



Examination Work Sample

Media Production and Analysis | ATAR | Year 12

This sample two-page *Practical production statement* represents a student's attempt to address the 2023 Practical (production) examination requirements listed below from the design brief in the syllabus.

Note: this sample as submitted for examination complies with examination margin requirements, font size and font type. Its appearance in this document is affected by footers and other apparatus.

The accompanying film and school-based planning work will be placed on the Authority extranet in the Grading materials section for this course.

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Practical (production) examination design brief – Year 12

Provided by the candidate

One completely individually produced *audio-visual* 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 USB. 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 (i.e. in Animation work)
 - Editor
 - Sound design

Section	Supporting information
Section One Theme 20% of the practical examination	<p>Theme will be assessed within the audio-visual production and supported by the <i>Practical production statement</i>.</p> <p>The candidate is required to convey a clear theme throughout their audio-visual 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 audio-visual production and supported by the <i>Practical production statement</i>.</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 (i.e. in Animation work)• Editor• Sound design.

Theme - What is the production saying: The main theme of *A Sticky Situation* is the importance of patience and perseverance in the creative process. In the creative process, one must let ideas come to them naturally and expect there to be times where creative flow stops. One part of the film involves the writer and his story in his creative space, and the other involves the stickman character who comes to life and aids the writer in tying the loose ends of his creator's story to a close. The writer character is shown to be drawing, pinning sketches up on the pinboard and carefully analysing his writing until he comes to sketching something the audience doesn't see, which he scraps multiple times. He becomes frustrated and leaves for a break. This scene explores a part of the creative process of an interruption in flow, or writer's block. The next time we see the writer is when he is making a drink, and as he goes to take a sip, an idea comes to him. This scene shows that he has taken the time to step away from his work and has become more relaxed. When the idea comes to him suddenly, he quickly walks back to his creative space and sketches his idea. He then stops again to think, and notices the drawing that the stickman has revealed, which finally allows him to finish sketching his idea, and tie the end of his story together. This conclusion brings the theme full circle as he had stepped away from his work frustrated, regained his patience but still persevered for his creative work as he jumped at the thought of a new idea. The second narrative in *A Sticky Situation* which follows the stickman character, also supports the film's theme. The stickman only comes to life once the writer has left the room. This conveys the notion of stepping away from your work to let ideas come to you naturally, which is communicated through the actions of the stickman as a living character. The things the stickman interacts with throughout the pinboard, explores the writer's creative work in a way that represents the writer's mind sorting through his ideas during writer's block. We get to see the time and artistic effort that the writer has put into his work, and the notion of his creative work as a lively and moving creative world.

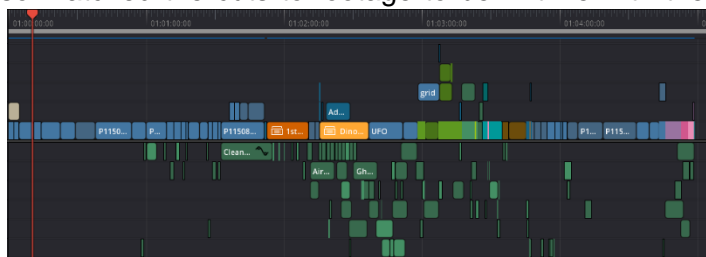
Theme in Genre/Style/Narrative: The theme of the importance of patience and perseverance in the creative process is also supported by; the film's animation and adventure genre, its stop-motion & live action style and the narrative following the writer tying the loose ends to his story. *A Sticky Situation's* stop motion animation **genre** is a unique storytelling method which strongly supports the theme as we witness an animated fictional character created by the writer, reveal an idea that the writer needs to finish his story. The writer's imagination is represented by the stickman who perseveres to get to the mountain sketch on the pinboard. The film's **style** blends stop motion and live action narratives to create the idea that the fictional stickman character exists and influences real life. This represents the creative flow as a kind of separate living entity that works by itself, when a creator remains patient and lets ideas come to them. Moreover, the film's **narrative** requires both the animated and live action narratives to convey the theme. If the film had just shown the writer taking time away from his creative space, it wouldn't be engaging and wouldn't give any reason as to why the audience needs to care about the writer's story. Hence, through the animated narrative we look into what the writer is creating, and how the conflict will be resolved. The live action narrative presents the outcome of being patient and letting ideas come to you. Whereas the animated narrative presents the *why* and *what* the writer is persevering for, and somewhat mirrors the writer's journey. For example, when the stickman climbs up the mountain and becomes a more detailed drawing, this symbolises becoming whole or complete, just like the writer feels at the end of the film.

Purpose, Context and/or Audience: When I was in the early stages of writing my script, I thought that the stop-motion animation aspect of my film would appeal younger audiences, but also older audiences as they may appreciate the effort that goes into stop-motion. I also wanted to appeal to creative people as they might relate to disruption of flow in the creative process, and non-creative people to give them an idea of the patience and time that is required for creative work. My film was inspired by animation shows I watched as a kid, like Wallace and Gromit, Shaun the Sheep and Minuscule, and its aesthetic was influenced by the opening of a Netflix Documentary called *Merchants of Doubt*. My intention with *A Sticky Situation* was to explore the creative process in a unique and fun way, and I believe that making this film partly in stop-motion

served its theme and overall concept as a film well, in that stop-motion is a unique art in today's entertainment. Knowing that the narrative is relatively straightforward, the stop-motion animation serves the production well.

Production Roles

Editor: Editing *A Sticky Situation* was a very intricate and detailed process. I imported each frame for the stop motion scenes and merged them together, applying the correct frame rate, cropping the edges, applying visual effects, removing blemishes, and applying a warm colour grade. The lightbulb visual effect required lengthy rendering and editing to appear to be hovering over the writer's head. The editing timeline had a great deal of sound effects which were layered throughout many audio tracks. Moreover, I edited the three classical musical pieces to match the emotion or mood in each sequence, and in a way, create a symphony to support the narrative. This was key in the creation of the film's mysterious and dreamy aesthetic, supporting the shallow depth and close-up cinematography. I also matched the cuts to footage to be in time with the classical music. Additionally, I edited the narrative to first show the writer in his creative space, and when he leaves the stop-motion narrative begins, as a surprise for the audience. Through editing, I was able to create the idea that, whenever the writer is not in the room, the stickman magically comes to life.



daVinci Resolve screenshot reproduced with permission: Blackmagic Design & daVinci Systems. (First release 2004). *DaVinci Resolve* [Video Editing Application]

Sound Design: *A Sticky Situation* has over 25 sound effects layered throughout many audio tracks that primarily work to give character to the stickman, the atmosphere/environments he interacts with and the other characters he meets. For the stickman's voice, I recorded my voice and altered the pitch to give the stickman a cute and innocent character. To convey the light weight of the stickman, I recorded soft tapping of my fingers on either cork or wood for his feet. I also used different sounds depending on the surfaces the stickman walked across. For example, for the ripped paper close to the mountain drawing, I sourced sounds of footsteps in snow to enhance the sensory experience of the film. The *Valse Sentimentale* classical piece created a very emotive tone for the live action scenes, expressing the poeticism of the writer's work and creative flow. The *Spanish Dance* classical piece created a symphony-like sound track to follow along with the stickman's wild journey throughout the pinboard, matching the fun tone of every one of his encounters and actions.

Cinematographer: To create the dreamy and creative aesthetic in the writer's creative space, I utilised primarily close-up and shallow depth cinematography, similar to the intro sequence of the *Merchants of Doubt* documentary. I used a F1.7/35mm lens, to capture a nice shallow depth of field to create a dreamy aesthetic, which mainly in the live action scenes, worked to set the tone and feeling of a creative space. The close-ups work to draw attention to the objects on the writer's desk and create the feeling of a confined but comfortable space, and further convey the mental and visual focus one needs in the creative process. To exploit the shallow focus even more, I filmed a few focus pulls in scenes where I needed to either follow the action of a moving hand, or for example, capture the dust moats floating under the lamp and then the desk surface. I wanted to keep this shallow depth cinematography consistent, so focus pulls were a way to draw attention to two or more parts of a shot during a scene. There aren't any wide shots or significant camera movement in my film, which was a choice based on limitations of my filming location, and to create a sense of close proximity, or a sense of creative 'zone' to the writer and his work. I used warm lighting, framed and angled to act as the lamp light and some soft white lighting over the pinboard when the writer is interacting with it.

Art Direction: Before I began filming, a lot of pre-production was involved in creating the film's art style. In designing the pinboard prop/setting, I had to draw each individual drawing, tie string and insert pins to account for creating the impression of the length of time the writer had been working for, and to create an effective but reasonable space for the stickman character to move

around in. I hand drew each frame for the stickman's movement before cutting out each drawing to give the effect that the stickman had separated himself from the paper on the pinboard, so he is free to move in the space. I shot the stop motion scenes top-down, on a table which gave the effect of the pinboard being on the wall as we see it. I designed the set for the writer's desk to evoke a warm and cozy feeling, which was achieved through the warm lighting of the lamp, the writer's winter clothing and the close-up camera work, focusing strictly on the writer and his desk.