Media Production and Analysis ATAR course Practical (production) examination requirements

2019

2017/16295v3

Contents

Media Production and Analysis ATAR course Practical (production) examination

This document contains general advice to teachers, candidates and parents on the Media Production and Analysis ATAR course Practical (production) examination.

Students who are enrolled in a Year 12 ATAR course pair of units are required to sit both the practical and written ATAR course examinations. There are no exemptions and if candidates fail to sit and do not have an approved sickness/misadventure claim then the grades for the course units will not contribute to any of the WACE requirements.

Schools are required to submit their candidates' practical (production) examination submissions to the designated venue between **8.30 am** and **4 pm** on **Wednesday**, **25 September 2019**.

Delivery instructions for the submissions will be sent to schools during Term 3. Non-school candidates will be notified directly by mail.

For Media Production and Analysis, the ATAR course examination weightings are:

- Written examination paper   50%
- Practical (production) examination   50%

1. Reporting achievement

Teachers are responsible for ensuring the practical (production) examination requirements are met and making sure that candidates are adequately prepared. Teachers must ensure they are using the current syllabus. Any further advice on matters related to the syllabus or assessment will be published in the *11to12 Circular*, which is available on the School Curriculum and Standards (the Authority) website at http://www.scsa.wa.edu.au/publications/circular-ecircular.

Teachers should also refer to the ATAR course examination information published in Section 6 of the *WACE Manual 2019,* which is available on the Authority website at http://www.scsa.wa.edu.au/publications/wace-manual.

For all ATAR courses with a practical examination, for the pair of units, schools are required to submit to the Authority a:

- course mark out of 100 (weighted for each component)
- mark out of 100 for the written component
- mark out of 100 for the practical component
- grade for the completed pair of units.

2. Forms

The following forms will be used for the practical (production) examination submission and have been provided in this document as sample appendices only:

- *Production submission cover sheet* (Appendix 1)*
- *Declaration of authenticity* (Appendix 2)*
- *Predicted scores data entry form* (Appendix 3)
- *Collaborative form* (Appendix 4)*.

Note: *Copies of these forms are available for download from the course page on the Authority website.

3. Provisions for sickness/misadventure

Consideration may be given to candidates (except non-school candidates) who believe their practical (production) examination submission may have been affected by an unexpected sickness, or unforeseen event beyond their control, close to or during the examinations. Such candidates may apply for sickness/misadventure consideration. Application is made by the candidate by the prescribed date using the form available in schools or from the Authority website http://www.scsa.wa.edu.au/forms/forms.

4. Late submissions

Late practical (production) examination submissions cannot be accepted and candidates who do not submit a production and do not have an approved sickness/misadventure claim will not receive a mark for the course and it will not contribute to any of the WACE requirements.

5. Principles of external assessment

The marking process preserves the anonymity of the candidate and the candidate's school. This requires that candidates and their work are identified only by their WA student number.

5.1 The authenticity of the candidate's production work must be guaranteed

It is essential that:

- the main development of work takes place in school time
- work completed away from school is regularly monitored by the teacher
- each candidate signs a *Declaration of authenticity*, (a legal document), witnessed by the supervising teacher and the Principal to endorse the originality/authenticity of the submitted practical (production)
- a copy of the signed *Declaration of authenticity* is kept by the teacher on record at the school
- the primary and secondary production roles are identified by the candidate and the supporting documentation clearly identifies the individual candidate's contribution to the production
- under no circumstances can any other person work directly on any part of the candidate's practical (production) examination submission for example an outside agency (such as a hired 'team')

- this work is not submitted by the candidate for any other ATAR course
- only materials received by the Authority by the specified time on the due date are permitted to be presented to the markers
- the teacher/supervisor has a significant role in monitoring candidate progress and in providing ongoing feedback and assessment throughout the process.

Teachers should monitor the candidate's work from the beginning to ensure that there is no plagiarism in the work that is to be submitted for marking. If the teacher has been unsuccessful in working with the candidate to avoid plagiarism while monitoring the process of work, then the teacher should sign the *Declaration of authenticity* and attach a note to this effect to the declaration at submission time.

Non-school candidates are to complete the *Declaration of authenticity* in the presence of an authorised witness. The following internet link provides a list of authorised witnesses http://www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx.

5.2 Markers apply a consistent standard to assess the candidate's work

This requires:

- the marking key for the examination
- attendance at a marker training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking key
- the practical (production) examination submission will be marked independently by at least two markers
- that the marks will be reconciled
- that practical (production) examination submissions, which are a collaboration between two candidates fulfilling the primary and secondary production roles, will be marked independently by the same two markers
- that the chief marker ensures consistency throughout by monitoring the marking process and reconciling significant differences where necessary
- if the chief marker considers that the practical (production) examination submitted is not the candidate's work completed through the duration of the units being examined, the matter is referred to the Breach of Examination Rules committee.
- that each practical (production) examination submission will be marked by specialists in the five media types: audiovisual, digital, radio, print and photography
- that each practical (production) examination submission must not incorporate marks or teacher comments
- that exemplar materials are selected by the chief marker and used to exemplify the standards
- that markers do **not** adjust marks according to alleged plagiarism
- that markers assess candidates' work in light of the marking key.

6. Criteria for marking

The chief marker sets the standards based strictly on the criteria set down in the practical (production) examination marking key.

A numerical scale is used to assess the candidate's practical (production) examination submission in terms of:

- production genre or style
- codes and conventions
- primary role
- secondary role/s
- rationale and pre-production process (including details of planning and research)
- application of production skills (including details of the primary and secondary role/s)
- reflection and evaluation of the production (including how the personal expression/intention has been realised in the production).

The criterion remain consistent for all five media types as defined in the Production submission; however, the criteria used within the shelves is specific for each media type.

7. Plagiarism, appropriation and attribution

Plagiarism means:

- submitting, as one's own work, work that another person has completed
- downloading work, graphics or other material from the internet and presenting it as one's own without acknowledgement
- submitting work to which another person such as a parent, teacher or professional expert has contributed substantially. While the practice of having others significantly assist in the preparation of submitted work may be a form of plagiarism, it may also be a form of fraud when it involves significant and/or improper third party assistance.

Candidates may use appropriation provided that this process is explained clearly in their *Individual documentation of production process* and that they have appropriately referenced and acknowledged the source on the *Production submission cover sheet* including the URL where necessary.

Candidates whose work uses appropriated or re-worked images must attribute all borrowed ideas and images. The name of the work and producer must be included on the *Production submission cover sheet.*

Appropriation means:

> To 'appropriate' is to take possession of something. Appropriation artists deliberately copy images to take possession of them in their art and re-present the significance of the image or images to achieve a new level of meaning and innuendo, including irony.

These artists are not stealing or plagiarising. They are not passing off the appropriated images as their very own. The appropriation artist 'recontextualises' (puts into a new context) these particular images in order to create a whole new work, independent of the original source.

Appropriation artists hope the viewer immediately recognises the images they copy, and they depend on the viewer's ability to bring all of his/her original associations with the image to the artist's new context in order to enhance the meaning of the work. Irrespective of the work, this deliberate borrowing of an image for this new context helps the artist comment on the images/images original meaning and the viewer's association with the original image/s or the real thing.

[By kind permission Beth S. Gersh-Nešić, Ph.D., Director, New York Arts Exchange]

Attribution means:

Attribution can be defined as something, such as a quality or characteristic, that is related to a particular possessor; an attribute; the act of attributing, especially the act of establishing a particular person as the creator of a work of art.

[© 2011 Houghton Mifflin Harcourt Publishing Company. Adapted and reproduced by permission from The American Heritage dictionary of the English language (5th ed.)]

The Authority has a specific process for dealing with alleged plagiarism in an examination. See Section 6 of the *WACE Manual 2019.*

8. Breach of examination rules

A breach of examination rules referral will result in the following situations if the practical (production) examination submitted by the candidate:

- is not in accordance with the signed *Declaration of authenticity*
- incorporates marks or teacher comments
- does not comply with media types requirements listed in Individual submission requirements Section 10.3
- identifies the candidate's name, school or teacher
- is plagiarised (which could be identical written work)
- contains material which is deemed inappropriate (such as explicit violence or drug use, images of self-harm or material containing sexual references that are not within the context of a Year 12 classroom and public examination process).

A breach of one of these rules can result in cancellation of a part or all of the practical raw examination mark.

The absence of a signed *Declaration of authenticity* at submission time, will result in a breach of examination rules referral.

An alleged breach of examination rules is referred to the Breach of Examination Rules committee. Further information related to breach of examination (malpractice) can be found at http://www.scsa.wa.edu.au/publications/year-12-information.

9. Submission requirements

Candidates must submit their practical (production) examination submission through the school in an A4 large clear plastic zip-lock bag (size 26 cm x 33 cm). The label must be placed on the top right hand corner of the zip-lock bag.

Good quality USBs must be used for the submission of the practical (production) examination submissions. The size of the file should be compressed if it is too large by the candidate or teacher to ensure ease of loading for the markers. Ensure that the production is able to be opened using VLC Media Player.

All USBs must be formatted as 'exFAT' (Extended File Allocation Table). Ensure that the USB is formatted first before loading the practical examination submission. Ensuring the USB is formatted as 'exFAT' will assist the marking process if there is a problem with the USB by locating the submission if it becomes fragmented. More information may be obtained from http://www.howtogeek.com/235596/whats-the-difference-between-fat32-exfat-and-ntfs/.

The WA student number must appear on each practical (production) examination submission item (e.g. header/footer). Identification labels with the WA student number will be provided by the Authority for attachment to the practical (production) examination submission USB and the zip-lock bag. It is the candidate's responsibility to ensure that each item submitted is labelled securely with their WA student number.

All candidates must label, using their WA student number:

- the header/footer of each page of the Individual documentation of the production process
- the BD-R, DVD or USB (including the 'backup' copy) which contains the practical (production) submission
- the file/splash page/title screen

- the USB using a permanent felt-tipped pen if the labels are too large to use or stick the label onto card and attach the card to the USB using string
- the back of each printed image (if choosing to submit in printed form) for photography submissions
- the back of each page (if choosing to submit in printed form) for print submissions.

A candidate's name, names of persons associated with the candidate's school and the school name must not appear on any item. The work must not contain evidence of previous marking.

As direct use of material or copying of another person's work without proper acknowledgement is not permitted, candidates must acknowledge in full, all third party material on the *Production submission cover sheet.* Third party materials obtained from the internet must be fully referenced including URLs.

A candidate's practical (production) submission **must** include:

- one production sample (and another sample marked as 'backup' if wanted)
- a completed *Production submission cover sheet*
- a printed copy of the Individual documentation of the production process.

10. Production submission

The production submission is an extended production project in which candidates explore ideas and demonstrate control and management of the production process. Candidates are expected to demonstrate an understanding of styles, structures, codes and conventions and competence in the use of technologies, skills and processes within the production submission.

The production submission must be in one of the following media types:

- Audiovisual production: one completed production that can be viewed in no more than 5 minutes duration. Candidates are required to nominate a primary and secondary production role/s which will be assessed within the production and the *Individual documentation of production process*. The production can include but is not restricted to film, television or animation. Productions to be submitted on BD-R, DVD or USB. File formats must be capable of being played in VLC Media Player (https://www.videolan.org).
- Digital production: one completed production that can be viewed in no more than 5 minutes duration. Candidates are required to nominate a primary and secondary production role which will be assessed within the production and the *Individual documentation of production process*. The production can include but is not restricted to media types such as a computer game or website. Productions to be submitted on DVD or USB. File formats must be capable of being played in VLC Media Player (https://www.videolan.org) or opened in a web browser, for example Internet Explorer or Safari.
- Photography production: one completed production of no more than 10 photographs (with or without text and/or captions). Candidates are required to nominate a primary and secondary production role which will be assessed within the production and the *Individual documentation of production process*. The production can include but is not restricted to media types such as photojournalism, documentary photography or photography as art. Photographs can be submitted on DVD or USB, or mounted on light card to ensure transportability. The card must not exceed A3 in size.
- Print production: one completed production of no more than 10 A3 pages. Candidates are required to nominate a primary and secondary production role which will be assessed within the production and the *Individual documentation of production process*. The production can include but is not restricted to pages or pieces from media types such as newspapers, magazines, cartoons, posters or advertisements. Print productions may be submitted on DVD or USB. The pages must not exceed A2 in size if printed.
- Radio production: one completed production that can be heard in no more than 5 minutes duration. Candidates are required to nominate a primary and secondary production role/s which will be assessed within the production. The production can include but is not restricted to media types such as documentary, current affairs, news, sports program, drama or talk-back.

Productions to be submitted on DVD or USB. File formats must be capable of being played in VLC Media Player (https://www.videolan.org).

It is the teacher's responsibility to ensure that the USB used is formatted correctly as an 'exFAT' format and that the practical (production) examination submission is rendered in a format which is compatible with the VLC program for audiovisual and radio productions. Details of specific formats can be found on the VLC website (https://www.videolan.org). All USB submissions must be checked for viruses before submitting and should not contain any other material except the production. The *Individual documentation of production process* must be submitted as a printed copy and not submitted electronically on the BD-R, DVD or USB.

Note: Candidates are encouraged to provide a second backup USB with a copy of their production. If this option is chosen then the second USB **must** be clearly labelled 'backup copy'. This backup copy will only be accessed should the original be faulty.

10.1 Production submission cover sheet

This requires the candidate to specify:

- their WA student number
- the production title
- media type and the primary and secondary role/s
- for collaborative submissions, the WA student number of the other candidate
- acknowledgements of third party material including URLs if the materials are sourced from the internet.

The *Production submission cover sheet* should be stapled to the front of the *Individual documentation of the production process.*

10.2 Guidelines for the Individual documentation of the production process

The candidate may submit **up to** five printed pages of documentation which **must**:

- be single-sided A4 pages
- be 11 point Arial font
- have margins of 1.52 cm (top and bottom) and 2.29 cm (left and right).

Note: Non-compliance of the above specifications such as extended margins and smaller font, may be referred to the Breach of Examination rules. The individual documentation must be legible and easy for markers to read.

The content of the individual documentation should include:

- a rationale outlining the intent of the production and its connection to audience context
- pre-production process
- application of production skills (including primary and secondary production role/s)
- reflection and evaluation of the production.

10.3   Individual submission requirements

All submissions are **individual**. Where candidates collaborate on an audiovisual or radio production, they must clearly nominate their primary production role and ensure all written documentation is **individually** produced. Any material which is generated between two candidates must include the candidate's notes or annotations identifying their **individual** involvement in its development. If the submission is **collaborative,** each candidate **must** submit the **five** pages of *Individual documentation of production process* plus a **single** practical (production) examination submission which must be enclosed in a good quality A4 large clear plastic zip-lock bag (size 26 x 33 cm).

For audiovisual and radio productions, candidates must choose which primary role they are to be assessed on:

- Audiovisual: cinematographer **or** editor
- Radio: content producer **or** audio engineer.

In collaborative submissions, both candidates may **not** choose the same primary role and both candidates may **not** choose the same secondary role.

Note: Where the candidate has **not** collaborated on an audiovisual or radio practical submission, they are therefore an **individual submission** and **must** select **one** primary role for assessment.

For digital, print and photography productions, candidates may **not** collaborate on the submission and **must** nominate which primary role they will be assessed on:

- Digital: content producer **or** visual designer
- Print: content producer **or** visual designer
- Photography: photographer **or** image editor.

Secondary role/s are roles which are also part of the production process; however, they support the primary role. In a **collaborative** submission, a candidate may choose to be assessed on **one** or **multiple** secondary roles. Secondary roles may be:

- director
- script writer
- news producer
- advertising/promo coordinator
- prop/costume, set/studio designer
- photographic journalist
- digital artist
- or a role identified by the candidate which they have fulfilled within the production but may not include acting.

In a **non-collaborative** audiovisual or radio practical submission, after selecting their primary role, the candidate may select the alternative primary role as their secondary role. For example, if the candidate in audiovisual nominates cinematographer as the primary role, they may select editor as the secondary role. When deciding which roles are to be nominated as primary and secondary,

candidates must be aware that the primary role is more heavily weighted than the secondary role/s and this should inform their choice.

For digital, print and photography submissions, the secondary role defaults to the primary role **not** selected (e.g. primary role is visual designer, secondary role is content producer).

A candidate's work may appear in more than one production submission. The candidate will then be required to choose which production is to be used for their practical examination. For example, if a candidate has collaborated on two different productions, they must nominate which production will be used for examination. They do not put their details on any other submission other than the one they have nominated for examination. Candidates who are not using the production for examination should **not** be listed on the *Production submission cover sheet.*

Non-school candidates can only submit as an individual. They will receive instructions through the mail to their home address.

10.4   Individual documentation of the production process

The candidate may submit **up to** five pages of documentation (legible single-sided A4 pages). The individual documentation should demonstrate the candidate's understanding and application of the production process, focusing on the following points:

- providing a rationale outlining the intent of the production and its connection to audience context
- a description of how pre-production processes, including details of planning and research, were applied in the realisation of the production
- a description of how production skills were used throughout the production, including the application of the primary and secondary role/s
- a reflection and evaluation of the production.

11. Practical (production) media type submission confirmation (previously completed on the Data collection form)

All submissions will automatically default to audiovisual. Teachers are reminded to check the media type submission in the online SIRS report EXM096. The report will be available for downloading from SIRS from **Friday**, **9 August 2019**. This report must be downloaded, signed and emailed to Mark.Leigh@scsa.wa.edu.au confirming that all is correct or with the necessary changes to media type made on the report if applicable. The EXM096 report must be received by the Authority by **Friday**, **23 August 2019**.

12. Collaborative form

The *Collaborative form* must only be completed if there are collaborative submissions. Individual submissions must **not** be included on this form. The last date for the *Collaborative form* for changes from individual to collaborative submission to be received by the Authority, is **Friday**, **23 August 2019**.

13. Predicted marks

At the time of submitting the productions, schools are required to submit a predicted mark out of 100 for the practical (production) examination submission. If there is a large difference between the predicted mark and the examination mark, the practical (production) examination submission is reviewed by the chief marker. This process assists in ensuring the integrity of the practical (production) examination submission marks.

The predicted mark is the school's mark assigned to the practical (production) examination submission only. The teacher will provide the predicted school mark on the *Predicted scores data entry form.*

14. Procedures for submission

Teachers are encouraged to assist candidates in the refinement of their choices for the submission; however, it is the candidate's responsibility to select the practical (production) submission for examination.

The production must not be offensive or have objectionable content to the audience (i.e. the markers). While it is understood that a practical (production) examination submission may challenge established views, it is important to consider and take into account the values of the audience and the accepted standards of the wider community in general and within a Year 12 context. The practical (production) submission must **not** contain material which is deemed inappropriate (such as explicit violence or drug use, images of self-harm or material containing sexual references) that are not within the context of the Year 12 classroom and public examination process. It is recommended that a maximum classification of 'M' be applied to practical (production) examination submissions. Refer to http://www.classification.gov.au/pages/home.aspx.

Submissions which do not comply with the requirements will be referred to the Breach of Examination Rules committee.

Third party materials should be thoughtfully used within the practical (production) examination submission and should not be excessive in the amount which appears. It is essential that the material be used to support the candidate's original work and not as a substitute. Music used in the production whether it be a primary (i.e. original student composition) or a secondary source **must** be acknowledged on the coversheet. A URL and screengrab of the secondary source used should be given.

15. Documentation of thinking and working practices

Records of the thinking and working practices that led to the development of a candidate's practical (production) examination submission must be kept by the school. Photocopies of all documents included with the submission, i.e. *Production submission cover sheet* as well as the *Declaration of authenticity,* must be kept by the school. The Authority may call upon the documentation to substantiate the authenticity of a candidate's submitted work. Copies of the examination submissions on USB or DVD must be kept by the school.

16. Declaration of authenticity

The completed *Declaration of authenticity* must **not** be attached to the practical (production) examination submission. The completed declaration must be placed in the folder provided for this purpose.

Every candidate is required to complete a *Declaration of authenticity* and to submit it with the Media Production and Analysis practical (production) examination submission.

17. Submission and return/collection of practical (production) examination submissions

Practical (production) examination submissions **must** be collected by metropolitan schools on **Wednesday**, **16 October 2019**. Submissions not collected by metropolitan schools will be destroyed in accordance with the Department of Education's retention and disposal system.

Country schools' practical (production) examination submissions will be returned by the Authority.

Note: Practical (production) examination submissions received after the published time and date cannot be accepted.

18. Key dates

26 July 2019	Last date for withdrawal of enrolment from ATAR courses with a practical examination component
9 August 2019	Media Production and Analysis report EXM096 is available for download from SIRS
23 August 2019	Completed Media Production and Analysis SIRS report EXM096 with changes to media type and collaborative forms (where applicable) due
12 September 2019	• Personalised examination timetables can be downloaded by schools/providers from SIRS • Students can access their personalised examination timetables via the Authority's student portal
17 September 2019	Practical (production) examination submission information received by schools/providers
25 September 2019	Practical (production) examination submissions by 4 pm
16 October 2019	Practical (production) examination submissions collected by schools from the designated venue

Appendix 1: Production submission cover sheet

Government of **Western Australia**
School Curriculum and Standards Authority

2019 Media Production and Analysis Practical (production) examination

Production submission cover sheet

WA student number: ☐☐ ☐☐☐ ☐☐☐

Production submission title: _____

Please tick relevant box – either individual or collaborative submission, media type and roles below:

☐ **Individual submission**

Media type	Tick box ✓	Primary role	Tick box ✓	Secondary role/s
Audiovisual		Cinematographer		Indicate role/s here:
		Editor		
Radio		Content producer		Indicate role/s here:
		Audio engineer		

Media type	Tick box ✓	Primary role		Tick box ✓
Digital		Content producer	Visual designer	
		Visual designer	Content producer	
Photography		Photographer	Image editor	
		Image editor	Photographer	
Print		Content producer	Visual designer	
		Visual designer	Content producer	

☐ **Collaborative submission**

Other candidate's WA student number: ☐☐ ☐☐☐ ☐☐☐

Media type	Tick box ✓	Primary role	Tick box ✓	Secondary role/s
Audiovisual		Cinematographer		Indicate role/s here:
		Editor		
Radio		Content producer		Indicate role/s here:
		Audio engineer		

Acknowledgements
The following third party material has been used in this practical (production) examination submission. Include urls if internet materials are used. Add additional pages if more are required for acknowledgements. Note: Please do **NOT** name your parent, teacher or school in this acknowledgement.

_____

_____

_____

Appendix 2: Declaration of authenticity

Government of **Western Australia**
School Curriculum and Standards Authority

Practical (performance/portfolio/production) examination
Declaration of authenticity

ATAR course: *(Circle one course)*	DAN	DES	DRA	MDT	MPA	VAR	MUS Composition portfolio

This form must be completed by candidates enrolled to sit the examination for these courses only. Failure to submit a completed Declaration of authenticity could result in a referral to the Breach of Examination Rules Committee.

Candidate declaration

Name: _____ School code: _____

WA student number ☐☐ ☐☐☐ ☐☐☐

As a candidate for the practical (performance/portfolio/production) examination, I declare that:
- I have completed all the work contained in this submission through the duration of the ATAR course units being examined
- none of the work performed or submitted was worked upon directly by a teacher or any other person or company except those acknowledged, if appropriate, in the references or acknowledgments section or form
- none of the work in this examination was submitted for external assessment in any other ATAR course examination
- all documentation submitted is accurate.

Signature: _____ Date: _____

Note:
1. To maintain anonymity, this signed declaration form must accompany, but **not** be attached to, the submission or where applicable for performance examinations be submitted to the supervisor at the examination venue and **not** presented to the markers.
2. Teachers **must** keep a completed copy of this form on official school records.

Principal and teacher declarations

This section is to be signed by the school principal and the candidate's teacher.

I declare that, to the best of my knowledge the work performed or submitted:
- has been completed by the candidate throughout the duration of the ATAR course being examined
- has been developed mainly in school time, and any work away from school was regularly monitored
- has not been worked upon directly by a teacher or any other person or company and, if applicable, work has been formally referenced or acknowledged
- has not been submitted for external assessment in any other course or program
- has been checked and meets the practical examination requirements
- is in working order, i.e. appropriate USBs, DVDs and CDs are formatted correctly.

	Teacher	Principal
Name:		
Signature:		
Date:		

Non-school candidates

An authorised witness needs to witness your signature and complete this section. See the following link: www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx for a list of authorised witnesses.

Authorised witness

Name: _____

Address: _____

Signature: _____ Date: _____

Appendix 3: Predicted scores data entry form

School Curriculum and Standards Authority

Media Production and Analysis practical (production) examination - Predicted scores data entry form 2019

School name

School code

Page

Production Not Submitted	DoA Submitted	Media type	Surname	Given name	WA student number	Predicted Score (/100)
☐	☐					
☐	☐					
☐	☐					
☐	☐					
☐	☐					
☐	☐					
☐	☐					
☐	☐					

Total number of candidates enrolled in examination

Number of productions submitted

Number of DoAs submitted

Number of productions not submitted

Number of DoAs not submitted

Teacher details

Name

Email

Phone no.

Signature

INSTRUCTIONS:

1. Shade the Production Not Submitted box for each candidate for which a production is NOT submitted and leave the box blank if the candidate has submitted a production.
2. All candidates must submit a completed Declaration of Authenticity (DoA) form. After checking that each student has correctly completed their DoA form, shade the DoA Submitted box.
3. Place a predicted score out of 100 in the column provided for each candidate.
4. Productions must be received at the designated location between 8.30 am and 4.00 pm Wednesday, 25 September 2019.
5. This form must be placed in the folder and submitted with the practical productions.
6. This form is scanned on return so do not fold or write outside the boxes.

Shade squares like this -> ■

6008190576

Appendix 4: Collaborative form

Media Production and Analysis collaborative form

School name: _____   School code | | | | |

Individual submissions are not to be included on this form

Candidate name	WA student number	AV	RP
		☐	☐

Candidate name	WA student number	AV	RP
		☐	☐

Candidate name	WA student number	AV	RP
		☐	☐

Candidate name	WA student number	AV	RP
		☐	☐

Candidate name	WA student number	AV	RP
		☐	☐

Instructions
1. Do not fold or fax this form as it will be scanned.
2. For each collaborative submission print the candidate name and WA student number of each candidate performing a primary role in the collaborative submission.
3. Squares should be shaded like this: ■
4. For each collaborative submission shade one box to indicate the chosen media type.
5. This form must be returned by email to Mark.Leigh@scsa.wa.edu.au by Friday, 23 August 2019.

Legend:
AV: Audiovisual
RP: Radio Production

Name of MPA teacher (please print): _____

Signed: _____

4931178531

Appendix 5: Guidelines for the Individual documentation of production process

Government of Western Australia
School Curriculum and Standards Authority

Media Production and Analysis

Guidelines for the *Individual documentation of production process*

The *Individual documentation of production process* is supporting information about the practical (production) submission. It should demonstrate the candidate's understanding and application of the production process, focusing on the following points:
- providing a rationale outlining the intent of the production and its connection to audience context
- a description of how pre-production processes, including details of planning and research, were applied in the realisation of the production
- a description of how production skills were used throughout the production, including the application of the primary and secondary role/s
- a reflection and evaluation of the production.

The *Individual documentation of production process* **must not exceed five, legible, single-sided A4 pages**. The documentation should be word processed; using 11 point Arial font and candidates should ensure that their WA student number is on each page. Any hand drawn components must be clearly legible and any screen captures or scripts must be annotated in typed font. The organisation of the *Individual documentation of production process* written submission is determined by the candidate in consultation with the teacher. It is highly recommended that candidates write in first person, using specific examples from their production to support their understanding and application of the production concepts.

The rationale outlines the intent of the production. The pre-production processes should exemplify the choices made as they appear in the practical submission. The candidate may include segments of script, journal entries, storyboards or screen captures and, if included, must clearly explain the decision making process in the planning of the documents within the annotations. Details of audience context and values are also part of the supporting information.

The application of production skills should focus on the candidate's management of time and technologies, management of team members, negotiating and adapting production processes, how they anticipated problems and applied effective solutions. When referring to primary and secondary production roles, all references must be made to the production role/s which has been nominated by the candidate and specific examples should be given to highlight their application within the production. The reflection is the candidate's opportunity to discuss the strengths of their production and areas they found challenging, with an evaluation of the final outcome achieved.

In audiovisual and radio productions where candidates can collaborate on a submission, reference to the other candidate's work and contribution can only be made within the written documentation to provide a context or to exemplify the work completed by the candidate writing the support document.

Each individual and collaborative candidate must provide **one** copy of the *Individual documentation of production process* and **one** copy of the (practical) production submission which must be enclosed in an A4 large clear plastic zip-lock bag (size 26 cm X 33 cm). The *Production submission cover sheet* must be stapled to the front of the *Individual documentation of production process*.