



MAS 213

Screen Production 2

S2 Day 2015

Dept of Media, Music & Cultural Studies

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Disclaimer

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

General Information

Unit convenor and teaching staff

Unit Convenor

Karen Pearlman

karen.pearlman@mq.edu.au

Contact via karen.pearlman@mq.edu.au

Credit points

3

Prerequisites

MAS202 and MAS212

Corequisites

Co-badged status

Unit description

This unit extends and consolidates previous studies and production skills related to visual style, cinematography and editing in the moving image. It introduces students to the fundamentals of fiction directing, production design and more advanced film sound recording techniques. This unit provides students with the opportunity to consolidate their creative, conceptual, and technical abilities through creative exercises, research and development, and the collaborative production of screen projects.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.

Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.

Research and plan for the realisation of a short media production.

Collaborate effectively in the realisation of a short fiction film and work to production deadlines.

Apply practical, technical, creative and theoretical skills in image and sound acquisition

such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.

Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment Tasks

Name	Weighting	Due
<u>Skills Development</u>	20%	End of Weeks 1,3,4 & 5
<u>Creative Collaboration Site</u>	30%	Weeks 2 thru 7 & end of break
<u>Major Screen Production</u>	40%	05 November, 2015
<u>Intensive Week Participation</u>	10%	18 Sept. 2015

Skills Development

Due: **End of Weeks 1,3,4 & 5**

Weighting: **20%**

TASK 1. SKILLS DEVELOPMENT INCLUDING PITCHING

This is a series of tasks, which you submit by posting to your blog in ilearn. They are due at the end of week 1, 3, 4, and 5. The tasks are:

- Pitch Powerpoint due Sunday 02-08
- Script Analysis Task due Sunday 16-08
- Tone and Movement Analysis due Sunday 23-08
- Design Analysis Task due Sunday 30-08

This series of tasks is designed to develop your skills and knowledge in all areas of filmmaking. Each of these tasks will have associated readings, online lectures or tutorials, instructions and/or screen media examples in **ilearn**. Task details are in **ilearn** and you must log in to **ilearn** each week to get the task information and make your submissions.

These tasks are time sensitive, meaning you must do them in the weeks that have been allocated for them – late submissions will be marked down. Each component of this task will be worth marks, you can lose 25% if you don't submit at all.

Submission: via ilearn link to ilearn blog weekly in weeks 1,3,4 and 5

Assessment Criteria:

1. Clear and succinct identification and articulation ideas, themes or issues and how you intend to convey them in screen media (Pitch)

2. Insightful and clear analysis of how ideas, themes or issues are represented through techniques and creative devices in screen media. (Analytic tasks)

On successful completion you will be able to:

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Creative Collaboration Site

Due: **Weeks 2 thru 7 & end of break**

Weighting: **30%**

CREATIVE COLLABORATION SITE

Individually you will contribute a series of exercises and ideas to a shared a Creative Collaboration Site for your major project. These contributions are due in weeks 2, 3, 4, 5, 6 and at the end of the break. They include:

- | | | |
|---|-----|------------------------|
| • Online Site with pages for project and crew
Midnight | | Due: Sunday 09-08-2014 |
| • Script draft, questions and observations
Midnight | %15 | Due: Sunday 16-08-2014 |
| • Storyworld relevant sounds
Midnight | %15 | Due: Sunday 23-08-2014 |
| • Storyworld relevant images
Midnight | %15 | Due: Sunday 30-08-2014 |
| • A thematic reference and reflection
Midnight | %15 | Due: Sunday 06-09-2014 |
| • A thematically relevant juxtaposition
Midnight | %15 | Due: Sunday 13-09-2014 |
| • Illustrated Creative Intentions statement | %25 | Due: Friday 02-10-2014 |

These tasks each require a fast turnaround response. You may be lateral and creative in your thinking - your responses to the tasks will most likely not be part of the final production, but they

may spark ideas, discussion or development. Process is as important as product here - just doing them will increase your skills in screen production and understanding of the decisions made in screen creativity. These tasks are time sensitive, meaning you must do them in the weeks that have been allocated for them – late submissions will be marked down. Your mark for this task will be an individual mark. You will lose 15% for any task you do not submit, 25% if you do not submit the creative intentions statement.

Submission:

For submission of these tasks, each group will create a wordpress site for their projects, and producers will email a link to those site to the lecturer (Karen.Pearlman@mq.edu.au) by the end of week 2. Thereafter, tasks are to be uploaded weekly to that wordpress site, **labelled with your name and date** of submission.

Assessment Criteria:

- Clear and succinct identification and articulation ideas, themes or issues and how you intend to convey them in screen media
- Depth and appropriateness of research and planning for the realisation of a short screen production
- Insightful and clear demonstration of how ideas, themes or issues could be represented through your choices of techniques and creative devices for the production
- Thoughtful and sophisticated articulation of how practical, technical, creative and theoretical skills will be applied to convey ideas in screen media
- Relevant and salient synthesis of theoretical concepts in screen media to reflect on your own and others' screen productions.

Task Details are on **ilearn**, and you must login to **ilearn** each week to retrieve the specific requirements for that week's task.

- Any assignment handed in late will incur a penalty of 5% deduction of marks for every day that it remains not submitted.

On successful completion you will be able to:

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.

- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Major Screen Production

Due: **05 November, 2015**

Weighting: **40%**

MAJOR SCREEN PRODUCTION

From the 'pitch' presentations completed in Week 2, a number of projects will be selected to go into production. A student whose pitch was selected will be designated as 'director'. Students will then choose from the following crew roles: Producer, Development Producer/1st AD, Director of Photography, Sound Recordist/Designer, Editor (Continuity/Script Supervisor), and Production Designer. Once teams have been selected, students will collaborate on the development of their screen works during the pre-production phase in readiness for going into production. Through tasks on the Creative Collaboration site, teams will be expected to research their themes, generate a strong script, pre-plan the visual and sound elements of their screen production through story-boarding, shot-listing, casting, rehearsing and other exercises on the Creative Collaborations Site. Teams will also be expected to familiarize themselves with their production equipment, hold regular production meetings, and perform camera and sound tests.

Over the course of the semester you will work collaboratively and individually to research, develop, plan, execute and present to the world a short 4-7 minute film or web-series of, for example 3 x 2 minute episodes. Your work on this production will be experiential learning, problem solving and application of theory to practice, and you will be individually assessed for your contribution. Everyone in all roles will be expected to help identify the themes, ideas and perspective on the work and come up with ideas and examples for how these can be communicated in a short media production. You will use your research and analyses of techniques and devices in screen media to support the process of making decisions about your contribution and executing those decisions effectively. Your collaboration skills will be developed through this process, in particular your effective communication with others, your reliable, timely and thorough execution of tasks you are allocated, and your creative contribution to enhancing, supporting and realising the intentions of the project originators. As you work on this project you will be expected to draw on knowledge from MAS212, MAS202 and if you have taken it, MAS205, as well as the research and learning of this semester and to synthesise concepts into your practice, your communications with others, and your reflections on your own work.

Your reflective essay of approx. 500 - 750 words should comment on your specific work or contribution in each of the points above. Note: things do not always run smoothly in film productions, in fact they rarely do. You are encouraged to reflect on things that were less than

ideal however please note: you will be marked down for blaming outwards. If someone on the team does not fulfil their agreed responsibilities what action did you do to SOLVE the problem? If communications were tricky how did you adjust your tone, approach or perspective to make them clearer? If you meet challenges you were not able to overcome on your own what actions did you take to get help? These should be noted in your reflective essay.

Each team will be responsible for providing a full set of production documents including, for example; schedules, call sheets, location agreements, music copyright agreements and performer contracts.

Each student involved in the production group will receive a mark for their work in the role they performed in overall finished production.

Submission:

Submit your reflective statements via the link on ilearn

Submit your final screen production by working with the technical director, Mr Marcus Eckermann to finalise and output the media

Producers: Submit portfolios of paperwork directly to the lecturer: Karen.Pearlman@mq.edu.au

Assessment Criteria:

1. Demonstrated skill in effectively conveying ideas, themes and issues through screen production
2. Effective collaboration and on time delivery of in the realisation of short film
3. Thoughtful and sophisticated applications of practical, technical, creative and theoretical skills in image and sound creation, such as cinematography, lighting, production design, sound design, editing and skills related to working with performers as appropriate to your crew role
4. Synthesis of theoretical concepts in screen media to reflect on your own and others' screen productions.

Any assignment handed in late will incur a penalty of 5% deduction of marks for every day that it remains not submitted.

Your work-in-progress screen productions will be viewed in workshops in weeks 10 and 11. Full attendance is expected for feedback and development of the productions.

On successful completion you will be able to:

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative

devices in screen media.

- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Intensive Week Participation

Due: **18 Sept. 2015**

Weighting: **10%**

The intensive week is designed to emulate the intensity and focus required in professional production processes. The strength of your own energy, curiosity, commitment, willingness to try new things and support for others who are trying new things will directly contribute to your achievement of the learning outcomes.

Submission:

Your attendance and participation in each day of the Intensive will be noted and you will receive a group mark for the screen exercises your group completes.

Due at 5pm on Friday, 18-09-2015

Assessment Criteria:

1. Effective collaboration and on time delivery of in the realisation of exercises with fellow students within MAS 213
2. Creative choices and exploration of techniques and creative devices in exercises
3. Thoughtful and sophisticated application of practical, technical, creative and theoretical skills

On successful completion you will be able to:

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing

and skills related to working with performers.

Delivery and Resources

MAS 213 will be delivered through:

Practical Tutorials

Online Lectures & Exercises

Intensive Week

Creative Production and Reflection

Resources on iLearn <https://ilearn.mq.edu.au/>

Readings

Affron, C. & Affron, M.J., 1995. *Sets in Motion: Art Direction and Film Narrative*, Rutgers University Press

Block, B.A., 2008. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*, Taylor & Francis.

Brophy, P. ed., 2000. *Cinesonic: Cinema and the Sound of Music*, Australian Film Television & Radio School.

Eisenstein, S., 1949. *Film Form: Essays in Film Theory*, Harcourt, Brace.

Irving, D.K. & Rea, P.W., 2013. *Producing and Directing the Short Film and Video*, CRC Press.

McPherson, K., 2006. *Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen*, Taylor & Francis.

Millard, K., 2014. *Screenwriting in a Digital Era*, Hampshire: Palgrave Macmillan.

Olson, R.L., 1999. *Art Direction for Film and Video*, Focal Press.

Pearlman, K., 2013. Editing and the Vulcan Mind Meld. *Lumina*, 1(11).

Proferes, N., 2012. *Film Directing Fundamentals: See Your Film Before Shooting*, Taylor & Francis.

Rabiger, M., 2006. *Developing Story Ideas, Volume 10*, Focal Press.

Sijll, J. Van, 2005. *Cinematic Storytelling*, Michael Wiese Productions.

Spiegel, E., 2002. *The Innocence of the Eye: A Filmmaker's Guide*, Silman-James Press.

Weston, J., 1996. *Directing Actors*, Michael Wiese Productions.

All the above texts are available at the Macquarie University Library. In addition, a list of weekly readings will be posted on iLearn.

Students are expected to login in to ilearn every week for updates on, online lectures and

resources and in order to survey course content in greater detail.

Equipment & Software

Sony HD FS100 Cameras

Manfrotto and Miller Tripod Kits

Senheiser Sound Kits

Various portable fresnel and LED film lamps

Studio based fresnel film lamps

Mac Computers

AVID Media Composer

Attendance will be recorded at all workshops.

Unit Schedule

WEEK	Topics & Activities	Resources
	See iLearn for week by week descriptions of Tasks	See iLearn for week by week online resources
Week 1	<p>INTRODUCTION - Introduction to the unit.</p> <p>PITCHING EFFECTIVELY</p> <p>IDEAS & THEMES - in short screen productions</p> <p><u>Skills Task (submit via ilearnblog):</u></p> <p>POWER POINT PITCH</p> <p>due Sunday 02-08-2014 Midnight</p> <p>Pitches submitted after 8am Monday morning will not be considered for production</p>	<p>Readings: IDEAS/THEMES/PITCHING</p> <p>Rabiger, Michael, <i>Developing Story Ideas</i>, Focal Press, Boston, 2000</p> <p>McPherson, K., 2006. <i>Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen</i>, Taylor & Francis.</p> <p>Online http://www.slideshare.net/LAMP_AFTRS/the-art-of-the-pitch-jackie-turnure-presentation</p>

<p>Week 2</p>	<p>RESEARCH & DEVELOPMENT - using this time creatively</p> <p>COLLABORATION - effective & creative language, processes</p> <p>REFERENCES - as communication tool</p> <p>Selected pitches to the whole class using power point presentations,</p> <p>voting and crewing, outline of production process, intro to wordpress site task</p> <p><u>Creative Collaboration Task:</u></p> <p>WordPress site</p> <p>Site set up due Sunday 09-08-2014 Midnight</p>	<p>Online</p> <p>Brief lecture: "Resonances"</p> <p>Clips</p> <p>Task guide: http://learn.wordpress.com/</p> <p>Pearlman, K., 2013. Editing and the Vulcan Mind Meld. <i>Lumina</i>, 1(11).</p> <p>Millard, K. (2014). <i>Screenwriting in a Digital Era</i> (p. 248). Hampshire: Palgrave Macmillan. CH 9, <i>Writing the Possible</i></p>
<p>Week 3</p>	<p>No Workshop, Online Lecture & Activities only</p> <p>DIRECTING - SCRIPT ANALYSIS & ACTORS</p> <p><u>Skills Task (submit via ilearnblog):</u></p> <p>Script Analysis</p> <p><u>Creative Collaboration Task (submit via wordpress site):</u></p> <p>Questions & Observations</p> <p>due Sunday 16-08-2014 Midnight</p>	<p>Online Lecture: DIRECTING - SCRIPT ANALYSIS & ACTORS</p> <p>Reading:</p> <p>Proferes, N. (2012). <i>Film Directing Fundamentals: See Your Film Before Shooting</i> (p. 296). Taylor & Francis. Ch2 Introduction to the Dramatic Elements Embedded in a Screenplay</p> <p>Weston, J. (1996). <i>Directing Actors</i> (p. 300). Michael Wiese Productions. Ch1: Result Direction and Quick Fixes</p> <p>Irving, D.K. & Rea, P.W., 2013. <i>Producing and Directing the Short Film and Video</i>, CRC Press.</p>
<p>Week 4</p>	<p>No Workshop, Online Lecture & Activities only</p> <p>TONE & MOVEMENT – EDITING & SOUND STYLES</p> <p><u>Skills task (submit via ilearnblog):</u></p> <p>Analysis of a short film</p> <p><u>Creative Collaboration Task (submit via wordpress site):</u></p> <p>3 sounds that might belong in your story world</p> <p>due Sunday 23-08-2014 Midnight</p>	<p>Online Video Essays and Lecture TONE & MOVEMENT – EDITING & SOUND STYLES</p> <p>Readings</p> <p>Brophy, P. ed., 2000. <i>Cinesonic: Cinema and the Sound of Music</i>, Australian Film Television & Radio School.</p> <p>Pearlman, K., 2009. <i>Cutting Rhythms, Shaping the Film Edit</i> 1st ed., Focal Press.</p> <p>Additional Suggested Reading</p> <p>Spiegel, E. (2002). <i>The Innocence of the Eye: A Filmmaker's Guide</i> (Vol. 2002, p. 179). Silman-James Press. pp33-61</p>

<p>Week 5</p>	<p>No Workshop, Online Lecture & Activities only</p> <p>DESIGN – ELEMENTS & STORYWORLDS</p> <p><u>Skills Task (submit via ilearnblog):</u></p> <p>Design analysis</p> <p><u>Creative Collaboration Task (submit via wordpress site):</u></p> <p>3 to 5 images</p> <p>due Sunday 30-08-2014 Midnight</p>	<p>Online Lecture: STORYWORLDS & DESIGN</p> <p>Affron, C. & Affron, M.J., 1995. <i>Sets in Motion: Art Direction and Film Narrative</i>, Rutgers University Press.</p> <p>Olson, R.L., 1999. <i>Art Direction for Film and Video</i>, Focal Press.</p>
<p>Week 6</p>	<p>No Workshop, Online Lecture & Activities only</p> <p>CINEMATIC STORYTELLING & JUXTAPOSITION</p> <p><u>Creative Collaboration Task (submit via wordpress site):</u></p> <p>References & Reflections</p> <p><u>Creative Collaboration Task (submit via wordpress site):</u></p> <p>Juxtapositions</p> <p>due Sunday 14-09-2014 Midnight</p>	<p>Online lecture - Intro to Mise en Scene & Juxtaposition</p> <p>Links to Video essays</p> <p>Block, B. A. (2008). <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i> (p. 297). Taylor & Francis. Ch1 <i>The Visual Components</i>; Ch 2 Contrast & Affinity</p> <p>Sijll, J. Van, 2005. <i>Cinematic Storytelling</i>, Michael Wiese Productions. Available at: http://books.google.com/books?id=J1pw5vIH8T0C&pgis=1 [Accessed June 2, 2014].</p>
<p>Week 7</p>	<p>No Workshop, Online Lecture only</p> <p>INTENSIVE WEEK FOLLOWS WEEK 7.</p> <p>SEE SEPARATE SCHEDULE FOR DETAILS.</p> <p>CREATIVE VISION STATEMENTS DUE IN 2ND WEEK OF BREAK</p> <p><u>CREATIVE COLLABORATION TASK (submit via wordpress site):</u></p> <p>Creative Vision Statements</p> <p>due Friday 02 October, 2015</p>	<p>Lecture: Onscreen drafting</p> <p>reading:</p> <p>Millard, K. (2014). <i>Screenwriting in a Digital Era</i> (p. 248). Hampshire: Palgrave Macmillan</p> <p>Pearlman, K. (2015) <i>Editing Thinking and Onscreen Drafting</i></p> <p>ONLINE RESOURCES - full description of content required for each creative vision statement</p> <p>links to example of statements</p>
<p>Week 8</p>	<p>Screen Production Shoot</p>	
<p>Week 9</p>	<p>Screen Production, Shoot & Assemble</p>	

<p>Week 10</p>	<p>ROUGH CUT SCREENING WORKSHOP</p> <p>come prepared to screen a rough cut, assembly or key rushes from your shoot and discuss.</p> <p>TASKS:</p> <p>Editing & Sound</p> <p>Project Distribution Plans & Kits (Optional)</p> <p>Reflection Essay writing</p>	
<p>Week 11</p>	<p>FINE-CUT SCREENING WORKSHOP</p> <p>come prepared to screen a fine cut of your film and discuss.</p> <p>TASKS:</p> <p>Editing & Sound</p> <p>Project Distribution Plans & Kits (Optional)</p> <p>Reflection Essay writing</p>	
<p>Week 12</p>	<p>Output High Resolution master for delivery on Thursday 05 November, 2014</p>	<p>Major Production Due</p>
<p>Week 13</p>	<p>Screening of Major Productions</p> <p>FRI 13.6.14 Y3A 189</p> <p>3PM – 5 PM</p>	<p>Debrief</p> <p>Final Output Cuts and Reflective Essays Due</p>

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing

and skills related to working with performers.

- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production

- Intensive Week Participation

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
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- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as producing, cinematography, lighting, production design, sound design, editing and skills related to working with performers.

- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Skills Development
- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Creative Collaboration Site
- Major Screen Production
- Intensive Week Participation

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Identify and articulate ideas, themes and issues and contribute to conveying them effectively in the form of a short media production.
- Analyse how ideas, themes or issues are represented through techniques and creative devices in screen media.
- Research and plan for the realisation of a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' screen productions.

Assessment tasks

- Major Screen Production
- Intensive Week Participation

Unit Structure and Organisation

The unit will be delivered via compulsory introductory workshops, online learning, intensive week workshops and creative screen production during which students are expected to meet, organise and produce their short film outside class times.

Students are also expected to collaborate with students from MAS 241 on transmedia production of major projects. Students are required to attend a lecture on the major collaborative transmedia project with students from MAS 241 on Friday 22 August August from 4 to 6 pm at Y3A LT1.

Please refer to iLearn and weekly schedule for more information.