



# MAS 313

## Advanced Screen Production 2

S2 Day 2015

*Dept of Media, Music & Cultural Studies*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff  
Unit Convenor  
Iqbal Barkat  
[iqbal.barkat@mq.edu.au](mailto:iqbal.barkat@mq.edu.au)  
Contact via [iqbal.barkat@mq.edu.au](mailto:iqbal.barkat@mq.edu.au)  
Y3A 154  
By appointment. Thursdays preferred.

Credit points  
3

Prerequisites  
MAS312

Corequisites

Co-badged status

Unit description  
This unit is project-based. It offers students an opportunity to build on studies they have completed in earlier screen production units and to consolidate their creative, conceptual, and technical abilities through the collaborative production of short digital 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:

Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.

Differentiate technical and creative strategies through a critical analysis of creative screen works.

Plan and implement creative pathways strategically.

Evaluate one's own and others' creative screen works.

## General Assessment Information

Assessment tasks will be submitted in class for discussion and online, through Ilearn. All written

work can only be summated on Ilearn.

Late submissions incur a 5% penalty per day, unless otherwise negotiated.

## Assessment Tasks

Name	Weighting	Due
<a href="#">Screen Production Proposal</a>	20%	Sat 1st August 2015 11.59 PM
<a href="#">Workshop Presentation</a>	20%	Weekly as designated
<a href="#">Screen Production</a>	30%	Week 13
<a href="#">Critical Evaluation of Role</a>	30%	Week 14

### Screen Production Proposal

Due: **Sat 1st August 2015 11.59 PM**

Weighting: **20%**

The first assignment for MAS313 will be a written proposal of around 1000 words for a **fiction, documentary, hybrid/experimental screen production** of around 7 minutes duration drawing on an idea around the theme of either “**photograph**” or “**dream**”. You may approach the theme you select in any way you choose. You may choose to make the work for a variety of delivery platforms e.g. television, the web, film festivals, etc.

This proposal is worth 30% of your total marks for this unit. Proposals will be selected for production prior to your second workshop where crews will be formed.

The delivery date for this assignment is Sat 1st August 2015 11.59 PM . Early submissions appreciated. Assignments should be submitted on Ilearn.

**PLEASE NOTE:** Preferably, your proposals **are not to be dialogue based**. You are expected to design your project considering images and sound as well as dialogue. Only minimal dialogue is suggested.

The proposal should include the following elements:

- **One sentence synopsis.** A brief concentrated version of the story.
- **One paragraph statement** summarising story, potential subtext and intended approach or style. How would you describe the intended style? Are you working within a particular genre? You should reference other media that have influenced your choices in this statement.

- **A Treatment** describing the progression of your project paragraph by paragraph. Each paragraph describes a scene. So, if you think at this stage there might be six scenes, each paragraph will correspond to one of the scenes. The treatment gives a good sense of the story/idea in cinematic ie audiovisual terms. It is written in **the present tense**. If your project is selected you will be expected to develop a script/scriptment during the next few weeks. You are encouraged to include photographs, drawings or pictures in the treatment.
- **Brief description** of any characters – no more than four lines per character. Note that the production must be feasible, so the number of characters should reflect this. You are encouraged to include photographs, drawings or pictures.
- **Research statement.** Account for the research you have conducted so far together with your plans for future research. Here again you can reference other media that have influenced your ideas for this project.
- **Feasibility statement.** This is an argument that your project can actually be made – that you can access cast, locations, props, etc; use equipment you may want etc, that the skills base exists to achieve your aims. You are encouraged to include photographs, drawings or pictures.
- You are encouraged to include any additional material (print, photos, audiovisual etc) that you think may support your proposal. If you have written a draft script, sketched out draft shot-lists and storyboards, please include them.

## **SELECTION CRITERIA**

- Strength and originality of idea
- Depth of research achieved to date
- Potential for innovative storytelling and/or representational strategies
- Feasibility in terms of numbers of locations, proximity of locations, location permissions, numbers of performers, design requirements, cinematography and sound requirements, skills base of crew.

## **ASSESSMENT CRITERIA**

- Strength and originality of core idea
- Innovative potential of the audio-visual medium
- Quality of research underpinning the idea

- Suitability of the idea for a production of up to 7 minutes
- Writing style: clarity, expression, grammar, presentation

### **Submission requirements**

- Late assignments will not be considered for production.

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

## **Workshop Presentation**

Due: **Weekly as designated**

Weighting: **20%**

Each student will research and present a five to ten minute workshop report.

They are to include the following:

- screen excerpts of their choice. The presentation will analyse and discuss the ways in which the screen works resonate creatively and technically with the screen production concept on which they are collaborating. Students are encouraged to use still images and very short video excerpts (clips must be under a minute in length);
- research that they are conducting in preparation of their role (e.g. an engagement with the ideas of montage editing (for directors and editors) or screen performance (for directors) or realism in design (for production designers));
- a study plan for the technical skills and knowledge required to perform their roles effectively for the production (e.g. learning Adobe AfterEffects (for editors) or Audio Cleaning software (for sound designers) or creating convincing blood effects (for production designers)). This study plan is to be uploaded on Ilearn and discussed in the final crew report.

### **ASSESSMENT CRITERIA**

Depth of research and analysis conducted in relation to selected excerpts and crew role;

Degree of relevance of selected excerpts and analysis to screen production concept;

Relevance and feasibility of study plan.

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development

and collaborative realisation of a creative screen concept.

- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Screen Production

Due: **Week 13**

Weighting: **30%**

Each student will perform a crew role on a collaborative digital video screen production of up to 6 minutes. Each member of the creative production team is expected to undertake adequate preparation to carry out their role. As this is a collaborative effort each student will be awarded the same grade for the completed production unless a student has not participated in all stages of the process where required eg pre-production, production and post-production - in which case they will not receive a mark. For example, a sound recordist who does not take part in recording sound during the shoots will not be given a mark for this assignment.

### ASSESSMENT CRITERIA

Projects will be assessed by a panel of screen production staff according to the following criteria:

1. Originality and structure of completed project
2. Effectiveness of creative choices in mise en scene, composition, shot construction, lighting, sound, design, editing, direction of performance, production and logistics management etc
3. Degree that completed project has achieved creative goals

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Critical Evaluation of Role

Due: **Week 14**

Weighting: **30%**

You are assessed on your crew role performance as evidenced in the final production supported by a range of documentation.

Documentation to be provided includes:

1. A report of around 1000 words analysing and evaluating the ways technical and aesthetic

considerations have combined to realise (or not) the original concept. This report is to be approached critically - this means that if the project has in some way not achieved its original goals, this should be addressed. Statements such as 'the production is really good' are not convincing. Think deeply about the work. Could it be improved? Discuss it in relation to other films (e.g. of a similar genre or style). How has your role contributed to the technical and aesthetic realization of the production? What more could you have done to improve the production? Outline the major learning challenges you faced in your crew role during the process and how you resolved it. Also critically assess the contributions of each member of your team (peer assessment); one or two sentences for each member should be sufficient.

2. Production portfolio of documents demonstrating your technical and creative research, preparation and process undertaken in your crew role and any other involvement you have in the production. Refer to your study plan (Assignment 2).

3. Signed and dated weekly log during pre-production, production and post-production of one paragraph outlining in dot points relevant actions you took in relation to the project during that time frame.

#### ASSESSMENT CRITERIA

Coherence, structure and argument of critical analysis.

Clarity of writing style, grammar and appropriate referencing.

Demonstrated effectiveness of contribution in crew role as evidenced in final production.

Demonstrated commitment in crew role as evidenced by attendance at workshops, production meetings, technical workshops, tests, shoot and post-production and other activities as necessary.

Demonstrated creative and technical preparation for crew role as evidenced in documentation provided.

Capacity to critically reflect on learning experience.

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Evaluate one's own and others' creative screen works.

## **Delivery and Resources**

### Timetable

For details of the unit timetable please go to: [www.timetables.mq.edu.au](http://www.timetables.mq.edu.au)

### Technology & Software

This is a screen production unit. Students may be required to work with a range of the department's digital and mechanical technologies and editing software including still and moving image recorders (eg. Sony HD FS700 cameras), sound recorders, digital editing software, image stabilising equipment, tripods, dollies, various portable lighting equipment, etc.

### Health and Safety

Students must wear suitable shoes in the screen production studio as a health and safety requirement. This means flat-heeled closed shoes such as runners. Students wearing open toed footwear such as sandals or thongs, or high heeled shoes, will not be permitted to work in the studio.

Students must adhere to health and safety guidelines during workshops and production activities. A safety report is required for all productions.

### Changes to previous offerings

N/A

### Assessment

All assignments must be attempted in order to be considered for a Pass in this unit.

Extensions for assignments are only granted on the grounds of illness or misadventure and appropriate documentation such as a medical certificate must be presented as part of an application for extension. If you are having problems please speak to your workshop lecturer or the unit convenor as soon as possible. Late delivery of assignments without the agreement of the lecturer may incur a penalty of 2% per day. Students who are experiencing major difficulties such as long-term illness are expected to apply for Disruption of Studies at [http://students.mq.edu.au/student\\_admin/exams/disruption\\_to\\_studies/](http://students.mq.edu.au/student_admin/exams/disruption_to_studies/).

### Attendance

It is a compulsory requirement to attend all production workshops and lectures.

Any absence from a workshop must be supported by documentation such as a medical certificate and discussed with workshop lecturer.

Failure to attend two or more workshops may result in a Fail.

### Unit Readings

Students are expected to undertake independent research into the creative and technical aspects of screen production. Weekly readings will be uploaded on ILearn. The readings are intended only as a supplement to the core screen production work, as well as enhancing your understanding of theoretical and production concepts discussed during the unit. Although readings will not be assessed from week to week, it is strongly advised that you broaden your understanding of concepts and practices relating to screen production by completing relevant readings, as well as independently researching your specific crew role areas of interest.

The list below includes other recommended texts that will be available in Reserve.

Directing/Producing



Cohen Hart, Juan Salazar & Iqbal Barkat, Screen Media Arts, Victoria: OUP 2009.

Mercado, G., The filmmaker's eye : learning (and breaking) the rules of cinematic composition, Boston: Focal Press c20011

Profieres, Nicholas T., Film Directing Fundamentals, Boston: Focal Press, 2001.

Rabiger, Michael, Directing: film techniques and aesthetics, Boston: Focal Press, 2003.

Rea, Peter and D. Irving, Producing and Directing the Short Film and Video, Boston: Focal Press, 2nd ed., 2000

Katz, Steven, Film Directing Shot By Shot: visualising from concept to screen, Studio City CA: Michael Wiese Production in conjunction with Focal Press, 1991

### Art Direction

Affron, C & M., Sets in Motion: art direction and film narrative, New Brunswick, NJ: Rutgers University Press, 1995.

Gibbs, John, Mise-en-scene: film style and interpretation, London: Wallflower 2002

### Editing

Dancyger, Ken, Technique of Film and Video Editing, Boston: Focal Press, 2007. \*\*

Murch, Walter, In the Blink of an Eye, Sydney: AFTRS, 1992.

Sound Chion, Michel, Audio-vision: sound on screen, New York: Columbia Press, 1994.

Larsen, Peter, Film Music, London: Reaktion, 2007.

Sider, Larry et al (eds.), Soundscape: the school of sound lectures 1998-2001, London: Wallflower, 2003.

### Cinematography

Mercado, G., The filmmaker's eye : learning (and breaking) the rules of cinematic composition, Amsterdam ; Boston : Focal Press/Elsevier, c2011.

Schaefer, Dennis and Larry Salvato, Masters of Light - Conversations with Contemporary Cinematographers, Berkeley and LA: University of California Press, 1984.

Tarkovsky, Andrei, Sculpting in Time - Reflections on the Cinema, London: Faber, 1989.

### Continuity

Miller, Pat, Script Supervising and Film Continuity, Boston: Focal Press, 1999.

Rowlands, Avril, Continuity Supervisor, Boston: Focal Press, 2000.

## **Unit Schedule**

Please see iLearn for unit schedule.

## 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](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](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](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/](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](http://ask.mq.edu.au).

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/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](http://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](http://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

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

### Assessment tasks

- Screen Production Proposal
- Screen Production

### 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 outcome

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.

## Assessment tasks

- Workshop Presentation
- Screen Production

## 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

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Assessment tasks

- Screen Production Proposal
- Workshop Presentation
- Screen Production
- Critical Evaluation of Role

## 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

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Assessment tasks

- Workshop Presentation
- Critical Evaluation of Role

## 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

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Assessment tasks

- Screen Production Proposal
- Workshop Presentation
- Screen Production

## 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

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

## Assessment tasks

- Screen Production Proposal
- Workshop Presentation
- Screen Production
- Critical Evaluation of Role