elements, text, and images. Students examine the ideas and conventions associated with graphic design practice and learn methods to produce graphic designs that engage audiences to communicate messages that may contain information, promotion and advertisement, or entertainment. Students demonstrate understanding of graphic design practices through the development of a graphic design project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world

### Content

#### Graphic design ideas and conventions

Students:

* describe design principles and conventions used by graphic designers to communicate information to specific audiences
* investigate different styles and applications of graphic design practice
* analyse relevant examples of graphic design works that demonstrate how designers communicate with audiences
* analyse the role of, and relationships between, clients, designers, and audiences in graphic design contexts.

#### Graphic design practice

Students:

* develop technical proficiency in a range of design applications, for example
* physical materials associated with drawing, painting, printmaking, and mixed media
* digital graphic design platforms
* a combination of physical materials and digital platforms.
* explain and apply specific ideas and techniques in graphic design practice, including
* providing accessibility, clarity, and hierarchy of information
* controlling and manipulating design principles to create visually engaging graphic designs.
* develop and apply understanding of technical issues in graphic design, for example
* vector and raster graphics
* image size and resolution
* scanning and photographing physical materials for digital conversion
* colour application for print and screen
* different image and document filetypes and their application
* preparation of graphic design works for release or delivery, including print and digital publication.
* evaluate and select practical and sustainable materials when printing or working with physical materials
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Graphic design projects

Students:

* demonstrate knowledge and understanding of practice in graphic design, for example
* visual designs for print publications such as posters, magazines and zines
* visual designs for media releases such as music, games, books or movies
* promotional graphics packages for print or social media
* designs for product packaging, promotional material, and advertising
* typographic, icon, and logo design
* infographic, instructional, and educational design
* the development or adaption of graphic designs for applications such as print-on-demand designed objects.

## Option 8 – Illustration

Students explore illustration as a category of art and design that focuses on 2D representation and relies mainly on drawing practices, including physical and digital drawing tools and techniques. Students apply illustration practices to create design and media works that may be creative; narrative works, such as a cartoon or graphic novel; or representational designs, such as illustrated portraits or other images. Students may also investigate the use of illustration to produce commercial or promotional designs that are integrated with other design elements to communicate a message, such as illustrations used in promotional or marketing campaign, or decorative works that may be further integrated into other design applications such as object, packaging, and product design. Students demonstrate understanding of illustration practice through the development of an illustration project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs

### Content

#### Illustration ideas and conventions

Students:

* describe design principles and conventions used by illustrators to create narrative, representational or decorative works
* investigate different styles and applications of illustration practice
* analyse relevant examples of illustration works that demonstrate how artists and designers engage, entertain and communicate with audiences.

#### Illustration practice

Students:

* develop technical practice using a range of tools and techniques, for example
* physical materials associated with drawing, painting, printmaking, and mixed media
* graphic design or image editing software platforms that support digital drawing, painting, and compositing
* digital graphics and drawing tablets.
* develop and apply understanding of technical issues in digital illustration, for example
* vector and raster graphics
* image size and resolution
* scanning and photographing physical materials
* application of colour for print and screen
* image filetypes and their application
* the preparation of illustrated works for release, including print and digital publication.
* apply drawing techniques and workflows associated with illustration, including
* concept and draft sketches
* refined line drawings
* colour application
* lighting and texture.
* evaluate and select practical and sustainable materials when printing or working with physical materials
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Illustration projects

Students:

* demonstrate knowledge and understanding of practice in illustration, for example
* digital illustrated artworks
* illustrations using physical media, including drawing, painting, and printmaking materials
* cartoons, comics, graphic novels, manga, or zines
* preliminary designs for further application in mediums including animation and game design.

## Option 9 – Introduction to 2D animation

Students are introduced to concepts, practices, and techniques fundamental to animation, which may include applications such as cartoons, motion graphics, and other 2D animated works. Students learn about and experiment with a range of 2D animation techniques and demonstrate understanding and exploration of these practices through the development of a preliminary 2D animation project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### 2D animation ideas and conventions

Students:

* describe the techniques, procedures, and conventions used by animators to produce effective animation works
* investigate how animation techniques and aesthetics have developed over time
* analyse relevant examples of animation works that demonstrate how animators create and communicate meaning with audiences.

#### 2D animation practice

Students:

* examine fundamental techniques and concepts in 2D animation, including
* exploring frame-by-frame animation, keyframes, and in-betweens
* experimenting with motion, movement, and framerates
* combining assets to create a scene
* planning using exposure sheets and/or storyboards.
* evaluate and demonstrate the application of principles of animation, for example
* squash and stretch
* anticipation
* staging
* straight ahead action and pose-to-pose
* follow through and overlapping action
* ease in, ease out
* arcs
* secondary action
* timing
* exaggeration
* solid drawing
* appeal.
* assess and apply at least one 2D animation technique, for example
* traditional and non-digital animation such as cell animation, claymation, pixilation, and flipbook
* frame-by-frame animation
* rotoscoping
* vector animation
* character rigging
* animation cycles for character expression and movement
* motion graphics
* sound design elements such as dialogue, sound effects and soundtrack.
* assess ways to develop mood and atmosphere and communicate narrative intention and/or meaning with audiences
* develop skill and technique in at least one digital animation platform
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### 2D animation projects

Students:

* demonstrate knowledge and understanding of practice in filmmaking, for example
* creating a short animation demonstrating the application of a particular technique or practice
* building characters and designs by rigging a character for movement and expression or using a frame-by-frame technique to animate a scene
* developing collaborative projects where students respond to a common provocation or brief to individually develop components that are then synthesised into a longer whole-class project, such as a music video
* initiating collaborative projects where small groups develop and produce components of a narrative animation
* applying motion graphic techniques to develop a promotional or informative animation.

## Option 10 – Advanced practice in animation

**Prerequisite topic:** [Introduction to 2D animation](#_Option_9_–).

Students expand, refine, and deepen their practice in animation. Student projects could function as extensions or expansions of their projects from the [Introduction to 2D animation](#_Option_9_–) topic, or new projects could be developed that explore and apply advanced techniques. Students develop a personal style or aesthetic as they demonstrate understanding of advanced animation practices through the development of a more highly resolved animation project.

### Outcomes

A student:

* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### Ideas, intention, and audience

Students:

* analyse a selection of animation works in terms of the techniques used and effectiveness in engaging or communicating with audiences
* consider how to develop animation projects that effectively communicate ideas, information, or narrative intention with audiences
* develop and respond to provocations, briefs and/or proposals for animation projects that demonstrate their understanding of narrative, genre, and/or communication
* demonstrate effective planning for animation projects using the production timeline of development, pre-production, production, and post-production.

#### Advanced animation techniques

Students:

* refine practice and explore advanced techniques, for example
* developing a complex character model using assets such as alternate facial expressions, mouth positions and other variables to show movement
* using rigging tools to integrate animation cycles for movement and expression, such as speech, walking or other movements
* synchronising recorded dialogue with animation
* integrating sound design and soundtrack elements
* developing frame-by-frame rotoscoping projects that trace over video footage to create cartoon-style animations
* using advanced rotoscoping as a VFX (visual effects) compositing tool to add, subtract, and combine visual elements in an animation or video project
* applying VFX and virtual camera movement to give depth and atmosphere to animated scenes and/or video footage
* exploring rigging and animating 3D models
* engaging with industry professionals and/or institutions through workshops, excursions, or other opportunities.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Advanced animation projects

Students:

* demonstrate knowledge and understanding of advanced practice in animation, for example
* demonstrating advanced application of a particular animation technique
* developing a longer or highly resolved animation, which may be an extension or refinement of work produced in the introduction to 2D animation project.

## Option 11 – 3D design: objects, environments, actors

Students consider categories of 3D designs used to produce digital media assets – objects, environments, and actors. Students explore the fundamentals of digital 3D modelling and work towards creating 3D renders or models of objects, environments, and actors that can be used as assets for applications such as 3D animation, game and interactive media design, and 3D printing. Students demonstrate understanding of 3D design practices through the development of a 3D design project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects

### Content

#### 3D design ideas and conventions

Students:

* describe the techniques, procedures and conventions used by designers to produce digital 3D assets
* explore how designers integrate a range of 3D assets into design and media projects, including
* objects – 3D models of static objects
* environments – virtual 3D spaces that provide a setting for objects and actors, such as interior and exterior locations
* actors – interactive 3D models, including characters or figures, that are rigged for movement and expression.
* analyse relevant examples of 3D design works that demonstrate how designers apply 3D design tools and principles to create designs for a range of purposes, for example
* screen-based media such as 3D animations, video games, and virtual-, augmented- and mixed-reality environments
* object and product design
* architecture, landscape, and interior design
* other creative industry applications such as models for production and lighting design
* science, technology, and engineering applications.
* investigate how 3D modelling techniques have developed over time
* consider parallels between designing in the real world and designing in virtual spaces.

#### 3D design practice

Students:

* examine fundamental techniques, processes and concepts in digital 3D design, for example
* using features of 3D modelling software, and the assets and filetypes associated with different applications
* navigating 3D workspaces using (x, y, z) coordinates
* exploring polygon and NURBs models
* constructing 3D assets using primitives, polygons, vertices, edges, faces and meshes
* refining 3D assets by adding, subtracting, extruding, and transforming
* creating and modifying 3D assets using processes such as digital scanning and sculpting
* adding detail to 3D models using materials and shaders
* accessing and using asset libraries
* exploring rigging, lighting, and camera.
* consider the use of physical models to inform and support their 3D design practice, for example making maquettes using cardboard or modelling clay
* explore and apply digital 3D design workflows, for example
* modelling
* UV mapping
* baking
* texturing
* rigging and skinning
* rendering.
* develop proficiency in at least one 3D design platform
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### 3D design projects

Students:

* demonstrate knowledge and understanding of practice in 3D design, for example
* object design to create assets such as items, props, or sculptures
* character design
* interior or exterior environment design
* modification of a 3D asset from a creative commons library to add textures, shading, rigging, or other elements
* set and lighting design scenarios
* 3D scanning to create digital assets from real objects
* preparation of a model for 3D printing.

## Option 12 – Time-based and interactive media

Students explore ways to extend their design practice to incorporate time-based and interactive media works. Students work with 2D, 3D, video, sound, and other assets produced in other topics, and explore ways to create design and media works that engage audiences through rich time-based and interactive experiences. Students demonstrate understanding of filmmaking practices through the development of a time-based or interactive media project.

This topic could draw from and further refine concepts and designs produced in previous topics such as [Film studies](#_Option_1_–), [Sound design](#_Option_4_–), [Production design](#_Option_3_–), [2D animation](#_Option_9_–), or [3D design](#_Option_11_–).

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world

### Content

#### Time-based and interactive media ideas and conventions

Students:

* define the terms ‘time-based’ and ‘interactive’ as they apply to design and media production
* explore the characteristics, role, and experiences of audiences in time-based and interactive media works
* investigate a range of time-based and interactive media works, for example
* film, video, and animation work
* interactive games and simulations
* virtual-reality, augmented-reality and mixed-reality experiences and environments
* live events and site-specific and/or multi-disciplinary installations
* other design and media work with time-based or interactive components.
* analyse relevant examples of time-based and interactive works that demonstrate how designers engage audiences.

#### Time-based and interactive media practice

Students:

* investigate alternative, innovative, or experimental display and exhibition methods for time-based and interactive media works, for example
* virtual-, augmented-, and mixed-reality technologies
* multi-channel video
* video projection or projection mapping
* innovative use of stereo or surround sound
* lighting and practical effects
* other special effects, such as in film and video post-production.
* explore possibilities for audience interactivity and user input, for example
* use of live or pre-recorded video that is altered or manipulated in real-time
* control surfaces and other physical input devices
* motion capture or motion tracking
* audio reactivity to control special effects parameters or other aspects of a work.
* investigate collaborative and hybrid forms, for example
* integrating motion tracking and projection mapping in a live performance or interactive work
* integrating recorded video footage with animated or computer-generated content
* integrating a range of multimedia technologies, such as video, audio, and lighting to create site-specific installations.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Time-based and interactive media projects

Students:

* demonstrate knowledge and understanding of practice in filmmaking, for example
* extending object, environment, and actor designs including rigging character models for movement and expression or creating an animation using 3D assets
* creating a virtual 3D environment as a setting for a mixed-reality, animated, or interactive user experience
* producing film, video, and animation works that explore experimental or innovative practices
* designing a site-specific installation or hybrid live performance that includes video, audio, practical and special effects or interactive components.

## Option 13 – Introduction to game design

Students are introduced to concepts, practices and techniques fundamental to game design, which may include video games (including games based on 2D or 3D designs), and board games (including card, board, and tabletop games). Students explore different categories, mechanics, and genres in game design, and engage with game design processes, demonstrating their exploration and understanding of game design practice through the development of a preliminary game design project.

This topic could draw from and further refine concepts and designs produced in previous topics such as [Illustration](#_Option_8_–), [2D animation](#_Option_9_–), or [3D design](#_Option_11_–).

### Outcomes

A student:

* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects

### Content

#### Game design ideas and conventions

Students:

* investigate how game design has developed over time
* identify a range of game types and genres, and select examples of games to demonstrate these categories
* assess the rules, mechanics and systems that game designers use to engage audiences in interactive experiences
* analyse relevant examples of games that demonstrate how game designers develop engaging and entertaining game experiences.

#### Game design practice

Students:

* explore game design and development practices and processes, including the roles of designers, artists, producers, and developers, for example
* video game development (using 2D or 3D assets)
* board games (including card, board, and tabletop games).
* consider the possibilities and limitations of a game design project, and set a scope to plan for an achievable goal
* develop an overall concept for a game that makes specific reference to its form, genre, rules, mechanics, and systems
* complete a pre-production brief that details essential game design elements, for example
* concept, setting and/or plot points, which may include storyboarding, diagrams, and other preliminary material
* rules, mechanics, and systems for one or more players
* victory or completion goals
* game aesthetics, which may include production and sound design elements
* visual designs for game components and assets, such as cards, game boards, tokens, level and location designs, player and non-player characters, items, transitions, menus, and user interfaces
* decision or condition trees to explore interactive game design elements
* audience or player or user experiences, including how players will learn the game’s rules, mechanics, systems and victory or completion goals using only in-game instructions.
* use appropriate tools to generate and refine digital assets for their game design elements, for example
* graphic design software to resolve 2D elements that may be printed for use in a physical game, or further developed as animations or interactive elements in a video game design
* 3D design software and other appropriate methods to resolve 3D designs that may be printed or modelled for use in a physical game, or further developed as animations or interactive elements in a video game design
* video game engines to synthesise their ideas and assets into interactive player experiences.
* resolve their game design into a prototype, proof of concept, ‘vertical slice’, or ‘alpha’ version that can be play-tested, and gather feedback from test players
* troubleshoot the prototype into a more resolved ‘beta’ version, where further refinement can occur, but no major features, rules, or mechanics are added
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Game design projects

Students:

* demonstrate knowledge and understanding of practice in game design, for example
* developing a board, card, or tabletop game with original or modified rules, and original visual designs for 2D and 3D game components
* developing a simple platform, adventure role playing or visual novel style game using a game engine or animation platform
* developing a gamified experience to engage audiences with educational or instructive material
* designing an interactive 3D environment, which may feature exterior or interior spaces that can be navigated using a first-person camera or third-person character model.

## Option 14 – Advanced practice in game design

Students expand, refine, and deepen their practice in game design. Students could explore and develop new skills, techniques, and platforms (such as moving from physical games to 2D video games) or extend their knowledge and skill in a chosen game design platform. Student projects could function as extensions or expansions of their projects from the [Introduction to game design](#_Option_13_–) topic, or new projects could be developed. Students deepen their engagement with industry practices as they refine and apply their personal style or aesthetic to demonstrate their understanding of advanced game design practice through the development of a more highly resolved game design project.

### Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2 applies appropriate visual communication strategies to represent meaningful ideas about the world**
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Content

#### Ideas, intentions, and audience

Students:

* analyse a selection of game designs in terms of the techniques used and effectiveness in engaging or communicating with audiences
* consider how to develop game design projects that effectively communicate ideas and creative intention with audiences through interactive experiences
* develop and respond to provocations, briefs or proposals for game projects that demonstrate their understanding of game categories and genres
* demonstrate ability to plan for effective game design projects using the production timeline of development, pre-production, production, and post-production.

#### Advanced game design techniques

Students:

* explore and apply advanced skills and techniques in a particular game design engine or other software, for example
* integrating rigged and animated models and assets
* designing for interactivity and user experience
* applying physics.
* develop, refine, and troubleshoot game designs by applying software development practices such as programming using code- or node- based systems
* design and integrate game components, for example
* title screens and credits
* menus and user interfaces
* game elements and systems such as movement, items, skills and abilities, health and damage, crafting, or other elements and systems appropriate to the project
* progression and save systems
* additional levels, environments, objectives, and characters
* difficulty scaling.
* design, integrate and refine production and sound design elements for rich user experiences of game designs, for example
* developing and applying a unified mood, atmosphere, or aesthetic to visual and sound design elements
* applying lighting, colour and texture to objects, actors, and environments within the game design
* recording, creating and/or manipulating soundtracks, sound effects, foley and voice recordings that are integrated into the game design.
* reflect on practice to develop and refine a personal style or aesthetic
* respond to design briefs or provocations and produce works that engage, entertain, and/or communicate with audiences
* use the process log to record and evaluate practice
* select examples to include in the portfolio.

#### Advanced game design projects

Students:

* demonstrate knowledge and understanding of advanced practice in game design, for example
* extending, refining, or completing a video game project
* adapting a card, board, or tabletop game into a video game engine
* developing mixed-reality media.

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