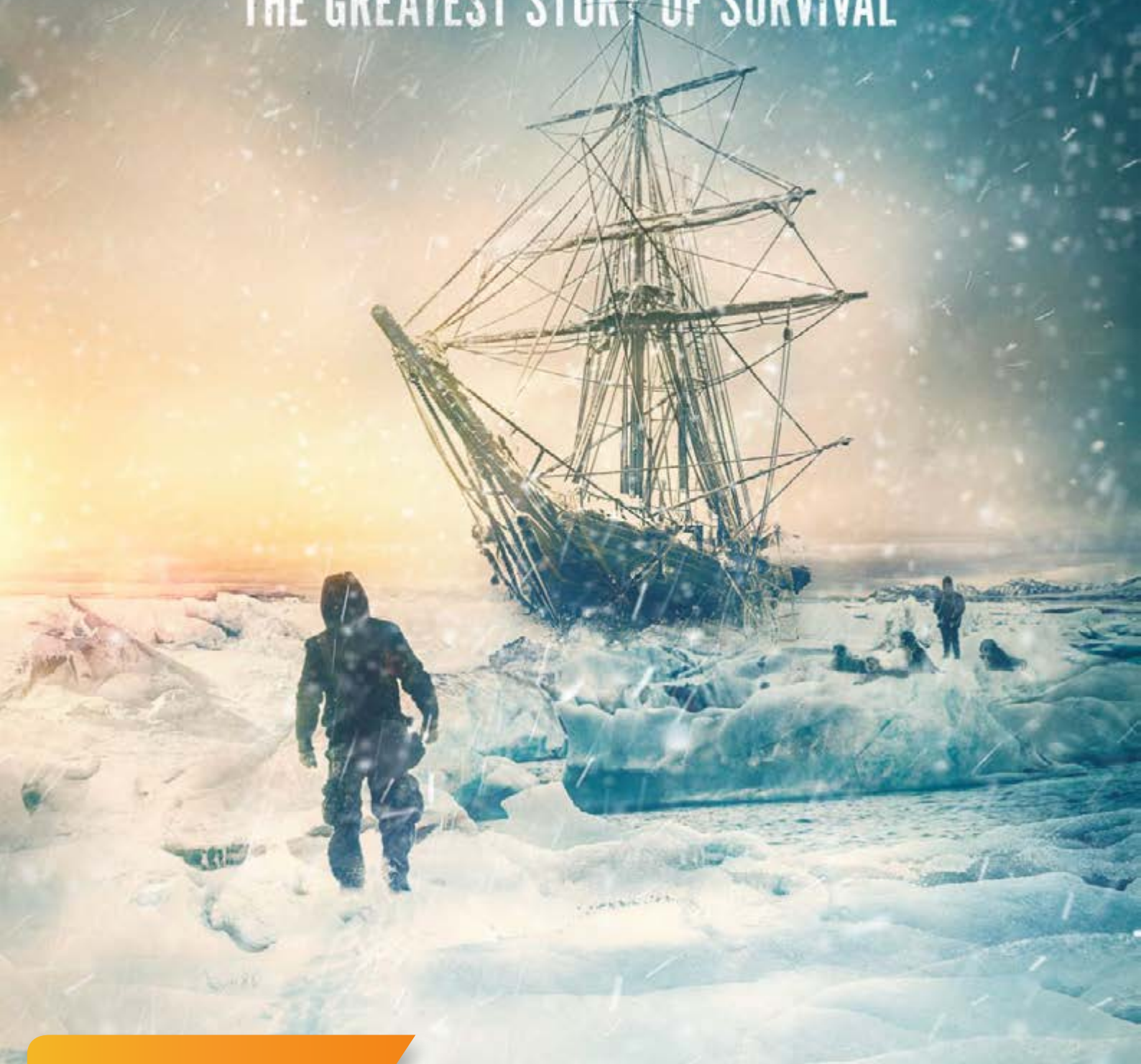


THE IMAX EXPERIENCE

# SHACKLETON

THE GREATEST STORY OF SURVIVAL



[Watch Trailer](#)[Buy Now](#)

‘Shackleton’s goal was to save all his men from Antarctica. Our goal now is to save Antarctica from man.’  
– **Tim Jarvis AM**

Twenty-eight lost adventurers must fight for their lives after their only lifeline is destroyed in the most uninhabitable place on Earth – Antarctica. *Shackleton: The Greatest Story of Survival* (2022) reveals the true story of polar explorer Sir Ernest Shackleton and the crew of the *Endurance*, told by the man who led the only team ever to have repeated their incredible feat – explorer and adventurer Tim Jarvis. Following in the beset crew’s footsteps, Tim reveals the enduring legacy of Shackleton’s crisis leadership in the face of impossible odds – a lesson more relevant to us now than ever before.



TIM JARVIS

Running  
time:  
45 mins

### Content Hyperlinks

- |   |  |   |
|---|--|---|
| <b>3</b> Curriculum links                       | <b>11</b> 4. The expedition begins     | <b>17</b> 11. The making of <i>Shackleton: The Greatest Story of Survival</i> – The IMAX Experience |
| <b>4</b> Synopsis                               | <b>12</b> 5. A dead end                | <b>19</b> Useful links  |
| <b>5</b> Director’s statement – Caspar Mazzotti | <b>13</b> 6. Survival                  | <b>19</b> Caspar Mazzotti   Director  |
| <b>5</b> Director’s statement – Bobbi Hansel    | <b>13</b> 7. Elephant Island           | <b>20</b> Bobbi Hansel   Director   |
| <b>6</b> 1. Antarctica                          | <b>14</b> 8. The James Caird crossing  | <b>20</b> Credits   |
| <b>9</b> 2. Ernest Shackleton                   | <b>15</b> 9. The walk to Stromness Bay | <b>20</b> References  |
| <b>10</b> 3. Tim Jarvis AM                      | <b>16</b> 10. Achieving the impossible | <b>21</b> Appendix 1  |



# CURRICULUM LINKS

*Shackleton: The Greatest Story of Survival – The IMAX Experience* is a recommended resource for students in Years 5 – 6 in the learning areas of:

- English
- HASS
- Science

The documentary is also appropriate viewing for students in Years 7 – 10 in the learning areas of:

- English
- Geography
- History
- Media Arts
- Science

The feature film *Shackleton: The Greatest Story of Survival* (2022) is the recommended resource for students in Years 11 – 12 given the detailed exploration of Ernest Shackleton's leadership during the Imperial Trans-Antarctic Expedition (1914 – 1916).

Teachers are advised to consult the Australian Curriculum online at <http://www.australiancurriculum.edu.au/> and curriculum outlines relevant to their state or

Territory for further information. \*See Appendix 1 for Australian Curriculum content descriptions.

*Shackleton: The Greatest Story of Survival – The IMAX Experience* can be used to develop the Australian Curriculum [General Capabilities](#) and is a relevant text for inquiry projects addressing the Australian Curriculum cross-curriculum priority [Sustainability](#) and the ideas and issues that are central to the film.

The empowering nature of the story told by *Shackleton: The Greatest Story of Survival – The IMAX Experience* makes it a valuable resource for student leadership and student welfare programs given the documentary's exploration of the knowledge, skills, behaviours and dispositions that allow individuals to respond to problems in a positive way, manage change and remain resilient.

Through examining both Ernest Shackleton's and Tim Jarvis' stories, students have the opportunity to recognise the value of a growth rather than a fixed mindset in negotiating personal as well as societal challenges. Within this frame of reference, *Shackleton: The Greatest Story of Survival – The IMAX Experience* provides opportunities for students to learn to:

- manage their emotions and behaviour.
- persevere in overcoming obstacles.
- set personal and academic goals.
- develop self-discipline, resilience, adaptability and initiative.

The suggested activities promote student engagement and active participation via individual reflection, class discussions, and small group and teamwork. Multiple activities are provided to allow teachers to select those which will best suit the demands of the subject and the needs of the students. Teachers may select from the information and activities to support students' viewing and close analysis of *Shackleton: The Greatest Story of Survival – The IMAX Experience*

In completing the suggested activities, students will have demonstrated the ability to:

- respond to *Shackleton: The Greatest Story of Survival – The IMAX Experience* both personally and in detached and critical ways.
- analyse the construction of *Shackleton: The Greatest Story of Survival – The IMAX Experience* and comment on the ways it represents an interpretation of ideas and experiences.
- discuss the social, cultural and historical values embodied in *Shackleton: The Greatest Story of Survival – The IMAX Experience*.
- use their own written and spoken texts to explore concepts and ideas and to clarify their own and others' understanding.
- work both independently and collaboratively.



## SYNOPSIS

In 1913, Ernest Shackleton set sail with 27 men in an attempt to cross the frozen continent of Antarctica on foot. His vessel became trapped in sea ice, forcing the crew to face the permanent darkness of winter trapped on the frozen Weddell Sea. After nine months locked in the ice, the ship was crushed beyond repair, forcing the crew into a desperate battle to survive and find their way back to civilisation. As the men carved out an existence on reduced rations and pest-riddled seals and penguins, the sea ice they camped on was slowly melting. It was only a matter of weeks before the ice would disappear, and they were hundreds of miles from land. With a seemingly impossible task in front of them, their success would hinge on the man whose ambitions had just been devoured by the very land he aimed to conquer.

No one knows this story better than Tim Jarvis. In 2013, Tim built a replica of Shackleton's tiny keelless lifeboat, the *James Caird*, and repeated Shackleton's incredible feat. Sailing 1,200 miles in the roughest ocean on the planet, he successfully made the same journey from Antarctica to South Georgia amongst 10-metre-tall waves and sub-zero conditions. Not satisfied with simply making the crossing, Tim completed the recreation by crossing South Georgia's rugged mountains using the same inadequate clothing and supplies Shackleton had available to him.

Following in the beset crew's footsteps, Tim examined Shackleton's decision-making process, uncovering the incredible leadership qualities that allowed him to save his crew. It is a lesson more relevant to us now than ever before. One hundred years after Shackleton's epic feat, climate change has altered the mountains and glaciers Shackleton traversed almost beyond recognition.

*Shackleton: The Greatest Story of Survival – The IMAX Experience* transports us back 100 years using archival footage, re-enactment and original imagery to create the most complete retelling of the greatest survival story from the heroic era of polar exploration and reveal the enduring legacy of Shackleton's leadership in the face of impossible odds.

SOURCE: *SHACKLETON – THE GREATEST STORY OF SURVIVAL*  
PRESS KIT, 2023



TIM JARVIS



# DIRECTOR'S STATEMENT – CASPAR MAZZOTTI

Shackleton's story has always stood out to me as the most incredible story of survival from the heroic era. He wasn't successful in his original goal to cross Antarctica, but that hardly matters. He managed to save all his men from certain death by leading them through the dark winters, deadly ice and freezing ocean of Antarctica, to eventually reach salvation.

His story is one of harrowing adversity against impossible odds in Antarctica, so I decided to embrace the challenge of making a film retracing his path and retelling his epic tale. We visited Antarctica twice, once in 2018 and again in 2021. Both times we were faced with huge seas and swell around the continent, icy winds, waist-deep snow and dangerous crevasses, all in pursuit of the footage that would complete this retelling. I can only imagine the hardship that Shackleton and his men endured, and having visited those places, I have a huge amount of respect for what they achieved.

We travelled with explorer and environmental scientist Tim Jarvis, who really brought the wisdom of a modern explorer and also showed us that many of the glaciers Shackleton crossed on South Georgia Island have now retreated up the valleys and into the mountains. To reach some of the locations Shackleton accessed, we had to walk for miles on scree and rubble, where he would have walked on ice. The effects of a warming climate on the landscape are dramatic, and I hope that bringing some of those images back shows the impact that we are having on these otherwise pristine landscapes.

Ideally, a new generation of Shackleton enthusiasts are inspired by this film to tackle their own challenges. There are so many life lessons to take away from his story – leadership and wisdom which we can apply to our own struggles and hardship. In Shackleton's words, 'Difficulties are just things to overcome.'

CASPAR MAZZOTTI  
– DIRECTOR,  
CINEMATOGRAPHER,  
EDITOR

CASPAR MAZZOTTI



BOBBI HANSEL

# DIRECTOR'S STATEMENT – BOBBI HANSEL

You are not often gifted the opportunity to portray a jaw-dropping true story, let alone the greatest story of survival.

Ernest Shackleton was an ambitious and innovative Anglo-Irishman; he thought outside the box and pushed his way outside of his societal class. An individual who refused to listen to the crowd and instead looked beyond the short-term. His leadership in the face of utter hopelessness resonated with me the first time I heard this impossible story of survival. Those same leadership qualities are more relevant now than ever before.

Retelling Shackleton's story of failure-turned-success presented a number of challenges, most notably accessing the same inhospitable places on the planet – Antarctica, Elephant Island and South Georgia. This retelling was brought to life by Tim Jarvis' passion and unrelenting drive to model his future in the footsteps left by Shackleton. With unprecedented access to an archive of events from over 100 years ago and a nod of approval from Shackleton's descendants, Tim took us into the harrowing reality these 28 men faced from a very personal place.

Shackleton's story is one of failure reframed into success. Whether you're attempting to recreate a 100-year-old polar expedition, turn the tide of the climate crisis, or simply find a way to navigate this modern world successfully, Shackleton's leadership offers legitimate means to achieve the impossible. By endurance, we conquer.

BOBBI HANSEL – DIRECTOR, WRITER, EDITOR





FROM TOP: BIRD  
FLYING ABOVE OCEAN;  
SOUTH GEORGIA  
MACARONI PENGUIN

# 1. ANTARCTICA

Antarctica is a continent located in the Antarctic region of the Southern Hemisphere. It is positioned asymmetrically around the South Pole. The continent is divided into East Antarctica and West Antarctica and is completely surrounded by the Southern Ocean. Antarctica is approximately 14.2 million square km in size and is mostly covered by the Antarctic ice sheet. It is the only continent with no permanent human habitation.

1. Use [Google Earth](#) to locate and explore Antarctica.  
Antarctica is a polar region. What are the geographic characteristics of a polar region?
2. Use a KWL chart to record your learning about Antarctica.

► “Jump to KWL chart” on page 7

3. Your task is to create Ernest Shackleton’s KWL chart about Antarctica. What did Shackleton know about Antarctica? What did he want to know? What did he learn?  
Use *Shackleton: The Greatest Story of Survival* – *The IMAX Experience* and online research

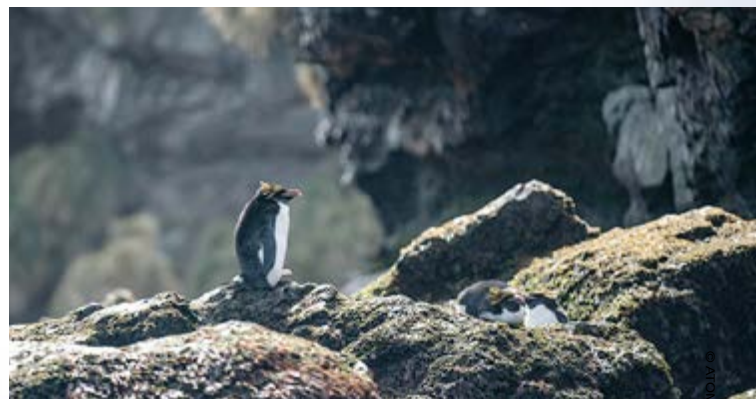
about Shackleton’s interest in and expeditions to Antarctica to complete this task.

4. Would you like to visit Antarctica? Why or why not?

Tourism in Antarctica began in the late 1950s when naval vessels from Chile and Argentina began taking fare-paying passengers to the South Shetland Islands. Since then, Antarctic tourism has become increasingly popular.

Your task is to research the subject of tourism in Antarctica.

Use the thinking strategy 5Ws and 1H to organise your research findings.





YOU CAN  
COMPLETE  
THIS PAGE IN  
ACROBAT



YOUR NAME

**K**

What do you know about Antarctica?

Complete this section of the chart BEFORE you watch  
Shackleton: *The Greatest Story of Survival – The IMAX Experience*.

**L**

What do you want to know about Antarctica?

Complete this section of the chart BEFORE you watch  
Shackleton: *The Greatest Story of Survival – The IMAX Experience*.

**L**

What have you learnt about Antarctica?

Complete this section of the chart AFTER you watch Shackleton: *The Greatest Story of Survival – The IMAX Experience*.





The Australian Antarctic Division has four permanent research stations in Antarctica and the sub-Antarctic: Casey, Davis, Macquarie Island and Mawson. Other locations of importance include Heard Island and McDonald Islands, Commonwealth Bay, Dome Argus and field sites. Working with your peers, create a slide presentation that informs your audience about one of the research stations or sites. Your slides presentation should include information about:

- the location of the station or site.
- the environment at the station or site.
- the establishment of the station or site.
- the operations that occur at the station or site.
- what it is like to work and/or live at the station or site.
- the importance of the station or site to the Australian Government's scientific program in Antarctica.

Thinking about what you know about Antarctica, do you think tourism is good for Antarctica? Working with a partner, use a presentation app to make a responsible travel guide for Antarctic tourists.

Teacher reference: <<https://theconversation.com/more-than-100-000-tourists-will-head-to-antarctica-this-summer-should-we-worry-about-damage-to-the-ice-and-its-ecosystems-192843>>.

5. Australia established its first Antarctic research station in 1947 on the sub-Antarctic Heard Island. In 1954, Mawson became Australia's first permanent base on the Antarctic continent. Visit the [Australian Antarctic Program](https://www.antarctica.gov.au/) online. What is an Antarctic research station?

#### *Recommended links*

Australian Antarctic Program – About Antarctica

<https://www.antarctica.gov.au/about-antarctica/>

Britannica – Antarctica

<https://www.britannica.com/place/Antarctica>

Britannica Kids – Antarctica

<https://kids.britannica.com/kids/article/Antarctica/352760>

Cool Antarctica

<https://www.coolantarctica.com/>

National Geographic Society – Antarctica

<https://education.nationalgeographic.org/resource/antarctica>

WWF – The Antarctic

<https://www.wwf.org.uk/where-we-work/antarctic>





## 2. ERNEST SHACKLETON

Sir Ernest Henry Shackleton (15 February 1874 – 5 January 1922) was an Anglo-Irish explorer, who is widely regarded as the greatest crisis leader of all time.

Born in Ireland, Shackleton moved with his family to London at the age of ten and left school at age 16 to join the merchant navy. By age 24, Shackleton was qualified to command any British ship as a certified Master Mariner.

Shackleton was aboard the Discovery Expedition in 1901 and later led the Nimrod Expedition in 1907 in an attempt to be the first person to reach the South Pole. This was unsuccessful; however Shackleton launched the Imperial Trans-Antarctic Expedition (1914 – 1916) with the new goal of being the first to cross the unexplored Antarctic continent. Though also unsuccessful, this expedition through the Weddell Sea is renowned as one of the greatest stories of survival.

In 1921, Shackleton returned to the Antarctic on the Shackleton-Rowett Expedition; however, he suffered a fatal heart attack on board on January 5, 1922. At the request of his wife, his body was buried in South Georgia.

Shackleton is one of the most prominent figures of the heroic era of exploration. His unflinching determination and loyalty in this story of survival are unique in the history of Antarctic exploration.

1. 'Ernest Shackleton was a very interesting character.'  
– Tim Jarvis  
Explore Ernest Shackleton's [official website](#).  
Why do you think Ernest Shackleton was 'a very interesting character'?
2. What is an explorer? What does an explorer do? Why is exploration important? Can you still become an explorer today?
3. The Heroic Age of Antarctic Exploration was a period from 1895 to 1922 in which polar explorers led expeditions to Antarctica and the Arctic.  
Use the Internet to research the Heroic Age of Antarctic Exploration. Working with a partner, make a Kahoot quiz to test your peers' knowledge of the Heroic Age of Antarctic Exploration.
4. Why were Shackleton and his peers regarded as heroic explorers? Write a job description for an explorer during the Heroic Age of Antarctic Exploration.
5. Who discovered Antarctica? Who named Antarctica? Who explored Antarctica? Make a timeline infographic about Antarctic explorers and exploration.
6. What was the purpose of the Discovery Expedition (1901 – 1903)? Was the expedition a success? What role did Shackleton play in the expedition?
7. In 1907, Ernest Shackleton was hired to lead the Nimrod Expedition to the Antarctic. What was the purpose of the Nimrod Expedition? Why did Shackleton decide to abandon the expedition's aim of reaching the South Pole? Why was the expedition still regarded as a success?
8. Why was Shackleton knighted after the Nimrod Expedition? What other recognitions did Shackleton receive in his lifetime?
9. It took Shackleton almost seven years to plan the Imperial Trans-Antarctic Expedition (1914 – 1917). Who invested in Shackleton's expeditions? Why? How did Shackleton acknowledge their support? In today's society, many people rely on crowdfunding to support their adventures. Use your research to make a crowdfunding page for the Imperial Trans-Antarctic Expedition. Teacher reference: <https://shackleton.com/en-au/blogs/articles/who-financed-shackleton-s-expeditions>.
10. In selecting the team for the Imperial Trans-Antarctic Expedition, Shackleton considered more than 5,000 applicants. From these 5,000 applicants, Shackleton chose just 26 men.  
Write a newspaper advertisement recruiting men to join the crew of the *Endurance*. Describe their working conditions, duties and responsibilities. Identify the skills and qualities needed to be successful in the position.  
Use the Internet to research the crew of the *Endurance*. Working with a partner compile an A3 poster of the crew. Your poster should include the names of the crew, a group portrait or individual portraits of the crew and a brief description of their profession and their rank and responsibilities.  
Teacher reference: <https://www.smithsonianmag.com/smart-news/shackleton-probably-never-took-out-an-ad-seeking-men-for-a-hazardous-journey-5552379/>.



### 3. TIM JARVIS AM

Tim Jarvis AM is an environmental scientist who has led expeditions to some of the world's remotest places. He is also known for his recreation of the Antarctic survival journeys of Douglas Mawson and Ernest Shackleton.

1. 'I think we all have a sense of adventure in us...' – Tim Jarvis  
Are you adventurous? Share your answer to this question with your peers.  
Write a narrative about an adventure – real or imagined – that you have taken or would like to take.
2. Explore Tim Jarvis' [official website](#) to learn about his adventures.
3. Who was Sir Douglas Mawson? Why is he regarded as one of Australia's greatest explorers? How is he remembered today? Begin your research at <<https://australian.museum/about/history/exhibitions/trailblazers/sir-douglas-mawson-obe/>>.  
In 1912, during the Australasian Antarctic Expedition of 1911 – 14, Mawson set out on a 400-mile mapping trek with his colleagues Belgrave Ninnis and Xavier Mertz.  
What happened on the trek?  
In 2007, Tim Jarvis dragged a wooden sled across Antarctica in a bid to honour Australian explorer Sir Douglas Mawson.  
Why did Jarvis decide to recreate Mawson's 400-mile trek? What challenges did he encounter? What did he learn? What did he achieve?
4. In 2013, Tim Jarvis decided to recreate the ocean crossing that Shackleton and some of the crew of the *Endurance* made from Elephant Island to South Georgia during Imperial Trans-Antarctic Expedition.

Jarvis made the crossing in a replica of the *James Caird* called the *Alexandra Shackleton*.

Who is Alexandra Shackleton? Aside from giving her name to the boat used to make the crossing, how did Alexandra Shackleton support the 2013 expedition?

Why did Jarvis' decide to recreate the crossing? What challenges did he encounter? What did he learn? What did he achieve?

5. Use your research about Tim Jarvis to make a five-minute episode of a podcast series titled 'Modern Day Adventurers'.

THIS PAGE:  
TIM JARVIS







## 4. THE EXPEDITION BEGINS

The Imperial Trans-Antarctic Expedition commenced on December 5, 1914, from Grytviken in South Georgia. The object of the journey was the crossing of the South Polar continent from the Weddell Sea to the Ross Sea. Shackleton estimated the distance to be approximately 1800 nautical miles.

In order to keep the expedition on schedule, Shackleton had to make land before the Southern Ocean froze over for winter. In the warmer months of summer large lanes of open water provide passage to Antarctica. Yet, only two days after leaving South Georgia, Shackleton began to encounter large amounts of pack ice.

1. Draw a map of the intended route of the Imperial Trans-Antarctic Expedition.
2. Use [Google Earth](#) to locate South Georgia. Write a description of the location and geographic characteristics of South Georgia. Why did Shackleton begin the expedition from this point?
3. What is a nautical mile? How does a nautical mile differ from a mile? Is there such a thing as a nautical kilometre?
4. 'Weddell Sea was notoriously inhospitable and already we knew that its sternest face was turned towards us.' – Ernest Shackleton  
Use [Google Earth](#) to locate the Weddell Sea. Where is the Weddell Sea located? What are the characteristics of the Weddell Sea.
5. Does the ocean freeze?  
Your task is to draw a diagram that provides an answer to this question. Your diagram should describe the impact of the following factors:
  - salt.
  - volume of water.
  - ocean currents.
  - Earth's internal heat.
6. What is sea ice? Complete the table **below** to show your knowledge of the different forms
7. What is a lead?
8. Use a three-panel labelled diagram to explain the difference between an ice sheet, iceberg and glacier.
9. How did the *Endurance* navigate her way through the sea ice? How do the filmmakers portray the challenges that the *Endurance* encountered at this stage of the expedition?

YOUR NAME

YOU CAN  
COMPLETE  
THIS PAGE IN  
ACROBAT



Form of sea ice	Characteristics
<b>Brash (drift) ice</b>	
<b>Pancake ice</b>	
<b>Pack ice</b>	
<b>Fast ice</b>	
<b>Ice floe</b>	

## 5. A DEAD END

The *Endurance* slowly made her way through pack ice for over six weeks and was one day's sail from her destination when the ice closed in around her. The decision was made to set up winter camp on the ice. For Shackleton and his crew, the objective was now survival.

1. What do Shackleton's diary entries reveal about this stage of the expedition?
2. Describe Shackleton's leadership during this stage of the expedition?
3. You are a member of the *Endurance* crew. Write a diary entry about this point in the expedition. Your diary entry should acknowledge:
  - the physical and emotional hardships of your situation.
  - Shackleton's leadership and its impact on the crew's morale.
  - your fears and hopes.
4. Why do you think expedition photographer Frank Hurley made such an effort to photograph the *Endurance* at this point in the expedition?
5. 'The disappearance of the sun is apt to be a depressing event in the polar regions. But the *Endurance*'s company refused to abandon their customary cheerfulness, in strange contrast with the cold, silent world that lay outside.' – Ernest Shackleton

Antarctica has six months of daylight in its summer and six months of darkness in its winter. Learn about light levels in Antarctica at <<https://www.antarctica.gov.au/about-antarctica/weather-and-climate/weather/sunlight-hours/>> and <<https://www.coolantarctica.com/Antarctica%20fact%20file/antarctica%20environment/day-length-antarctica.php>>.

Draw a six-panel comic with captions to explain light levels in Antarctica.

6. The *Endurance* sank on November 21, 1915, when the men were at Ocean Camp. You are a member of the *Endurance* crew. Write a short monologue that recounts your thoughts and feelings about the sinking of the *Endurance*.
7. The wreck of the *Endurance* remained undiscovered for 107 years. On March 9, 2022, the wreck was located four miles from its last known position, as recorded by the *Endurance*'s captain and navigator, Frank Worsley. Use the Internet to research the search for and the discovery of the *Endurance* by the Endurance22 expedition.

Teacher reference: <<https://endurance22.org/>>.



TOP: PENGUINS ON AN ICEBERG.

MIDDLE L-R: SOUTH GEORGIA ISLAND; ELEPHANT ISLAND.

BOTTOM: PENGUINS ON SOUTH GEORGIA ISLAND





## 6. SURVIVAL

The original expedition goal of crossing Antarctica was no longer possible. The new goal was survival. The decision was made to march across the ice in the direction of Paulet Island.

1. Use [Google Earth](#) to locate Paulet Island. Write a description of the location and geographic characteristics of Paulet Island.  
Mark the route that Shackleton decided to take on your map of the Imperial Trans-Antarctic Expedition.
2. 'It was with the utmost difficulty that we shifted our two boats. The surface was terrible, like nothing that any of us had ever seen around us before. We were sinking at times up to our hips and everywhere the snow was two feet deep.' – Ernest Shackleton  
The lifeboats were converted to sleds but the physical effort of pulling the boats proved too arduous for the men.  
How do the filmmakers portray the march to Paulet Island? Explain Shackleton's decision to abandon the march.
3. "Our drifting home had no rudder to guide it, no sail to give it speed. We were dependent upon the caprice of wind and current. We went wherever those irresponsible forces listed. The longing to feel solid earth under our feet filled our hearts."  
'There were 28 men on our floating cake of ice, which was steadily dwindling under the influence of wind, weather, charging floes and heavy swell.' – Ernest Shackleton  
The decision was made to find a place to camp until conditions became more favourable.  
Mark the approximate location of Ocean Camp on your map of the Imperial Trans-Antarctic Expedition. What do Shackleton's diary entries reveal about life in Ocean Camp? How do the filmmakers portray the men's existence at Ocean Camp?
4. Rather than waiting at Ocean Camp, Shackleton organised another march. The aim was to reduce their distance from Paulet Island. After 14 days of marching, Shackleton and his crew established Patience Camp.  
Mark the approximate location of Patience Camp on your map of the Imperial Trans-Antarctic Expedition. What did Shackleton hope would happen during their stay at Patience Camp? Why were the men forced to leave Patience Camp?

## 7. ELEPHANT ISLAND

The men started paddling through a sea of ice towards the Antarctic Peninsula. Shackleton's initial plan was to reach Deception Island but when this proved impossible, the men headed for Elephant Island.

1. Mark the intended and the actual route of the ocean crossing on your map of the Imperial Trans-Antarctic Expedition.
2. Use [Google Earth](#) to locate Deception Island. Write a description of the location and geographic characteristics of Deception Island.  
Why did Shackleton want to land at Deception Island? Why were the crew of the *Endurance* unable to reach Deception Island? Why did Shackleton decide to change course and head for Elephant Island?
3. What is an orca? Why are orcas also known as killer whales? Why did Shackleton view the orcas encountered during the Imperial Trans-Antarctic Expedition as creatures to be feared? What threats do orcas face today? Why?
4. Use [Google Earth](#) to locate Elephant Island. Write a description of the location and geographic characteristics of Elephant Island.  
What were the challenges of surviving on Elephant Island? How did the crew of the *Endurance* respond to these challenges?

## 8. THE JAMES CAIRD CROSSING

Shackleton decided that it was essential to reach the whaling stations at South Georgia. The boat journey from Elephant Island to South Georgia is considered the most dangerous and difficult ocean crossing ever attempted.

1. Mark the intended route from Elephant Island to South Georgia on your map of the Imperial Trans-Antarctic Expedition.  
What were the potential hazards of the 800-mile voyage? What were the potential risks of leaving the other men behind? Why did Shackleton decide to make the journey?  
Use your answers to these questions to write Shackleton's list of pros and cons about making the crossing from Elephant Island to South Georgia.
2. 'Deep seemed the valleys when we lay between the reeling seas. High were the hills when we perched momentarily on the tops of giant combers. Nearly always there were gales. So small was our boat and so great were the seas that often our sail flapped idly in the calm between the crests of two waves. Then we would climb the next slope and catch the full fury of the gale. Where a wool-like whiteness of the breaking water surged around us.' – Ernest Shackleton  
What are the characteristics of the Southern Ocean? How does it differ from other oceans?



Take a close look at Shackleton's diary entry. What words does Shackleton use to describe the power of the ocean? What words does Shackleton use to describe the vulnerability of the *James Caird* and its crew?

3. How do the filmmakers portray the *James Caird* crossing?
4. On May 8, 1916, the crew of the *James Caird* caught a glimpse of the black cliffs of South Georgia.  
Mark the location of the landing on your map of the Imperial Trans-Antarctic Expedition.







## 9. THE WALK TO STORMNESS BAY

While Shackleton and the other men were grateful for the safety of land and the abundance of food, they still needed to reach the whaling station on the other side of the island. The *James Caird* was badly damaged after the crossing making it too dangerous to sail to their desired destination. They would have to walk across the island.

Shackleton decided to take the two strongest men, Frank Worsley and Tom Crean, and attempt this final and treacherous task. They had no climbing experience, one length of rope and their clothing was inadequate.

1. Mark the route taken by Shackleton, Worsley and Crean from King Haakon Bay to Stormness Bay on your map of the Imperial Trans-Antarctic Expedition.
2. What were the potential hazards of the walk to Stormness Bay? What were the potential risks of leaving the other men behind? Why did Shackleton decide to make the journey? Drawing on your answers to these questions, write Shackleton's list of pros and cons about the 25-mile walk. What precautions did the men take? What obstacles did they encounter? Why do you think the men succeeded?
3. In *Shackleton: The Greatest Story of Survival*, Tim Jarvis undertakes the same walk from King Haakon Bay to Stormness Bay. How is his experience different from the trek undertaken by Shackleton, Worsley and Crean? Why?
4. 'In intense excitement, we watched the chronometer for 7:00 when the whalers would be summoned to work. Right to the minute the steam whistle came to us, born clearly on the wind, across the intervening miles of rock and snow. Never had any one of us heard sweeter music.' – Ernest Shackleton  
Having walked without a break for 36 hours, Shackleton, Worsley, and Crean arrived at Stormness whaling station on May 20, 1916. The whaling station was their first encounter with the outside world in 532 days. Take a close look at Shackleton's diary entry. What does his diary entry reveal about this stage of the expedition?
5. Today, South Georgia is known for its abundance of wildlife. The island is home to penguins, seals and millions of sea and land birds. Why has South Georgia become a wildlife refuge? Use the Internet to research why wildlife thrives on South Georgia. Working with your peers, compile a brochure about the wildlife of South Georgia.
6. Having arrived at Stormness, Shackleton's focus shifted to retrieving the rest of the crew. First of all, the men left on the other side of the island and then the 22 men on Elephant Island. The men on Elephant Island were rescued on August 30, 1916. Not a single crew member perished. Use the Internet to research the rescue of the crew on Elephant Island? What obstacles did Shackleton encounter during his first three attempts to rescue the crew on Elephant Island? Write a news report about the fourth and finally successful rescue expedition. Your report should provide a detailed description of the successful rescue expedition, as well as a recount of the three unsuccessful attempts. Your report should include interviews with members of the rescue expedition and the men rescued from Elephant Island.



FROM TOP: PENGUINS ON SOUTH GEORGIA ISLAND;  
KING HAAKON BAY, SOUTH GEORGIA ISLAND





## 10. ACHIEVING THE IMPOSSIBLE

Ernest Shackleton's leadership through the direst situations is an important and impactful story.

1. Imagine if you could sit down and talk to Ernest Shackleton. What questions would you ask him about his life and work?
2. What are the qualities of successful leadership?  
Using the thinking strategy THINK – PAIR – SHARE, make a list of the qualities that define leadership.  
What qualities did Shackleton demonstrate during the Imperial Trans-Antarctic Expedition?  
Why do you think Shackleton was a successful leader?
3. How can all that you have learnt about Shackleton's leadership be applied to your life?  
How can all that you have learnt about Shackleton's leadership be applied to the dilemmas confronting contemporary society?
4. Why does Tim Jarvis find Shackleton's story inspiring? Why do you think Shackleton's story is inspiring?
5. The glaciers that Shackleton crossed have receded dramatically over the last 100 years. Due to global warming, most are in a state of decline and some are on the verge of disappearance.  
What are the threats facing Antarctica?  
Use the table to compile a summary of negative and positive impacts on Antarctica.  
What actions can be taken to minimise negative impacts on Antarctica?  
Why is climate change the greatest long-term threat to Antarctica?  
What is a legacy? What is Shackleton's legacy? Why do you think Shackleton's legacy lives on? Do you believe that Shackleton's legacy can help us save Antarctica?



# 11. THE MAKING OF SHACKLETON: THE GREATEST STORY OF SURVIVAL – THE IMAX EXPERIENCE

*Shackleton: The Greatest Story of Survival – The IMAX Experience* is a documentary. A documentary is a non-fiction text that represents events and people from real life. The purpose of a documentary could be to provoke thought, educate or persuade. To be successful a documentary also needs to engage its audience. Have you watched other documentaries? Share your experiences of this genre with the class. In what ways is *Shackleton: The Greatest Story of Survival – The IMAX Experience* like other documentaries that you have watched? How does it differ? Share your responses to these questions with the class.



1. What do you think is the purpose of *Shackleton: The Greatest Story of Survival – The IMAX Experience*?  
Who do you think is the intended audience of *Shackleton: The Greatest Story of Survival – The IMAX Experience*? Why? Who else do you think would enjoy watching *Shackleton: The Greatest Story of Survival – The IMAX Experience*? Why?
2. What is Premium Large Format (PLF) cinema?  
Have you experienced PLF cinema before? Share your experiences of this format with the class. Describe your viewing experience of *Shackleton: The Greatest Story of Survival – The IMAX Experience*. Explain how watching *Shackleton: The Greatest Story of Survival – The IMAX Experience* in a PLF cinema shapes an audience's experience of the film. How might watching *Shackleton: The Greatest Story of Survival – The IMAX Experience* on a smaller screen or device affect the viewing experience?



3. Imagine you had the opportunity to interview the film's directors, Bobbi Hansel and Caspar Mazzotti. Compile a list of five questions you would like to ask him about the making of *Shackleton: The Greatest Story of Survival – The IMAX Experience*. Share your questions with the class. What do your peers think Hansel and Mazzotti would say in answer to your questions?
4. What challenges do you think the filmmakers may have encountered during the filming of *Shackleton: The Greatest Story of Survival – The IMAX Experience*?
5. Understanding *Shackleton: The Greatest Story of Survival – The IMAX Experience* involves an investigation of the way story and production elements are employed in telling the story of Shackleton's Imperial Trans-Antarctic Expedition. Working as a class, discuss the way the filmmakers have used:
  - archival material.
  - recreations.
  - Interviews.
  - observational footage.
6. The film footage and photographs taken by Frank Hurley on the Imperial Trans-Antarctic Expedition provide a historical record of the expedition and the Antarctic landscape. Hurley's film footage and photographs document the living conditions the crew of the *Endurance* experienced and the efforts they made to survive. In addition, Hurley's film footage and photographs of the Antarctic landscape when compared to contemporary footage offer evidence of the devastating impact of climate change.



Who was Frank Hurley? Why did Hurley become a part of the Imperial Trans-Antarctic Expedition? How do Hurley's photographs portray the Imperial Trans-Antarctic Expedition? Choose one of Hurley's photographs to support your answer to this question. How do Hurley's photographs portray the Antarctic? Choose one of Hurley's photographs to support your answer to this question.

Teacher reference: <<https://www.sl.nsw.gov.au/stories/antarctica-frank-hurley/shackleton-expedition>>.

7. Why do you think the filmmakers decided to use a voice actor to reproduce the voice of Shackleton? How do you think this approach shapes the audience's response to the story told by *Shackleton: The Greatest Story of Survival – The IMAX Experience*?
8. What is a recreation? Why do documentary filmmakers use recreations? Why do you think the filmmakers decided to use recreations? Do you find the recreations effective?
9. What is Tim Jarvis' role in *Shackleton: The Greatest Story of Survival – The IMAX Experience*?



FROM TOP: CINEMATOGRAPHER  
CAM BATTEN; CINEMATOGRAPHER  
NICK ROBINSON ON SOUTH GEORGIA  
ISLAND; CREW FILMING TIM JARVIS





# USEFUL LINKS

An Enduring Legacy – Royal Museums Greenwich

<https://www.rmg.co.uk/stories/topics/shackletons-death-legacy>

Antarctic Heritage Trust

<https://nzaht.org/>

Antarctica – National Geographic

<https://education.nationalgeographic.org/resource/antarctica>

Antarctic Education Resources – Australian Antarctic Program

<https://www.antarctica.gov.au/about-antarctica/education-resources/>

Australian Antarctic Program

<https://www.antarctica.gov.au/>

Cool Antarctica

<https://www.coolantarctica.com/>

Discovering Antarctica – British Antarctic Survey

<https://discoveringantarctica.org.uk/>

Elephant Island – NASA

<https://earthobservatory.nasa.gov/images/147696/elephant-island>

James Caird Society

<https://jamescairdsociety.com/the-james-caird/>

Reliving Shackleton's Epic *Endurance* Expedition – Smithsonian Magazine

<https://www.smithsonianmag.com/history/reliving-shackletons-epic-endurance-expedition-102707360/>

Shackleton

<https://shackleton.com/en-au/pages/heritage>

Shackleton 100

<http://ernest-shackleton.com/>

Shackleton Museum

<http://www.shackletonmuseum.com/>

Shackleton in Schools

<http://www.shackletoninschools.com/>

Tim Jarvis – Australian Geographic

<https://www.australiangeographic.com.au/podcast/how-tim-jarvis-went-from-polar-explorer-to-passionate-environmentalist/>

Tim Jarvis – Australian Museum

<https://australian.museum/about/history/exhibitions/trailblazers/tim-jarvis-am/>

Tim Jarvis – National Geographic

<https://www.nationalgeographic.com/adventure/article/partner-content-tim-jarvis-inspired-by-greatest-survival-journey-of-all-time>

Types of Sea Ice in Antarctica – Polar Latitudes

<https://polar-latitudes.com/science/sea-ice-in-antarctica/>

What is Antarctica? – NASA

<https://www.nasa.gov/audience/forstudents/5-8/features/nasa-knows/what-is-antarctica-58.html>

South Georgia Island – WWF

<https://www.wwf.org.au/news/blogs/south-georgia-island>

Note to teachers: This is not a comprehensive set of links. Other useful links can be found throughout this study guide. Teachers should preview all online resources to assess their suitability.

# CASPAR MAZZOTTI | DIRECTOR

Caspar Mazzotti takes on many roles – director, cinematographer and editor. Most recently he has been carving out a name for himself in the giant screen world with credits in several IMAX films. Mazzotti directed the snowboard adventure film *Mountain Adventure: Out of Bounds 3D*, filming with Olympian Torah Bright all the way from Antarctica to the Arctic, capturing penguins, polar bears and the dizzying heights of big mountain riding.

Mazzotti was co-director and cinematographer on the 2019 big-screen wildlife blockbuster *Turtle Odyssey*

3D and cinematographer and editor on the 3D natural history adventure *Australia's Great Wild North*.

Mazzotti's storytelling skill on the big screen comes from a strong foundation as an editor for documentary television. He has cut shows for all the major networks including National Geographic, Discovery, ABC and The History Channel. He won 'Best Editing in a Documentary Series' at the 2014 Australian Screen Editors awards for the critically acclaimed ABC natural history series *Kakadu* and was nominated for the same award in 2016 for the ABC documentary series *Life on the Reef*.



# BOBBI HANSEL | DIRECTOR

Bobbi Hansel is a director and editor. With a background in animation and VFX, Hansel blends motion and form with conventional editing to convey story.

Starting out as a director-shooter-editor on magazine-style programs and TVCs, Hansel has directed reality television, live broadcasts and festivals, directed and edited controversial and cheeky TV commercials, hung out of helicopters capturing golden moments and destroyed a number of GoPro's in the pursuit of

the ultimate action shot.

Hansel's focus is storytelling. In 2020, Hansel edited the multi-award-winning three-part series *Australia's Ocean Odyssey* for the Australian Broadcasting Corporation and ARTE France. Hansel was the lead editor on *Puff: Wonders of the Reef* (Netflix) which was awarded the Emmy Award for Outstanding Nature Documentary in 2022. *Shackleton: The Greatest Story of Survival* is her first feature documentary as a director.

## CREDITS

Directed by BOBBI HANSEL CASPAR MAZZOTTI

Written by BOBBI HANSEL

Presented by TIM JARVIS AM

Voice of Shackleton RUPERT DEGAS

Produced by NICK ROBINSON ELECTRA  
MANIKAKIS DAVID GROSS

Cinematography CASPAR MAZZOTTI CAM  
BATTEN NICK ROBINSON MILES ROWLAND

Editors BOBBI HANSEL CASPAR MAZZOTTI

Executive Producers TIM JARVIS AM PHIL HUNT  
COMPTON ROSS

## REFERENCES

Hurley, Frank. *The Diaries of Frank Hurley, 1912-1941*. Anthem Press, 2011.

Orde-Lees, Thomas. *Lost...Lost....The Diary of Thomas H. Orde-Lees: Imperial Trans-Antarctic Expedition 1914- 1916*. The Erskine Press, 2020

Shackleton, Ernest Henry. *South: The Illustrated Story of Shackleton's Last Expedition 1914-1917*. Voyageur Press, 2019.

Smith, Michael. *Tom Crean: Unsung Hero of the Scott and Shackleton Antarctic Expeditions*. Cambridge University Press, 2001.

Thomson, John. *Shackleton's Captain: A Biography of Frank Worsley*. Hazard Press, 1998.





# APPENDIX 1

## Australian Curriculum Content Descriptions: Years 5 – 6

### ENGLISH

#### » Year 5

Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts ([ACELT1608](#))

Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others ([ACELT1609](#))

Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements ([ACELY1700](#))

Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience ([ACELY1704](#))

#### » Year 6

Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts ([ACELT1613](#))

Analyse and evaluate similarities and differences in texts on similar topics, themes or plots ([ACELT1614](#))

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis ([ACELY1710](#))

Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features,

images and digital resources appropriate to purpose and audience ([ACELY1714](#))

Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience ([ACELY1714](#))

### HASS

#### » Year 5

The environmental and human influences on the location and characteristics of a place and the management of spaces within them ([ACHASSK113](#))

Locate and collect relevant information and data from primary sources and secondary sources ([ACHASSI095](#))

Sequence information about people's lives, events, developments and phenomena using a variety of methods including timelines ([ACHASSI097](#))

Examine primary sources and secondary sources to determine their origin and purpose ([ACHASSI098](#))

Present ideas, findings, viewpoints and conclusions in a range of texts and modes that incorporate source materials, digital and non-digital representations and discipline-specific terms and conventions ([ACHASSI105](#))

#### » Year 6

Australia's connections with other countries and how these change people and places ([ACHASSK141](#))

Locate and collect relevant information and data from primary sources and secondary sources ([ACHASSI123](#))

Sequence information about people's lives, events, developments and phenomena using a variety of methods including timelines ([ACHASSI125](#))

Examine primary sources and

secondary sources to determine their origin and purpose ([ACHASSI126](#))

Present ideas, findings, viewpoints and conclusions in a range of texts and modes that incorporate source materials, digital and non-digital representations and discipline-specific terms and conventions ([ACHASSI133](#))

### SCIENCE

#### » Year 5

Science involves testing predictions by gathering data and using evidence to develop explanations of events and phenomena and reflects historical and cultural contributions ([ACSHE081](#))

Communicate ideas, explanations and processes using scientific representations in a variety of ways, including multi-modal texts ([ACSIS093](#))

#### » Year 6

Science involves testing predictions by gathering data and using evidence to develop explanations of events and phenomena and reflects historical and cultural contributions ([ACSHE098](#))

Communicate ideas, explanations and processes using scientific representations in a variety of ways, including multi-modal texts ([ACSIS110](#))

## Australian Curriculum Content Descriptions: Years 7 – 10

### YEAR 7

#### » English

Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts ([ACELT1619](#))



Discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage (ACELT1803)

Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to promote a point of view or enable a new way of seeing (ACELY1720)

Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas (ACELY1725)

#### » **Geography**

Classification of environmental resources and the forms that water takes as a resource (ACHGK037)

The way that flows of water connects places as it moves through the environment and the way this affects places (ACHGK038)

Apply geographical concepts to draw conclusions based on the analysis of the data and information collected (ACHGS052)

Present findings, arguments and ideas in a range of communication forms selected to suit a particular audience and purpose; using geographical terminology and digital technologies as appropriate (ACHGS053)

Reflect on their learning to propose individual and collective action in response to a contemporary geographical challenge, taking account of environmental, economic and social considerations, and predict the expected outcomes of their proposal (ACHGS054)

#### » **Media Arts**

Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting

with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks (ACAMAR072)

Develop and refine media production skills to shape the technical and symbolic elements of images, sounds and text for a specific purpose and meaning (ACAMAM068)

#### » **Science**

Scientific knowledge has changed peoples' understanding of the world and is refined as new evidence becomes available (ACSHE119)

Solutions to contemporary issues that are found using science and technology, may impact on other areas of society and may involve ethical considerations (ACSHE120)

Communicate ideas, findings and evidence based solutions to problems using scientific language, and representations, using digital technologies as appropriate (ACSIS133)

### YEAR 8

#### » **English**

Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)

Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807)

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content, including multimodal elements, to reflect a diversity of viewpoints (ACELY1731)

Create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate (ACELY1736)

#### » **Geography**

Different types of landscapes and

their distinctive landform features (ACHGK048)

Ways of protecting significant landscapes (ACHGK052)

Apply geographical concepts to draw conclusions based on the analysis of data and information collected (ACHGS060)

Present findings, arguments and ideas in a range of communication forms selected to suit a particular audience and purpose; using geographical terminology and digital technologies as appropriate (ACHGS061)

Reflect on their learning to propose individual and collective action in response to a contemporary geographical challenge, taking account of environmental, economic and social considerations, and predict the expected outcomes of their proposal (ACHGS062)

#### » **Media Arts**

Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks (ACAMAR072)

Develop and refine media production skills to shape the technical and symbolic elements of images, sounds and text for a specific purpose and meaning (ACAMAM068)

#### » **Science**

Scientific knowledge has changed peoples' understanding of the world and is refined as new evidence becomes available (ACSHE134)

Solutions to contemporary issues that are found using science and technology, may impact on other areas of society and may involve ethical considerations (ACSHE135)

Communicate ideas, findings and evidence based solutions to problems using scientific language, and representations, using digital technologies as appropriate (ACSIS148)





## YEAR 9

### » English

Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts ([ACELT1633](#))

Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts ([ACELT1635](#))

Analyse text structures and language features of literary texts, and make relevant comparisons with other texts ([ACELT1772](#))

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for aesthetic and playful purposes ([ACELY1741](#))

Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features ([ACELY1746](#))

### » Media Arts

Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text ([ACAMAM073](#))

Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks ([ACAMAR079](#))

### » Science

Advances in scientific understanding often rely on developments in technology and technological advances are often linked to scientific discoveries ([ACSHE158](#))

Values and needs of contemporary society can influence the focus of scientific research ([ACSHE228](#))

Communicate scientific ideas

and information for a particular purpose, including constructing evidence-based arguments and using appropriate scientific language, conventions and representations ([AC SIS174](#))

## YEAR 10

### » English

Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts ([ACELT1639](#))

Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response ([ACELT1641](#))

Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices ([ACELY1749](#))

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action ([ACELY1751](#))

Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues ([ACELY1756](#))

### » Geography

Human-induced environmental changes that challenge sustainability ([ACHGK070](#))

Environmental world views of people and their implications for environmental management ([ACHGK071](#))

The application of geographical concepts and methods to the management of the environmental change being investigated ([ACHGK074](#))

Apply geographical concepts to synthesise information from various sources and draw conclusions based on the analysis of data and information, taking into account alternative points of

view ([ACHGS077](#))

Present findings, arguments and explanations in a range of appropriate communication forms, selected for their effectiveness and to suit audience and purpose; using relevant geographical terminology, and digital technologies as appropriate ([ACHGS079](#))

Reflect on and evaluate findings of an inquiry to propose individual and collective action in response to a contemporary geographical challenge, taking account of environmental, economic, political and social considerations; and explain the predicted outcomes and consequences of their proposal ([ACHGS080](#))

### » Media Arts

Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text ([ACAMAM073](#))

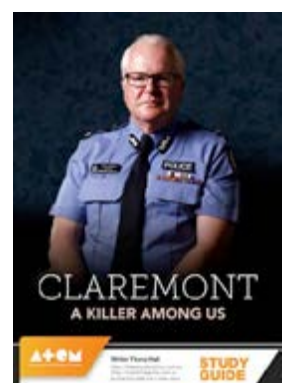
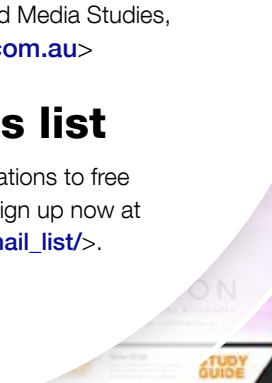
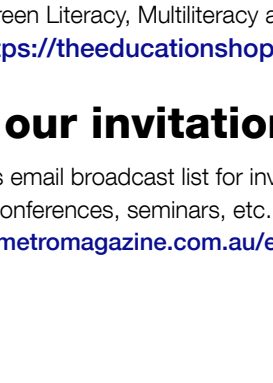
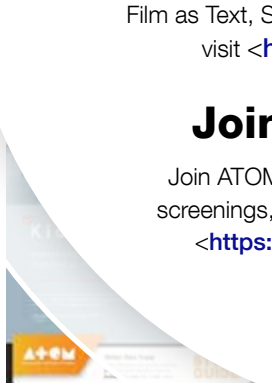
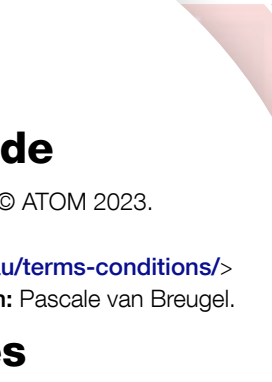
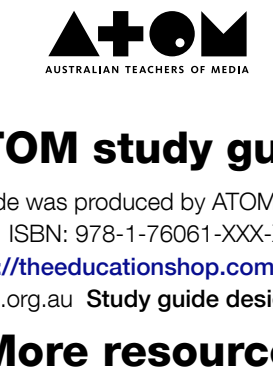
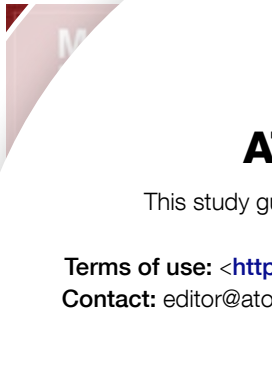
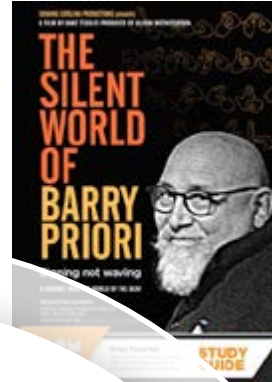
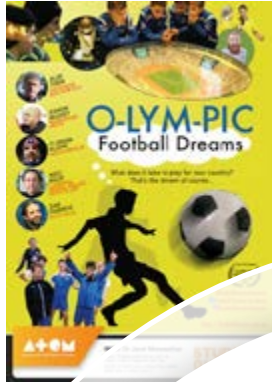
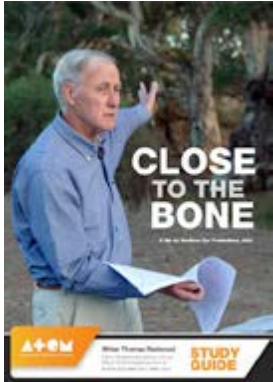
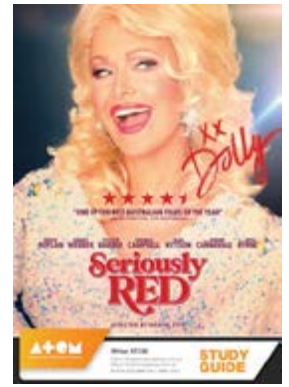
Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks ([ACAMAR079](#))

### » Science

Advances in scientific understanding often rely on technological advances and are often linked to scientific discoveries ([ACSHE192](#))

Values and needs of contemporary society can influence the focus of scientific research ([ACSHE230](#))

Communicate scientific ideas and information for a particular purpose, including constructing evidence-based arguments and using appropriate scientific language, conventions and representations ([AC SIS208](#))



AUSTRALIAN TEACHERS OF MEDIA

## ATOM study guide

This study guide was produced by ATOM. © ATOM 2023.

ISBN: 978-1-76061-XXX-X

Terms of use: <<https://theeducationshop.com.au/terms-conditions/>>

Contact: editor@atom.org.au Study guide design: Pascale van Breugel.

## More resources

To download other study guides, plus thousands of articles on Film as Text, Screen Literacy, Multiliteracy and Media Studies, visit <<https://theeducationshop.com.au>>

## Join our invitations list

Join ATOM's email broadcast list for invitations to free screenings, conferences, seminars, etc. Sign up now at <[https://metromagazine.com.au/email\\_list/](https://metromagazine.com.au/email_list/)>.