



MEDIA PRODUCTION AND ANALYSIS

ATAR course

Year 12 syllabus for teaching from 2027

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

Important information

As part of the Western Australian Certificate of Education (WACE) Refreshment, the School Curriculum and Standards Authority (the Authority) has revised the course rationale and aims, and updated the General Capabilities to create clearer connections with the syllabus content.

This syllabus is effective from 1 January 2027.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the Authority on a cyclical basis, typically every five years.

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Rationale

The Media Production and Analysis ATAR course is about building critical engagement with media through creating and evaluating complex media work. The course enriches students' media literacy and develops their appreciation of film and media making. Students critique media work and understand the cultural and social impact media has had, and will continue to have, on the world.

Students study film, culture, audiences, media trends and the persuasive powers of media. They learn how media can be constructed for aesthetic appeal and evaluate the effectiveness of representations in communicating meaning to specific audiences. Students analyse media messages, identifying biases, and learn how to tell their own stories through the media work they produce.

Students gain skills in cinematography, editing, sound design and art direction as they work to create their own audiovisual media work. They build knowledge and understanding of how media work is produced, how stories are constructed, and what messages and themes they want to portray to specific audiences. Students examine how values are embedded in the media work they study and create. They develop the knowledge, skills and understandings to be active consumers and creators of media, recognising the possibility of being manipulated by media messaging.

The knowledge, skills and understandings developed in this course enable students to successfully engage in critical analysis of multifaceted media work from a range of platforms they encounter in their daily lives. They learn to question the information presented to them and understand the deeper meaning within media work they interact with. Students develop practical skills that can be applied to many of the communication processes they engage in.

The course may lead to further tertiary study in creative industries, film production, journalism, advertising, game design or communication and cultural studies. The course equips students with complementary expertise in visual communication, critical thinking and media literacy that places them in good stead for the media industry or other fields of further study or employment.

Aims

The Media Production and Analysis ATAR course aims to develop students':

- creative use and analysis of media languages, codes and conventions, narrative elements and structures to create and critique media work, enabling them to construct genre, communicate meaning and convey themes
- understanding and analysis of representations in media work and how stereotypes reflect or challenge cultural values
- understanding of audience engagement and application of media theories to interpret responses within cultural contexts
- understanding and evaluation of media industry influences through building knowledge of ownership structures and production contexts, and how this impacts media content
- production skills through the creation of purposeful media work, enabling them to manage production processes, develop technical skills and adapt their production work based on controls and constraints
- reflective practice through critical evaluation and ethical consideration of media protocols.

Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3 – Media art

The focus of this unit is media art. Students analyse and respond to contemporary and traditional examples of media art. They identify techniques and meanings that are created and consider audience interpretation and perception of media art. Students extend and refine their own ideas and production skills to produce media work.

Unit 4 – Power and persuasion

The focus of this unit is power and persuasion. Students examine the way that persuasive media and producers reflect, challenge and shape audience values and attitudes. Students extend and refine their own ideas and production skills to produce media work

Each unit includes:

- a unit description – a short description of the focus of the unit
- suggested contexts – a context in which the unit content could be taught
- unit content – the content to be taught and learned.

Organisation of content

The course content is divided into five content areas:

- Media languages
- Representation
- Audience
- Industry
- Production.

Media languages

An understanding of media languages is fundamental to the study and practice of media. In learning the languages of the media, students develop conceptual understandings and skills relevant to:

System of communication

The 'system of communication' is the process in which producers of media create messages and how audiences interpret the messages, producing dominant, negotiated or oppositional meanings. The system consists of communication models, techniques, technologies and audience context.

Traditional, contemporary and emerging media can be explored and examined for their suitability of use in communicating the producer's message. The increasing convergence and integration of media

technologies and evolving audience contexts provides rich material for analysis of media techniques and communication models.

Engaging with media of different times develops an understanding of the relationship between media work, audiences and context. Awareness of technologies, styles, narratives, representations and values from the past illustrates the changing nature of the media and of trends, values and audience expectations. Local, national and international media provide services for, and impact on, particular communities.

Knowledge of how these communication systems work is integral for students to understand and produce media work.

Narrative, codes and conventions

Narratives are intrinsic to media work and the narrative elements of character, setting, conflict and resolution are essential components of storytelling. Codes and conventions are tools used in the construction and deconstruction of narratives. The way they are applied can be analysed in terms of genre and style. Producers construct preferred meanings, themes and viewpoints through the selection of technical, symbolic, written and audio codes, and multiple meanings are interpreted by different audiences. An understanding of how selection processes construct meaning, realism and viewpoints in a range of media is an essential part of the course. The analysis and production of alternative and experimental media enables narrative, codes and conventions to be challenged and for innovative styles to be created.

Representation

The concept of representation is fundamental to the constructed nature of all media. Representation is the process in which concepts or physical objects are constructed to appear 'real/natural'. This includes people, places, events and ideas. The study of this process enables students to understand how multiple meanings can be constructed and how they can be accepted or challenged by a specific audience. An important aspect of analysing representation is the process of stereotyping through which over-simplified representations become naturalised and, through shared values, become associated with particular issues and cultural groups. This oversimplification occurs through selection processes to create a dominant reading. By applying the principles of encoding and decoding, students are able to communicate their understandings of the construction and interpretation of representations.

Audience

The application of media theory enables students to analyse the relationship between audiences and the media.

A knowledge of media theory leads to the development of informed audience profiles based on age, gender, socio-economic and cultural backgrounds. These factors inform students' understanding of media expectations and the preferences of specific audiences for particular styles and themes within media work. In the media industry, these factors become significant in the classification and censorship of media work.

An extension of audience analysis enables students to examine how groups, based on shared interests and values, experience the media differently from mainstream audiences. Understanding how the media cater for specific groups provides scope for experimentation within production work.

Industry

Many factors shape the media industry and media work produced. In learning about the media industry, students develop conceptual skills and understandings relevant to media producers and production contexts.

Media producers

Students examine small- to large-scale media producers, investigating commercial and non-commercial media industries and modes of production. Media content produced by institutions for commercial mainstream appeal are compared to media work produced by independents, which are usually more experimental and avant-garde in style. The role of new technologies affords greater autonomy for independent producers, which directly relates to the student production context.

Recognising the various purposes of media work is fundamental to understanding the media industry and its economic power base. How media use is influenced by demographic patterns, the expectations of producers and audiences, marketing strategies and measures of audience reach is critical when analysing the impact of specific media work on audiences.

Production contexts

Contexts within which media production takes place are significant in shaping the content of media work. Investigation reveals how particular contexts have shaped the media: historical and political events that shape attitudes and the representation of people and issues, social and cultural trends that impact the style and content of media work.

The impact of controls and constraints that shape the style and content of media work must be recognised and the implications considered. There is a wide range of controls and constraints:

- ethical issues and legal implications control and constrain media. Debating the influence and impact of regulatory bodies and pressure groups, types of censorship and classification provides a basis for developing codes of conduct for student productions
- technologies and factors related to production, such as budget, time, resources and audience expectations, control and constrain production processes and audience reach
- economic structures and practices also are factors that control and constrain media. It is important to consider the impact of ethos and objectives, sources of revenue and intended audiences on the production of media work. Ownership, power and politics are all factors that control and constrain media.

Production

An essential part of the course is the opportunity for students to demonstrate their knowledge and understanding of media concepts and theory practically in creating their own media work.

Ideas and reflective practice

Students explore and interpret media work to stimulate ideas and invigorate their creativity when producing their own media work. They are able to effectively articulate their media ideas with increasing innovation and independence. Students continuously reflect and modify their pre-production, production and post-production work to achieve their production goals. Reflecting on and evaluating their own, peer and professional work enables students an opportunity to improve their skills and understanding of the production process.

Controls and constraints

There are always restrictions or limitations to overcome within student production work. Students identify such constraints and critically engage with the problem-solving process to reach an intended outcome. This process may involve working collaboratively with peers, setting timelines and adapting creatively to solve problems. Students also develop a knowledge and understanding of the ethical and legal implications when creating media work. They become increasingly capable of self-managing these controls and constraints as they become more experienced producers of media work.

Skills and processes

Skills and processes integrate the practical skills and use of technologies required to produce a media work. Students are expected to use a production process which includes implementing pre-production techniques, fulfilling specific production roles, following health and safety guidelines and applying technologies in creative and original ways. The individual understanding and application of skills through specific roles within the production context aim to simulate industry production practices.

Purpose and content

The production and analysis basis of the course encourages students to reflect on the media work studied and to use this knowledge to create their own production work. Students develop an understanding of the purpose of a media work and are able to effectively apply codes and conventions that link to theme, genre, style or narrative and create meaning for their intended audience.

Representation of the General Capabilities

The General Capabilities encompass the knowledge, skills, behaviours and dispositions that will support students to live and work successfully now and into the future. They are not assessed unless identified within the specified unit content. Teachers should find opportunities to incorporate the following General Capabilities into the teaching and learning program for the Media Production and Analysis ATAR course.

Critical and creative thinking

In creating media, students draw on their curiosity, imagination and critical thinking skills to pose questions and explore ideas. They consider possibilities and processes and make choices that assist them to take risks and express their ideas creatively.

Digital literacy

Students build essential knowledge, skills and understandings of digital literacy to enable them to effectively use digital tools and environments to represent their ideas and media work. They use digital technologies to locate, access, select, document and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Ethical understanding

Students develop and apply ethical understanding when they encounter or create media that requires ethical consideration, such as media work that is controversial, involves a moral dilemma or presents a biased point of view. They actively engage in ethical decision-making when reflecting on their own and others' media work.

Intercultural understanding

Students explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. They are encouraged to demonstrate open-mindedness with perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which media producers and audiences live.

Literacy

Students develop their literacy skills through speaking, listening, reading, viewing and writing. They use listening skills when analysing media work, refine speaking skills through presentations, enhance reading skills by critically examining various media forms, and strengthen writing skills through production planning documents and responses to media works. These combined literacy practices enable students to become proficient media communicators in both traditional and digital contexts.

Numeracy

Students develop an appreciation of and ability to apply numerical concepts, such as size, space, time, proportion, angles, depth, ratio and pattern throughout the course. Creating media work requires knowledge and understanding of measurement in order to manipulate space, time and form.

Personal and social capability

Students learn self-discipline, initiative, confidence, goal setting, empathy and adaptability as they work individually and in groups. When working with others, students develop and practise social skills that assist them to communicate effectively, be collaborative, make considered group decisions and show leadership.

Summary representation of the General Capabilities in the Media Production and Analysis ATAR course

The unit content and assessment types for this course provide students with the opportunity to develop the General Capabilities summarised in the table below.

Year	Course	Course type	General Capabilities						
			CCT	DL	EU	IU	L	N	PSC
Year 11	Media Production and Analysis (AEMPA)	ATAR	✓	✓	✓	✓	✓	✓	✓
Year 12	Media Production and Analysis (ATMPA)	ATAR	✓	✓	✓	✓	✓	✓	✓

Key

CCT: Critical and creative thinking, DL: Digital literacy, EU: Ethical understanding, IU: Intercultural understanding, L: Literacy, N: Numeracy, PSC: Personal and social capability

Representation of the Cross-curriculum Priorities

The Cross-curriculum Priorities address the contemporary issues that students face in a globalised world. Teachers may find opportunities to incorporate them into the teaching and learning program for the Media Production and Analysis ATAR course. The Cross-curriculum Priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The study of Aboriginal and Torres Strait Islander histories and cultures enriches understanding of the diversity of media within Australia, analyses the stereotypes and perceived societal norms that media presents, and develops an appreciation of the need to respond to media work in ways that are culturally sensitive and responsible.

Many Australian Indigenous media producers affirm connection with Country/Place, People and Culture through their media stories. Media created by Aboriginal and Torres Strait Islanders exposes students to a view of the Australian landscape that is unique, expressive and personal.

Asia and Australia's engagement with Asia

Asia and Australia's engagement with Asia provides rich, engaging and diverse contexts. Students can explore media works which have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the Asian region.

Sustainability

Sustainability provides engaging and thought-provoking contexts. Students can explore media works investigating the interrelated nature of social, economic and ecological systems.

Students may use the exploratory and creative platform of the media to develop personal and world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their media work, they may persuade others to take action for sustainable futures.

Unit 3 – Media art

Unit description

The focus of this unit is media art. Students analyse and respond to contemporary and traditional examples of media art. They identify techniques and meanings that are created and consider audience interpretation and perception of media art. Students extend and refine their own ideas and production skills to produce media work.

Students explore a range of media art and develop their understanding of how media aesthetics, themes and meanings are created. Students examine the impact of artistic and cultural contexts on media and how audiences interpret media art.

Students are encouraged to experiment with technologies, narratives, codes and conventions to express their ideas and creativity through audiovisual production work.

Suggested contexts

Within the broad area of media art, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- photographic art
- AI-generated content
- art cinema
- interactive entertainment
- independent film
- national cinema
- gaming (e.g. video games, PC games, mobile games, interactive media)
- anime.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes knowledge, understandings, concepts and skills in the context of media art. The examinable content will be in the context of media art.

Media languages

System of communication

- artistic and cultural benefits of media work
- auteur figures, personal expression and aesthetics

Narrative, codes and conventions

- manipulation of narrative elements and narrative structures
- media aesthetics and the construction of themes
- use of techniques, codes and conventions to challenge expectations

Representation

- how representations are constructed in media work
- media as a vehicle to challenge representations

Audience

- how media theories are used to interpret audience response to media work
- how cultural contexts and values influence the interpretation of media work

Industry

Media producers

- the challenges faced by independent media producers
- how media producers meet niche audiences' expectations

Production contexts

- media aesthetics within production contexts
- the impact of cultural influences on media content

Production

Ideas and reflective practice

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- reflecting on, modifying and refining ideas and documentation
- critically evaluating own and others' productions

Controls and constraints

- independent management of safety procedures in all production situations
- consideration of copyright, permissions, releases and acknowledgement when using others' media work in own production/s
- using ethical practice including understanding institutional or cultural boundaries and limitations in the development and creation of own production/s
- independent management of constraints, such as time, expertise and technology, in own production/s
- anticipating problems and applying effective solutions

Skills and processes

- independent management of pre-production, production and post-production processes
- applying skills effectively within defined production roles including art direction, cinematography (or cinematographic elements), editing and sound design

Purpose and content

- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative

Unit 4 – Power and persuasion

Unit description

The focus of this unit is power and persuasion. Students examine the way that persuasive media and producers reflect, challenge and shape audience values and attitudes. Students extend and refine their own ideas and production skills to produce media work.

Students extend their understanding of persuasive media by examining the nature of its influence, such as in propaganda and political persuasion. Students explore the media's potential to influence audiences.

Students are encouraged to experiment with technologies, narratives, codes and conventions to express their ideas and creativity in audiovisual production work.

Suggested contexts

Within the broad area of power and persuasion, teachers may choose one or more of the suggested contexts (this list is not exhaustive):

- documentary styles and traditions
- reporting world events
- AI-generated content
- local and national news media industries
- national cinema
- photographic essays
- propaganda.

Unit content

This unit includes knowledge, understandings, concepts and skills in the context of power and persuasion. The examinable content will be in the context of power and persuasion.

Media languages

System of communication

- suitability of particular media for purposes such as social or political comment
- impact of changing distribution networks
- intended audience

Narrative, codes and conventions

- persuasive techniques, codes and conventions
- manipulating selection, emphasis and omission to construct point of view

Representation

- how representations in media work and their associated values are constructed to be persuasive
- the construction and impact of naturalised stereotypes

Audience

- how the influence of media on audiences can be understood by applying media theories
- how media work reinforces or challenges audience perceptions, values and attitudes
- impact of media trends on media use

Industry

Media producers

- how media producers construct perceptions of issues or topics
- factors that affect the presentation of issues:
 - editorial control
 - funding
 - distribution
 - regulation

Production contexts

- propaganda and agenda setting
- the impact of formal and informal censorship on media content

Production

Ideas and reflective practice

- exploring and evaluating the ideas of others to inform the development of own ideas
- selecting appropriate strategies and formats to document and communicate ideas
- reflecting on, modifying and refining ideas and documentation
- critically evaluating own, and others' productions

Controls and constraints

- independent management of safety procedures in all production situations
- consideration of copyright, permissions, releases and acknowledgement when using others' media work in own production/s
- using ethical practice including understanding institutional or cultural boundaries and limitations in the development and creation of own production/s
- independent management of constraints such as time, expertise and technology in own production/s
- anticipating problems and applying effective solutions

Skills and processes

- independent management of pre-production, production and post-production processes
- applying skills effectively within defined production roles including art direction, cinematography (or cinematographic elements), editing and sound design

Purpose and content

- constructing own production/s to communicate theme/s for a specific purpose, context and/or audience
- experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative

Assessment

Assessment is an integral part of teaching and learning that at the senior secondary years:

- provides evidence of student achievement
- identifies opportunities for further learning
- connects to the standards described for the course
- contributes to the recognition of student achievement.

Assessment for learning (formative) and assessment of learning (summative) enable teachers to gather evidence to support students and make judgements about student achievement. These are not necessarily discrete approaches and may be used individually or together, and formally or informally.

Formative assessment involves a range of informal and formal assessment procedures used by teachers during the learning process in order to improve student achievement and to guide teaching and learning activities. It often involves qualitative feedback (rather than scores) for both students and teachers, which focuses on the details of specific knowledge and skills that are being learnt.

Summative assessment involves assessment procedures that aim to determine students' learning at a particular time, for example when reporting against the standards, after completion of a unit/s. These assessments should be limited in number and made clear to students through the assessment outline.

Appropriate assessment of student work in this course is underpinned by reference to the set of pre-determined course standards. These standards describe the level of achievement required to achieve each grade, from A to E. Teachers use these standards to determine how well a student has demonstrated their learning.

Where relevant, higher order cognitive skills (e.g. application, analysis, evaluation and synthesis) and the general capabilities should be included in the assessment of student achievement in this course. All assessment should be consistent with the requirements identified in the course assessment table.

Assessment should not generate workload and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that must be read in conjunction with this syllabus.

School-based assessment involves teachers gathering, describing and quantifying information about student achievement.

Teachers design school-based assessment tasks to meet the needs of students. As outlined in the *WACE Manual*, school-based assessment of student achievement in this course must be based on the Principles of Assessment:

- Assessment is an integral part of teaching and learning
- Assessment should be educative
- Assessment should be fair
- Assessment should be designed to meet its specific purpose/s
- Assessment should lead to informative reporting
- Assessment should lead to school-wide evaluation processes
- Assessment should provide significant data for improvement of teaching practices.

The table below provides details of the assessment types and their weighting for the Media Production and Analysis ATAR Year 12 syllabus.

Summative assessments in this course must:

- be no more than eight tasks in total
- allow for the assessment of each assessment type at least once over the year/pair of units
- have a minimum value of 5 per cent weighting of the total school assessment mark
- provide a representative sampling of the syllabus content.

Assessment tasks not administered under test or controlled conditions require appropriate authentication processes. Student production work can be validated by informal and formal formative and/or summative assessment. Validation examples can be, but are not limited to, journal or portfolio contributions, pre-production planning materials, screen captures of editing progress, recorded video diary entries and regular meetings or filmed interviews where production work can be reviewed and authenticated by the teacher.

Assessment table – Year 12

Type of assessment	Weighting	To SCSA	Combined mark weighting
Practical (production) Extended audiovisual production project which can be completed as either a single task or as separate tasks. Students explore ideas through creative processes to achieve aesthetic value in production. Independently manage a range of production processes, evaluating and modifying them as necessary. Demonstrate an understanding of themes, styles, structures, codes and conventions. Develop confidence and competence in the use of technologies, skills and processes. Reflect on and evaluate own and peer production work. Assessment evidence may include, but is not limited to, pre-production planning, the demonstration of skills in defined production roles, a production.	50%	100% Practical	50%
Response Students research and communicate findings based on the analysis of audiences, media contexts and media examples. Assessment evidence may include, but is not limited to, short answer responses, extended answer responses, the content of a video essay, an oral presentation.	20%	100% Written	50%
Written examination Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus.	30%		

Teachers must use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

Refer to the *WACE Manual* for further information about the statistical adjustment of marks for Year 12 ATAR courses.

Reporting

Schools report student achievement, underpinned by a set of pre-determined standards, using the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The grade descriptions for the Media Production and Analysis ATAR Year 12 syllabus are provided in Appendix 1. They are used to support the allocation of a grade. They can also be accessed, together with annotated work samples, on the course page of the Authority website at www.scsa.wa.edu.au.

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

The grade is determined by reference to the standard, not allocated on the basis of a pre-determined range of marks (cut-offs).

ATAR course examination

All students enrolled in the Media Production and Analysis ATAR Year 12 course are required to sit the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4. Details of the written and practical (production) ATAR course examinations are prescribed in the examination design briefs on the following pages.

Refer to the *WACE Manual* for further information.

Practical (production) examination design brief – Year 12

Provided by the candidate

One completely individually produced audiovisual production

- no more than 5 minutes in duration
- the production can include, but is not restricted to, film, television or animation.

The production is to be submitted on a USB drive. File formats must be capable of being played in VLC Media Player (www.videolan.org).

A completed *Production submission cover sheet*, including acknowledgements, as applicable.

A signed *Declaration of authenticity*.

A *Practical production statement* of up to two single-sided A4 pages. The *Practical production statement* should detail an explanation and/or evidence of:

- the theme of the production
- the genre and/or style and/or narrative of the production and the production influences (if applicable)
- the purpose, context and/or audience of the production
- how the candidate has applied skills in relation to the following production roles:
 - art direction
 - cinematographer/cinematographic elements (e.g. in animation work)
 - editor
 - sound design.

Section	Supporting information
Section One Theme 20% of the practical examination	<p>Theme will be assessed within the audiovisual production and supported by the Practical production statement.</p> <p>The candidate is required to convey a clear theme throughout their audiovisual production. The theme should be supported by the genre and/or style and/or narrative of the production.</p> <p>(The reference to theme is informed by the following syllabus content dot points:</p> <ul style="list-style-type: none"> • constructing own production/s to communicate theme/s for a specific purpose, context and/or audience • experimenting with, manipulating and refining the use of codes and conventions to convey theme, genre, style and narrative.)
Section Two Production roles 80% of the practical examination	<p>Application of skills within defined production roles will be assessed within the audiovisual production and supported by the Practical production statement.</p> <p>The candidate is required to demonstrate the skills necessary to effectively fulfil the following production roles:</p> <ul style="list-style-type: none"> • art direction • cinematographer/cinematographic elements (e.g. in animation work) • editor • sound design.

Note: for further information, teachers are advised to refer to the Media Production and Analysis ATAR course practical (production) examination requirements document for each relevant year.

Written examination design brief – Year 12

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: two and a half hours

Permissible items

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Section	Supporting information
Section One Short answer 30% of the written examination Two questions from a choice of five questions Suggested working time: 30 minutes	Questions require the candidate to analyse how media concepts are applied within at least one media work studied during the year. Each question focuses on one concept. Answers can include lists and dot points.
Section Two Extended answer 70% of the written examination Two questions from a choice of five questions Suggested working time: 120 minutes	Questions require the candidate to analyse and evaluate media, and interpret meanings in the context of media languages, representation, audience and industry. The candidate can also be required to comment on context, genres and/or styles and purpose. Each response requires the candidate to draw on at least one media work studied during the year. The format of an extended answer can include, but is not limited to, an essay format; responses can use headings, lists and dot points.

Appendix 1 – Grade descriptions Year 12

A	<p>Response</p> <p>Analyses how media languages are utilised in a breadth of media work, through systems of communication and narrative, codes and conventions.</p> <p>Analyses how representations are constructed to impact, persuade and challenge.</p> <p>Analyses how audiences use and interpret media work through the application of media theories and an understanding of cultural contexts, values, attitudes and trends.</p> <p>Analyses how media producers manage factors that affect the content of media work.</p> <p>Analyses how production context impacts media work.</p>
	<p>Production</p> <p>Advanced exploration and appropriate documentation of ideas, including refinement and evaluation of production choices.</p> <p>Advanced comprehension of controls and constraints and clear consideration of strategies to mitigate associated production challenges.</p> <p>Advanced application of skills and processes across all stages of production, including art direction, cinematography (or cinematographic elements), editing and sound design.</p> <p>Advanced construction of genre/style/narrative to support theme through experimenting, manipulating and refining the use of codes and conventions for a specific purpose/context/audience.</p>
B	<p>Response</p> <p>Explains how media languages are utilised in media work, through systems of communication and narrative, codes and conventions.</p> <p>Explains how representations are constructed to impact, persuade and challenge.</p> <p>Explains how audiences use and interpret media work, with reference to media theories and an understanding of cultural contexts, values, attitudes and trends.</p> <p>Explains how media producers manage factors that affect the content of media work.</p> <p>Explains how production context impacts media work.</p>
	<p>Production</p> <p>Proficient exploration and appropriate documentation of ideas, including refinement and evaluation of production choices.</p> <p>Informed comprehension of controls and constraints, and clear consideration of strategies to mitigate associated production challenges.</p> <p>Proficient application of skills and processes across all stages of production, including art direction, cinematography (or cinematographic elements), editing and sound design.</p> <p>Informed construction of genre/style/narrative to support theme through experimenting, manipulating and refining the use of codes and conventions for a specific purpose/context/audience.</p>

C	<p>Response</p> <p>Describes media languages in media work, through systems of communication and narrative, codes and conventions.</p> <p>Describes representations constructed to impact, persuade and challenge.</p> <p>Describes how audiences make meaning by referencing concepts such as media theories, cultural contexts, values, attitudes and/or trends.</p> <p>Describes how media producers manage factors that affect the content of media work.</p> <p>Describes how production context impacts media work.</p>
	<p>Production</p> <p>Competent exploration and documentation of ideas, including some refinement and evaluation of production choices.</p> <p>Comprehension of controls and constraints and some consideration of strategies to address production challenges.</p> <p>Competent application of skills and processes across all stages of production, including art direction, cinematography (or cinematographic elements), editing and sound design.</p> <p>Construction of genre/style/narrative to support theme through some experimentation, manipulation and refinement of codes and conventions for a specific purpose/context/audience.</p>
D	<p>Response</p> <p>Identifies the use of media languages in media work with limited reference to systems of communication and narrative, codes and conventions.</p> <p>Identifies representations constructed to impact, persuade and challenge.</p> <p>Identifies how audiences interpret media work with limited reference to concepts such as media theories, cultural contexts, values, attitudes and/or trends.</p> <p>Identifies how media producers manage factors that affect the content of media work.</p> <p>Identifies how production context impacts media work.</p>
	<p>Production</p> <p>Basic exploration and documentation of ideas, including limited refinement or evaluation of production choices.</p> <p>Basic comprehension of controls and constraints, and limited consideration of strategies to address production challenges.</p> <p>Basic application of skills and processes across all stages of production, including art direction, cinematography (or cinematographic elements), editing and sound design.</p> <p>Basic construction of genre/style/narrative which rarely supports theme through limited experimentation, manipulation and refinement of codes and conventions for a specific purpose/context/audience.</p>
E	<p>Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.</p>

