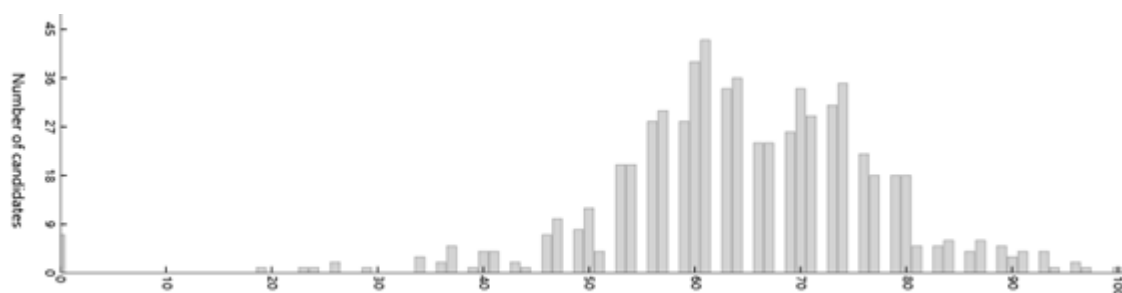




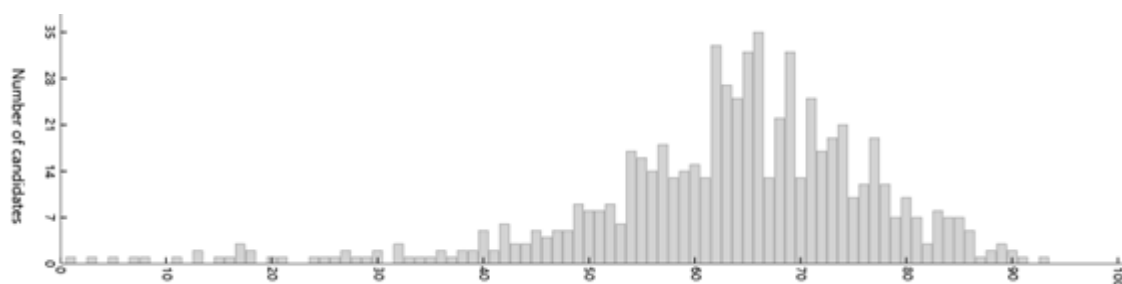
Summary report of the 2018 ATAR course examination: Media Production and Analysis

Year	Number who sat all examination components	Number of absentees from all examination components
2018	665	6
2017	639	6
2016	787	7

Examination score distribution—Practical



Examination score distribution—Written



Summary

Practical

In general candidates submitted strong practical (production) examination submissions which resulted in a pleasing mean of 65.01%. In 2018 most practical (productions) examination submissions were audiovisual with only one digital, two photography and no print or radio submissions.

Written

The revised marking allocation for Section One worked well and candidates' answers for this section indicated that they were very well prepared. The extra marks in the marking key ensured that candidates who had referenced the stimulus material were rewarded. Section Two worked well in discriminating between candidates.

Practical examination

Audiovisual

The statistics are not provided for the other practical (production) examination submissions due to the small cohort (one digital and two photography). There were no print or radio practical (production) examination submissions.

Attempted by 671 candidates Mean 65.01% Max 100.00% Min 0.00%

Section means were:

Audiovisual: Practical Production	Mean 64.95%		
Attempted by 671 candidates	Mean 51.96(/80)	Max 80.00	Min 0.00
Individual documentation	Mean 65.74%		
Attempted by 666 candidates	Mean 13.15(/20)	Max 20.00	Min 0.00

Written examination

Attempted by 668 candidates Mean 63.00% Max 92.97% Min 1.36%

Section means were:

Section One: Short answer	Mean 65.20%		
Attempted by 665 candidates	Mean 19.56(/30)	Max 29.55	Min 1.36
Section Two: Extended answer	Mean 62.93%		
Attempted by 660 candidates	Mean 44.05(/70)	Max 63.88	Min 0.00

General comments

Practical examination

The standard of productions is stronger generally than in previous years. The skills in the use of camera, shooting equipment, lighting, drones etc. has improved and has added to the quality of the productions. Many candidates are using their own equipment.

Film productions were of a high standard this year, illustrating a greater confidence and willingness on the part of the candidate, to manipulate codes and emulate the skills of their models. They are also adept at explaining and justifying how and why they employed particular techniques in their individual documentation.

The quality of the cinematography skills demonstrated within the films is also of significant note. Cheaper and more readily available filmmaking equipment such as the use of a dolly, lighting kits and drones have been used. It is also interesting to note that many candidates commented that they used their own equipment and not the equipment of the school.

Candidates' ability to present compelling narratives was clearly evident. Although there were still many films with cliché storytelling tropes and narrative structures, there were more films that presented narratives that were engaging which is a positive turn.

Advice for candidates

- The absence of diegetic sound often reduces the potential depth of engagement, rendering productions as music videos. Do not overuse long-duration shots – break these up with close-ups that would give your film a greater complexity in appearance and audience engagement.
- You are encouraged to explore documentary filmmaking as well.

Advice for teachers

- The amount of teen angst, depression and bleak outlook on the world presented in the audiovisual productions is concerning. Students need to be mentored away from films concerning these topics in order to stand out and to be noticed. Films that adopted compelling narratives, and generally a more positive outlook achieved good results.
- Encourage students to steer clear of content that may be objectionable, e.g. drug use. Teachers and candidates need to be made aware that any drug, sexual or explicit violence references in productions that are not within the context of the Year 12 classroom and public examination process, will be referred to the Breach of Examination Rules committee.

Written examination

Section One: Short answer showed stronger responses than in previous years. Section Two: Extended answer worked well to discriminate between candidates' achievements. However, there are still some problems with rote learned answers being applied to unrelated questions.

Advice for candidates

- Study the syllabus dot points.
- Analyse texts that relate to the dot points in the syllabus.
- Understand and know how to achieve the top shelf in each criterion of the marking key.

Advice for teachers

- Prepare students for Section Two: Extended answer using relevant, recent texts.
- Analyse non-commercial media and relevant related concepts in more detail.
- Study some new media as well as the classics.
- Use similar marking keys in in-class response tasks.

Comments on specific sections and questions

Practical examination

Audiovisual

Audiovisual production submissions were done well generally with significant improvement on the connections between the production and the format and/or style. The individual documentation consolidated the reason for how the production was made; however, these have become too long and verbose. Most individual documentation correctly indicated a feel for why and how the production was made; however, it has become too verbose and long winded.

Written examination

Section One: Short answer (33 Marks)

The revised mark allocation for Section One worked well. The extra mark ensured that those candidates who referenced the stimulus material were rewarded. Most candidates performed very well and were well prepared in this section. in Section 1.

Section Two: Extended answer (40 Marks)

This section was a little more difficult than Section One which provided discrimination between candidates but still showed evidence of rote learnt essays in answers. Some less capable candidates tried to force the rote learnt essays into questions with limited success.