

Film Television and New Media (2005)

Sample assessment instrument and student responses

Treatment and shot list

June 2010

Purposes of assessment¹

The purposes of assessment are to:

- promote, assist and improve student learning
- inform programs of teaching and learning
- provide information for those people — students, parents, teachers — who need to know about the progress and achievements of individual students to help them achieve to the best of their abilities
- provide information for the issuing of certificates of achievement
- provide information to those people who need to know how well groups of students are achieving (school authorities, the State Minister for Education and Training and the Arts, the Federal Minister for Education).

It is common practice to label assessment as being formative, diagnostic or summative, according to the major purpose of the assessment.

The major purpose of formative assessment is to help students attain higher levels of performance. The major purpose of diagnostic assessment is to determine the nature of students' learning, and then provide the appropriate feedback or intervention. The major purpose of summative assessment is to indicate the achievement status or standards achieved by students at a particular point in their schooling. It is geared towards reporting and certification.

Syllabus requirements

Teachers should ensure that assessment instruments are consistent with the requirements, techniques and conditions of the Film Television and New Media syllabus and the implementation year 2005.

Assessment instruments²

High-quality assessment instruments³:

- have construct validity (the instruments actually assess what they were designed to assess)
- have face validity (they appear to assess what you believe they are intended to assess)
- give students clear and definite instructions
- are written in language suited to the reading capabilities of the students for whom the instruments are intended
- are clearly presented through appropriate choice of layout, cues, visual design, format and choice of words
- are used under clear, definite and specified conditions that are appropriate for all the students whose achievements are being assessed
- have clear criteria for making judgments about achievements (these criteria are shared with students before they are assessed)
- are used under conditions that allow optimal participation for all
- are inclusive of students' diverse backgrounds
- allow students to demonstrate the breadth and depth of their achievements
- only involve the reproduction of gender, socioeconomic, ethnic or other cultural factors if careful consideration has determined that such reproduction is necessary.

¹ QSA 2008, *P-12 Assessment Policy*, p. 2.

² Assessment instruments are the actual tools used by schools and the QSA to gather information about student achievement, for example, recorded observation of a game of volleyball, write-up of a field trip to the local water catchment and storage area, a test of number facts, the Senior External Examination in Chinese, the 2006 QCS Test, the 2008 Year 4 English comparable assessment task.

³ QSA 2008, *P-12 Assessment Policy*, pp. 2–3.

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Treatment and shot list

Compiled by the Queensland Studies Authority

June 2010

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The QSA acknowledges the contribution of the State Panel Chair in the preparation of this document.

About this assessment instrument

The purpose of this document is to inform assessment practices of teachers in schools. For this reason, the assessment instrument is not presented in a way that would allow its immediate application in a school context.

The assessment technique is presented with information relevant for implementation. For further information about those aspects of the assessment not explained in this document, please refer to the assessment section of the syllabus.

This sample provides opportunities for students to demonstrate standards descriptors for the criterion *design*.

Included are information and resources to be used by students to complete their responses, such as:

- types of music videos to choose from
- steps to follow
- shot list instructions
- conditions (excluding those that may change due to the varying nature of school contexts)
- key concepts to be assessed
- music video clip treatment
- music video clip planner.

This sample assessment instrument is intended to be a guide to help teachers plan and develop assessment instruments for individual school settings.

Assessment instrument

The student work presented in this sample is in response to an assessment task which is a type of assessment instrument involving students applying and using relevant knowledge and skills to create a response to a problem or issue.

Context

During the unit, we have been examining the genres and individual shows that are popular with a youth audience and the reasons for their popularity. One TV genre that is certainly popular with youth is the music video clip. Now it is time for you to create a music video that will appeal to a youth audience.

Key concepts: Representations, audiences, institutions

Task

Following group collaboration, in which the concept and style of your music video clip is decided, you are to write a **treatment** and an individual **shot list** for a section of a music video.

In your shot list you must carefully consider the use of suitable music video clip **codes and conventions** and institutional practices to create a clip that uses suitable representations to appeal to a youth audience.

The clip should be equally divided between group members and needs to be 2–3 minutes in total length. Each student will be responsible for shot listing a complete segment of the total clip.

Types of music videos to choose from

Performance

This type of clip should use a range of technical codes to make it look interesting; use of mise-en-scene needs careful consideration.

Narrative

A narrative clip should include a narrative that is easily identifiable and shows development.

Collage

Images selected for a collage clip must be based on a central theme and therefore cannot just be a random selection of images.

Or

A combination of one or more of these types may be chosen **but not collage alone**.

Steps to follow

1. Choose who you will work with.
2. Decide on a *suitable* song (you may need to negotiate and compromise). Obtain a copy of the song to bring to school to work on and a copy of the lyrics.
3. Discuss and decide on the type of clip you want to create, and make decisions about the clip's content and style. Document this information on the Music Video Clip Treatment sheet.
4. Brainstorm the types of shots for your clip, then equally divide the shots between your group members and begin to shot list individually.

Shot list instructions

Each shot needs to contain a clear and detailed visual description and the corresponding section of the song e.g. lyric/music break. Technical codes must also be included in the visual description (shot type, camera angle, camera movement, transition device to be used).

Conditions

- 300–400 word treatment
- 45–60 seconds for individual shot list
- Use the sheets provided for your treatment or the format available on the student drive of the school network

Key concepts to be assessed

Representations

Construct versions of reality that suit a particular context of production and use.

Incorporate the relevant social and cultural discourses relating to the portrayal of ideas, concepts, individuals, groups and places.

Audiences

- Aim to position for particular purposes.
- Address audiences as consumers.

Institutions

- Incorporate processes for producing and regulating moving-image media.

Workplace health and safety needs to be considered when completing the assessment.

MUSIC VIDEO CLIP TREATMENT

Names of group members	
Song selected	
Type of clip <i>(Circle your choice/s)</i>	performance / narrative / collage
Concept for clip Explain what narrative/images the clip will contain	
Message What message will your clip contain or what is its purpose?	
Style What look and feel will your clip have?	
Representations of youth Outline how you will represent youth through your clip	
Technical codes Explain the ideas you have about camera work, transition devices, lighting, special effects, framing and composition	
Audio codes What is the song about and how do the lyrics relate to the visuals you have selected? Will you be adding an additional sound?	
Pace What sort of pace does your song have and how will this be reflected and created in your clip?	
Written codes If you are using any written codes, what text will you use? What is its significance?	
Symbolic codes Will there be any symbols in your clip and what will they be? Will you repeat any images or use a motif? How will the symbolism you have used contribute to the message of your clip?	
Key elements of <i>mise-en-scene</i> to be used Explain the settings needed and outline key props and costumes needed	
Appeal What things in your clip do you think will appeal to a youth audience?	

MUSIC VIDEO CLIP PLANNER F:4

SHOT LIST

Shot no.	Length of shot (sec/beat)	Visuals (including explanation of action, setting, shot type, angle camera movement, lighting, spec fx , transition)	Corresponding Music/lyrics

Instrument-specific criteria and standards

Schools draw instrument-specific criteria and standards from the syllabus dimensions and exit standards. Schools will make judgments about the match of qualities of student responses with the standards descriptors that are specific to the particular assessment instrument. While all syllabus exit descriptors might not be assessed in a single assessment instrument, across the course of study, opportunities to demonstrate all the syllabus dimensions and standards descriptors must be provided.

The assessment instrument presented in this document provides opportunities for the demonstration of the following criteria:

- design

This document provides information about how the qualities of student work match the relevant instrument-specific criteria and standards at standards A and C. The standard A and C descriptors are presented below. The complete set of instrument-specific criteria and standards is in the appendix.

	Standard A	Standard C
Design	<p>The student:</p> <ul style="list-style-type: none">• effectively applies the key concepts of representations and institutions through the adept use of music video codes and conventions to create a detailed and coherent treatment and shot list that is suitable for a youth audience• proficiently uses shot list conventions.	<p>The student:</p> <ul style="list-style-type: none">• applies aspects of the key concepts of representations and institutions through the use of music video codes and conventions to create a developed and workable treatment and shot list that is mostly suitable for a youth audience• uses some shot list conventions.

Standard A

Standard descriptors	Student response A
Assessment format to be used	<p>Music Video Clip Treatment</p> <p>Song selected: Love Lies – Bon Jovi</p> <p>Type of clip: Performance/narrative</p>
Clearly outlines the narrative of the clip and indicates elements of performance	<p>Concept for clip: Sarah breaks up with Alex, who doesn't move on. Sarah does but only begins dating again when she meets Jovi. They are out one night, when they encounter Alex, who shoots Sarah (through Jovi's defending hand) dead, then himself. The next day a report photographs blood stains at the crime scene while Jovi is there (performing). Later Jovi is at the café where he met Sarah and is in a sad mood.</p> <p>Message: The purpose of the clip is to tell the story of Jovi's time with Sarah from the day he met her until the day she died and the mourning of her death. This is done so the audience will feel sympathy for him. The message is that people should live life to the fullest, because you never know when the end will come.</p>
Statement of how audience is positioned	<p>Style: The clip will have a sad mood as Jovi has lost his girlfriend. This will be achieved by placing in a lot of performing shots in the clip where Jovi is lonely. He gets flashbacks of the past and also the background story of Sarah's is present in the clip (her break up with Alex).</p>
Statement of how youth is represented	<p>Representations of Youth: The way Jovi and Sarah act around each other including where they spend time together represents the behaviour of youth. Teenagers are unlikely to have had a lover killed before, but some will still be able to relate to some sort of relationship or love interest problems such as jealousy, conflict and loss from the story.</p>
Selection of technical codes reflects the institutional practices of music clip production	<p>Technical Codes: The clip will include shots of the present and past. So that the audience can differentiate between the two, any shots set in the past will be sharpened. Transitions used will mostly be cuts, but there will be a few dissolves. One transition will be for a gun dissolving into a hand (in gun figure) and another for a blood stained footpath dissolving into a newspaper article. The whole clip will be done in ambient light; no need for additional lighting came up. To match the action or emotion of characters the appropriate camera movement and shot types were chosen to display this such as close ups for highlighting a significant aspect of a shot (e.g the emotion of a character)</p> <p>Audio Codes: From the lyrics a story has been developed; the artists may not have intended for the song to mean what I've interested it to be, but it is what I have to go on. If the story taken from the lyrics is intended to be figurative or metaphorical for something else, then the clip will still match what the artists have said. The lyrics mostly relate directly to the shots shown with a literal meaning. An example of this would be that a shot for a section of the lyrics, "They met late on night, in the city" is of Jovi and Sarah meeting Alex on a city street. No additional sound will be present in the clip.</p>
Editing choices reflect the institutional practices of music clip production	<p>Pace: The song has a slow pace therefore the shots will be longer to match this and transitions will mostly consist of cuts to fit between sections of the lyrics, it may be slow paced but the lyrics have short gaps between each line</p> <p>Key elements of mise-en-scene to be used: Both settings, Queens Park (including the café) and a city street, will be needed during the day and night. Props required include a cap gun, fake blood, bandages, a newspaper, a dark blanket or cloth (for the dark background behind the newspaper), a camera (for the reporter) and a torch (if the camera has no light for the flash effect). Costumes for the characters will be a casual except for the reporter who will have formal clothes.</p>
Effective link to a youth audience	<p>Summary: Overall the clip will appeal to youth for the dramatic content in it which is what teenagers stereotypically are interested in. Also the audience should be able to relate to relationship issues in the clip such as jealousy, conflict and loss will be an appeal to teenagers. The use of technical codes in the clip should emphasise the drama of the story, which is done to draw in the audience, whether or not they can relate to the main character.</p>

Standard A

About the second part of the task

Response – Shot list

The following shot list depicts the ideas and intentions the student describes in the treatment. The student response is evidence that:

- effective ideas are proposed in the treatment in relation to the narrative development, representations and audience appeal and have been effectively translated into a shot-by-shot breakdown in the shot list that is detailed and coherent
- effective use has been made of technical codes associated with the institutional practices of music video production throughout the shot list and communicated coherently
- proficient use of shot list conventions has been demonstrated throughout by detailed and coherent descriptions using relevant film terminology.

Standard A

Shot no.	Length of shot (sec)	Visuals	Corresponding music/lyrics
1	7	Late afternoon, Jovi walks into the shot to the outside wall of a café (side on from camera, slight tracking movement left), leans his back against it and slides down to the ground. Long shot, eye level, ambient light, cut.	<i>music</i>
2	5	Day time, Jovi is standing in the café having a drink and looks across the café. Medium shot, eye level, ambient light, slight pan movement to the left (in the direction that Jovi looks), sharpen fx, cut.	I was lost
3	3	Day time, Sarah is sitting alone at a café table. Long shot, slightly high angle, slight tracking movement forward/down then slight tilt movement up to eye level, ambient light, sharpen fx, cut.	Then I found you or low?
4	4	Day time, the city street, Jovi is sitting against a pole performing (singing). Medium shot (in front of Jovi), eye level, track movement to the left, ambient light, cut.	I Never thought it would be this way
4	9	Day time, Jovi talks to Sarah at the same café table across from her. Medium long shot (side on from Jovi and Sarah), eye level, ambient light, track movement to the left, sharpen fx, cut.	I showed you my heart, left it unguarded Like a thief in the night you stole it away
5	4	Night time, outside the café, Jovi is sitting against the wall performing. Medium close up, slightly high angle, ambient light, cut.	Now you're gone
6	1	Night time, the city street, Jovi is crouched on a footpath and is angry. Medium close up, slightly high angle, fast track movement forward and slight rotate to oblique angle, ambient light, sharpen fx, cut.	<i>music</i>
7	4	Night time, outside the café, Jovi is sitting against the wall performing. Medium close up, slightly high angle, ambient light, cut.	The pain goes on and on
8	8	Night time, the café, Jovi is sitting at a café table performing. Medium Long shot (side on from Jovi showing the whole table), Pan movement left to Jovi to hide the other end of the table, then pan movement to the right (back to the same spot) revealing that Sarah is now	I still hear you whispering to me through the shadows of the night

Standard A

		sitting across from him, slightly high angle, ambient light, cut.	
8	3	Night time, the city street, Sarah is dead on a footpath with a bullet wound to the chest. Medium long shot, high and oblique angle, ambient light, sharpen fx, cut.	Love lies
9	2	Day time, the city street. Same position as previous shot except Sarah isn't there, instead bloodstains are. Medium long shot, high and oblique angle, ambient light, dissolve.	You're
10	5	Newspaper article with a photo of the bloodstains. Close up, high angle. cut	just a victim of the headlines
10	11	Track movement backwards while slightly rotating to the left (to medium shot) and fade out into the black background behind the newspaper.	You're running on into a cold night You're just a number to the love lies
11	3	Day time, Alex's house, lounge room, Sarah is holding Alex's hands facing him (side on camera view of them). Medium shot, eye level, track movement down/left (starting from above and to the right of Sarah and Alex) ambient light, sharpen fx, cut.	music
12	5	Day time, Alex's house, lounge room, Sarah looks at Alex. Close up, eye level, over the shoulder (Alex's), slight track movement down, ambient light, sharpen fx, cut.	All alone you call it survival
13	5	Day time, Alex's house, lounge room, Sarah lets go of Alex's hands (camera view of the side of them). Medium shot, track movement backwards to Medium Long shot, eye level, ambient light, sharpen fx, fade out.	He lost at love to a stranger's lines
14	4	Night time, the city street, Alex walks along a footpath angrily (towards camera). Long shot to Medium Long shot, eye level, ambient light, sharpen fx, cut.	Walking the streets, searching with vengeance
15 to what? just	6	Day time/Night time, Alex's house, lounge room, Alex is sleeping down on a couch as days go by. Dissolve between two shots repeatedly ?? (one at day, other at night), Fast motion, Long (side on camera view of Alex) shot, eye level, ambient light, sharpen fx, cut.	For a face that he dreamed of night after night How many times?
16	3	Night time, outside the café, Jovi is performing while sitting against the wall. Medium close up	Time goes on,

Standard A

		(side on view of the right side of his face then to the left side of his face after camera movement), eye level, <u>track movement to the right while there is pan movement to the left</u> , ambient light, cut.	?? unclear Are you arcing 180°?
17	3	Day time, Jovi and Sarah are walking through a park (towards camera). Long shot, eye level, slight track movement backwards, ambient light, sharpen fx, cut.	All signs of life stolen,
18	3	Night time, Jovi is performing while sitting against the café wall and he puts his hands over his face revealing a bandaged hand. Medium close up, eye level, slight tilt movement up, ambient light, cut.	Simple dreams were all broken
19	4	Day time, Jovi and Sarah are laughing while walking through a park (towards camera) then they stop and face each other. Long shot, eye level, slight track movement backwards, ambient light, sharpen fx, cut.	Best of times become desperation Frame closer... m-s.
20	3	Day time, at the park. Jovi is smiling at Sarah after they stop walking. Over the shoulder (Sarah's), medium close up, eye level, ambient light, sharpen fx, cut.	But how many tears
21	3	Day time, at the park, Sarah gets a strong look (holding herself back from admitting that she's happy) at Jovi. Over the shoulder (Jovi's), Medium close up, eye level, ambient light, sharpen fx, cut.	Must you cry
22	2	Day time, at the park, Jovi and Sarah stare into each others eyes (side on camera view of them). Medium close up, eye level, ambient light, sharpen fx, cut.	To survive
23	4	Day time, the city street, Jovi is sitting against a pole performing. Medium shot (in front of Jovi), eye level, pan movement to the left, then tilt movement up at the sky, ambient light, cut.	Love lies
24	2	Day time, the city street, a reporter takes a photo of the blood stained ground. Medium long shot (side on to the reporter), oblique and low angle, ambient light, cut.	You're just a victim
25	3	Day time, the city street, a reporter smirks after taking a picture. Extreme close up of the lower side of his face, low angle, slight track movement down, ambient light, cut.	Of the headlines
26	5	Night time, outside the café, Jovi is performing while sitting against the wall. Medium shot,	You're running on into a cold night

Standard A

		high angle, track backwards, cut.	
27	5	Day time, the city street, Jovi is sitting against a pole performing. Medium shot (in front of Jovi), eye level, track movement to the left (starting to the right of Jovi and ending with Jovi out of the frame), ambient light, cut.	You're just a number to the love lies
28	7	Night time, the city street, Jovi and Sarah walk to the corner of the footpath (towards camera), fast pan movement right to Alex who comes from the other side of the corner (towards camera). Medium Long shot, eye level, ambient light, sharpen fx, cut.	They met late one night in the city
29	2	Night time, the city street, Jovi looks at Alex. Medium close up, eye level, track movement left, ambient light, sharpen fx, cut.	Both men knew
30	3	Night time, the city street, Alex looks at Jovi. Medium close up, eye level, track movement right, ambient light, sharpen fx, cut.	Only one would stay
31	4	Night time, the street, Alex strokes the gun in his hand (at his side) with his thumb. Close up (of gun), eye level, ambient light, sharpen fx, dissolve.	Scratched a picture of a heart on a bullet
32	5	Day time, the city street, Jovi's hand is in a gun figure pressed against his head while sitting and performing. Close up, oblique angle -fast zoom out/ rotate to Medium close up, eye level, ambient light, cut.	And took his life away
33	6	Night time, the city street, Jovi is crouched on the footpath then looks at a wound on his hand and turns his head towards the ground next to him (the right). Medium shot, high angle, slight pan movement right, ambient light, sharpen fx, cut. <i>(where Sarah would be lying?)</i>	<i>music</i>
34	3	Night time, the city street, Jovi looks upset. Close up, low angle, slight rotate movement left, ambient light, sharpen fx, cut. <i>?</i>	<i>music</i>
35	5	Night time, the city street, Jovi <u>gets up</u> angrily (towards camera). Medium long shot, high angle, tilt up to eye level, ambient light, sharpen fx, cut.	<i>music</i> <i>from where? Present or past shot?</i>
36	4	Night time, the city street, blood sprays onto Jovi's face and then he gets a shocked look. Close up, eye level, track movement backwards, ambient light, sharpen fx, cut.	<i>music</i>
37	2	Night time, the city street; Jovi, Sarah and Alex are standing at the corner of the footpath (side	Love lies

Standard A

		on camera view). Long shot, eye level, ambient light, sharpen fx, cut.	
38	5	Night time, the city street, Alex acts friendly then lifts his right arm to point his gun (almost towards the camera). Medium shot, eye level, rotate and track movement to the right, ambient light, sharpen fx, dissolve.	You're just a victim of the headlines
39	3	Night time, the café, Jovi is sitting at the café table (performing) and <u>arcs his head</u> (while facing the camera) onto the table. Medium shot (side on to Jovi), eye level, ambient light, cut.	You're running in onto a
40	2	Day time, the city street, Jovi is performing while sitting against a pole. Medium shot (in front of Jovi), eye level, track movement to the left, ambient light, cut.	Cold night
41	4	Night time, the city street, Jovi and Sarah back away from Alex (away from the camera), Jovi puts his hand in front of Sarah protectively. Medium long shot, eye level, slight pan movement to the left, ambient light, sharpen fx, cut.	You're just a number to the love lies
42	3	Night time, the city street, Jovi's hand is in front of Sarah. Close up (of his hand), eye level, ambient light, sharpen fx, cut.	(love lies)
43	19	Night time, outside the café, Jovi is sitting in misery (facing the camera). Medium shot, eye level, ambient light, slow track movement backwards/ fade out to a long shot.	(love lies, headlines)

Standard C

Standard descriptors	Student response C
<p>Workable outline of narrative but some detail lacking →</p> <p>Statement of how audience is positioned →</p> <p>Statement of how youth is represented →</p> <p>Workable understanding of technical codes used in institutional practices of music video clip production →</p> <p>Reasonable link to a youth audience →</p>	<p>Concept for Clip: Our clip is going to be about how emotional girls are, and how quickly they change. Incorporated into the clip, are going to be a series of different & changing emotions, juxtapositioned against the changing emotions of the different girls in the clip. The main small stories within the film clip are basically all about girls emotions continuously changing and their boyfriends getting agitated and confused about it all.</p> <p>Message: Guys don't understand girls changing emotions and are trying to figure them out but can't without the aid of a mood ring. The purpose of our clip is to bring humour to the heightened drama of emotional girls' lives.</p> <p>Style: Our clip is based on humour and will have some short stories within the clip.</p> <p>Representations of youth: Throughout our clip, youth will be represented as emotional, but also quite clueless when they're trying to understand why the guy's girlfriends' emotions keep changing.</p> <p>Technical Codes: Most of our transitions will be cuts, because the song is quite fast paced. There will be some camera movement, as some of our shots are panned to show lots of different couples.</p> <p>Audio Codes: The songs about guys and how they don't understand females and how emotional girls can be. The visuals link to the clip, because it includes video footage about the song and some pictures linked to the lyrics as well.</p> <p>Pace: The pace of the song is quick and fairly up-beat and the shots and photos will be fairly quick to keep up with the pace of the song.</p> <p>Written Codes: No written codes.</p> <p>Symbolic Codes: The emotions in the clip are symbolic of the rapidly changing emotions in the clip. Some images may be repeated.</p> <p>Key Elements of mise-en-scene to be used: The clip will be set in various locations such as streets, houses, popular youth hangouts etc. The characters have to be dressed appealing to the youth audience.</p> <p>Summarise what things in your clip you think will appeal to a youth audience: I think the underlying message in the clip will appeal to a young audience because relationships are hard sometimes and boys really don't understand girls.</p>

Standard C

About the second part of the task

Response – Shot list

The following shot list depicts the ideas and intentions the student describes in the treatment. The student response is evidence that:

- developed and workable ideas proposed in the treatment in relation to the narrative development, representations and audience appeal are evident in the shot-by-shot breakdown in the shot list
- developed and workable use has been made of technical codes associated with the institutional practices of music video production in the shot list
- some use of shot list conventions have been demonstrated; however, in places, shot information is missing, unclear or not appropriate for intended idea.

Standard C

SHOT NO.	LENGTH OF SHOT (sec/beat)	VISUALS (Including explanation of action, setting, shot type, angle camera movement, lighting, spec fx, transition)	CORRESPONDING MUSIC/LYRICS
1	2	C.O, eye level shot of a hand (guy) strumming an acoustic guitar, Ambient lighting, with a quick dissolve into the next shot (because the strum lingers)	we all know the girls ♫ guitar strum ♫
2	4	MLS, eye level shot of a guy walking along a footpath in a busy shopping centre/mall - front on shot, with ambient lighting - <u>some camera movement backwards</u> as he is walking along. Cut to next shot.	that I am we all know the girls tracking?
3	7	CU, of the guy's face. Eye level shot with ambient lighting. Guy is just singing. Cut to next shot & after a quick instrumental break.	that I am talking about, which is it?
4	5	MLS - slightly high angle ^(view from side on/behind) using ambient lighting, of the guy and his girlfriend. He is buying her flowers & hands the money over & gets the flowers. No camera movement. Cut to the next shot.	well they are time bombs
5	2	MS - slight low angle with ambient lighting. Over the shoulder shot of his gf looking annoyed at him & she is tapping her finger (to the beat) on her arm (arms are crossed). cut to next shot.	WHY? and there are

Standard C

SHOT NO.	LENGTH OF SHOT (sec/beat)	VISUALS (Including explanation of action, setting, shot type, angle camera movement, lighting, spec fx, transition)	CORRESPONDING MUSIC/LYRICS
6	4	CU, eye level (front on) shot with ambient lighting of the girl's finger stopping to the beat, as she is getting more and more annoyed. Cut to the next shot.	ticking, And the
7	7	MS, side on, slight high angle with ambient lighting. The guy holds out the flowers to his gf, with a hopeful look on his face, like he's done good. Cut to next shot.	only question's when,
8	3	MCU, slight low angle, front on (over the shoulder), with ambient lighting. Girl looks quite annoyed at guy, she squeezes (because of the flowers) and jerks her head quite forcefully to the side because she is angry at him. Cut to next shot.	they'll blow up
9	3	side on MS, slight high angle with ambient lighting. Guy takes a step back with care, as if he is afraid of his gf. Cut to next shot	And they'll blow up;
10	9	MS MS, front on, eye-level with ambient lighting. Guy looks confused, then like he suddenly kind of realises that she is getting angry at him for some reason - <u>suddenly she starts to yell at him.</u> Cut to next shot.	we know that without a doubt Is she in the frame also?

Standard C

SHOT NO.	LENGTH OF SHOT (sec/beat)	VISUALS (Including explanation of action, setting, shot type, angle camera movement, lighting, spec fx, transition)	CORRESPONDING MUSIC/LYRICS
11	3½	LS, eye level, front on with ambient lighting. Group of ^{happy} girls standing together like a photo is being taken. Cinema Verite camera movement, relatively still. cut to next shot.	cause they're those girls
12	2½	MCS, front on, eye-level with ambient lighting. Bunch of guys gathered around the camera, looking hopeful, as if they wanna know/or like they already do (know that girls are emotional). cut to next shot.	yeah you know WHAT?
13	5	Exactly the same as shot 11. cut to shot 14.	those girls that let their
14	7	LS, eye level, front on with ambient lighting. Jump cut of girls, from happy to angry/upset/surprised/sad/crying/etc... cut to next shot.	emotions get the best of them
15A	16	Quick shot back to guys (shot 12), but they start to turn & run away cut? side on LS, eye-level with ambient lighting. Girls chasing guys who are running away. C.M? cut?	angle? C.M.? go! instrumental

multiple shots in collage sequence!

2 different shots.

Standard C

SHOT NO.	LENGTH OF SHOT (sec/beat)	VISUALS (Including explanation of action, setting, shot type, angle camera movement, lighting, spec fx, transition)	CORRESPONDING MUSIC/LYRICS
16	10	MLS, high angle shot, front on with ambient lighting. Guy sitting at a desk, trying to work out girls emotions by <u>doing calculations</u> . Cut to next shot	and I've, contrived some sort of a plan → do we need to see this??
17	9	group of guys from before, that were running away, in front of camera again. MLS, eye-level, ambient light, looking intrigued at the "desk guy's" calculations. — Is he in frame too? Cut to the next shot	to help my fellow man.
18	14	Guy finishes calculations, hasn't got an answer, ^{holding up paper,} tears away bits of paper with a different emotion on each page. MS, eye-level, front on, ambient lighting. Cut to next shot.	let's get, emotional girls to all wear mood rings.
19	4	Guy and his gf, walking along, holding hands (from behind) MLS, eye level. Can see them looking at each other. C.M. Cut to next shot.	so we'll be tipped off.
20	5	Side on, MLS, eye-level, ambient lighting. Girl looking at guy suddenly, gets angry at him & starts yelling at him. cut to next shot	to when they're ticked off, they still walking when this happens?

Rethink - may need more than 1 shot so action is clearer

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21	eye level? 21	Guy walks along shopping centre path, thinking of how he can solve the problem, side on MS, tracking, ambient lighting. Stops outside a shop with a big sign saying "Wood Rings - on special". He gives up & continues walking not noticing the sign. Cut to next shot.	Cause we'll know just what they're thinking, just what they're thinking...
22	3	MS, eye-level, front on, ambient light. Girl is happy & looking pretty. Cut to next shot.	She's so pretty
23	2	Guy is happy. Over the shoulder shot (from girl) MS, eye level, ambient lighting. Guy's face changes, like he's surprised / grossed out. Cut.	but she doesn't
24	4	MS, eye-level, front on, ambient light. Girl is angry & looks mean & frightening. Cut to next shot.	always act that way
25	2	In a park. LS, high-angle, front on, ambient lighting. Guy & GF, are swinging on swings. Girl goes forward & she is happy. Cut.	her moods are swinging

Standard C

SHOT NO.	LENGTH OF SHOT (sec/beat)	VISUALS (Including explanation of action, setting, shot type, angle, camera movement, lighting, spec fx, transition)	CORRESPONDING MUSIC/LYRICS
26	2	Shot 25, Jumpcut to girl swinging forward again & she is angry. Cut.	on the swingset
27	4	Shot 26, Jumpcut to girl swinging forward again & she is sad. Cut.	almost every day
28	8	sitting on a bench talking & tells guy she's so happy (smiles), it's depressing (frowns). ^{guy looks confused} MLS, front on, eye level, ambient light. cut. UNCLEAR ACTION!! Can't hear her talking + don't use lyrics so literally!!	she said to me that she's so happy, it's depressing
Action?? 29	2	Back to the shopping centre, outside food courts, ^{WHO?} gives up trying to figure out an answer to girl's emotions & starts to walk back - MLS, side on, eye level, ambient light. Cut.	and all I said where?
30	6	Still camera shot of sign with "Mood Rings" on it, & guy walks through frame - still not noticing the sign. MLS/LS, eye-level, side on to guy/front on to sign, ambient light. Cut to next shot.	was someone, get that girl a mood ring.

	Standard A	Standard B	Standard C	Standard D	Standard E
Design	<p>The student:</p> <ul style="list-style-type: none"> effectively applies the key concepts of representations and institutions through the adept use of music video codes and conventions to create a detailed and coherent treatment and shot list that is suitable for a youth audience proficiently uses shot list conventions . 	<p>The student:</p> <ul style="list-style-type: none"> applies the key concepts of representations and institutions through the capable use of music video codes and conventions to create a detailed and coherent treatment and shot list that is suitable for a youth audience uses shot list conventions. 	<p>The student:</p> <ul style="list-style-type: none"> applies aspects of the key concepts of representations and institutions through the use of music video codes and conventions to create a developed and workable treatment and shot list that is mostly suitable for a youth audience uses some shot list conventions. 	<p>The student:</p> <ul style="list-style-type: none"> loosely relates the key concepts of representations and institutions through limited use of music video conventions to partially develop ideas for the treatment and shot list that is somewhat suitable for a youth audience uses some aspects of shot list conventions. 	<p>The student:</p> <ul style="list-style-type: none"> partially develops ideas that may relate to a preproduction format.