MAS 212

Screen Production 1

S1 Day 2016

Department of Media, Music, Communication and Cultural Studies

Contents

Disclaimer

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General Information

Unit convenor and teaching staff
Unit Convenor
Iqbal Barkat
iqbal.barkat@mq.edu.au
Contact via iqbal.barkat@mq.edu.au
Building: Y3A Room: 154
Tuesdays 2 pm to 4 pm. Please make appointment by email.

Karen Pearlman
karen.pearlman@mq.edu.au

Credit points
3

Prerequisites
MAS110 and admission to (BA-Media or BA-MediaLLB or BA in Media or BMktgMedia)

Corequisites

Co-badged status

Unit description
This unit introduces students to professional screen production craft skills, with a focus on creative cinematography, visual style and editing. Students will develop research, conceptual, collaborative and technical skills. The unit will be delivered through technical workshops, in-class and out-of-class exercises, equipment and software demonstrations, selected case studies and screenings as well as weekly lectures. The general focus of the teaching and learning in this module is 'hands-on' and experiential. Students will be required to generate original digital images when completing coursework assignments. This unit aims to develop students' ability to critically analyse and evaluate their own work in relation to film industry professionals, and to place it within an historical, creative and theoretical context.

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:

Demonstrate understanding of introductory conceptual and practical skills in planning

and executing screen productions.

Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.

Develop skills and strategies for planning and problem solving in a screen production setting.

Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.

Display a capacity to collaborate effectively with fellow students and work to production deadlines.

Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.

Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assessment Tasks

Name	Weighting	Due
Assignment 1	20%	Monday 21st March
Assignment 2	30%	Monday 11th April
Assignment 3	10%	Thursday 14th April
Assignment 4	40%	3rd June

Assignment 1

Due: **Monday 21st March**
Weighting: **20%**

Assignment 1

Due Date: Mon 21st March (On Ilearn) **Weight:** 20%

Major Production Pitch Presentation.

Theme: Displacement

Based on research and inspired by a strong visual idea, you will develop a pitch for a film of under 5 minutes in length.

The theme this semester is "Displacement". You are free to interpret this theme, and explore the intricacies and nuances that the theme raises. For example, you could make a documentary about a refugee, an experimental film about the loss of a feeling of stability, a short fictional film about missing home or a film essay about the movement of people across the globe. The

choices are endless. The film could be in any genre (e.g. romantic comedy or thriller) or in any form (e.g documentary, webisode, short fiction, experimental film, hybrid film).

The film MUST be made in black and white. The film must have minimal dialogue (no more than 5 lines of dialogue) with the exception of film essays and documentaries (which can include longer interviews and voice-over commentaries).

For this assignment you need to submit:

1. a digital presentation of the pitch. A digital presentation is a video comprising of still and/or moving images (preferably original). You may include a voice-over narration, music and sound effects. The digital presentation should be between 1 and 3 minutes in length and express your pitch in a creative way. You need not explain everything in the digital presentation. Your aim is to excite an audience to watch, a backer to fund and a supporter to support the film that you will make.

2. a written document of around 500 words addressing the following:

1. A working title.
2. A short 1-sentence description of the film.
3. The form (e.g. experimental film). You may wish to give examples of other films that are similar to yours.
4. The genre (e.g a mesh between horror and romantic comedy). You may wish to give examples of other films that are similar to yours.
5. A short synopsis of the film. You may wish to include dramatic scenarios, characters, locations, etc
6. How does your film relate to the theme of displacement? Also consider why does your have to be made? Who are the audience and why would they be interested in your film?
7. Additionally you can describe the shooting style you intend to use, your ideas for production design, the colour-palette, the sound design and music and any specific visual and sound idea you have.

Like all academic work, this work has to be researched. As this is a screen unit, your research sources should include films and other screen media as well as books, journal articles or newspaper articles. You may use any referencing style you prefer (Harvard is recommended). All non-original music, photos and videos also have to be acknowledged and appropriately referenced.

You may attach a script, storyboards, shot lists, design plans, voice-over scripts or any other material that demonstrate your creative development. These are not compulsory elements of the assignment but you are encouraged to include them as they are important aspects of planning a media production.

You have to use your own equipment to complete this exercise. You may need access to basic photo or video acquisition hardware (e.g smartphone) and a computer with basic video editing software (e.g Moviemaker or IMovie). No technical support will be provided for this assignment.

Please ensure that you compress your Digital Presentation to under 50mb for submission to Ilearn (Ilearn does not accept files larger than 50mb). You only need to submit your digital presentation and written document but if you have additional support material (e.g a script) you may include it in your submission. You may attach up to 10 documents as part of your submission.

Assessment Criteria

1. Strength, clarity and originality of idea

2. Potential for innovative use of screen sound and image.

3. Evidence of research and development of idea as a screen work.

4. Capacity to creatively communicate the screen work within the digital presentation.

5. Visual and aural strength of digital presentation.

6. Feasibility of proposal as an under 5 minute screen production.

7. Demonstrated understanding of the assignment as evidenced in written document.

All submissions are to be made online on ILearn.

Successful pitches will be selected for production.

On successful completion you will be able to:

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assignment 2

Due: **Monday 11th April**
Weighting: **30%**

Journal

Due 1st Day of Intensive

Weight: 30%

Journal

You are to maintain an online or hardcopy journal that documents your learning experience throughout this unit.

The purpose of the journal is to engage in reflective learning and to assist in developing and documenting critical skills.

You will need to submit entries that demonstrate your engagement with student-led learning activities, weekly learning tasks, production activities and readings.

The journal must also demonstrate initiative in your engagement with researching screen culture and with your development as a filmmaker.

All submissions are to be made online on ILearn. Hard copies can be submitted before the first session of the Intensive.

Assessment Criteria

1. Demonstrated engagement with student-led learning activities, weekly learning tasks, production activities and readings.
2. Demonstrated an ability to critically analyse and reflect on issues presented in the above tasks and activities.
3. Demonstrated research in screen culture.

On successful completion you will be able to:

• Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.

• Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.

• Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.

• Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assignment 3

Due: **Thursday 14th April**
Weighting: **10%**

Write, Shoot & Edit a Short in 1 day

Due End of Intensive

Weight: 10%

In small groups, students will write, plan, shoot and edit a short film of any genre, fiction or documentary of any subject matter and of up to 3 minutes in length.

Students will start their production at 5 pm, Wed 13th April and submit their completed films on Thurs 14th April at 5 pm.

All submissions are to be made online on ILearn.

Assessment Criteria:

1. Effective exploration and realization of concept.
2. Overall shape and structure.

3. Effective use of the different elements of preproduction, production and post-production.

4. Demonstrated technical competence.

On successful completion you will be able to:

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.

- Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.

- Develop skills and strategies for planning and problem solving in a screen production setting.

- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.

- Display a capacity to collaborate effectively with fellow students and work to production deadlines.

- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.

- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assignment 4

Due: **3rd June**
Weighting: **40%**

Major Production – Completed Work

Due End Week 12

Weight: 40%

From the 'pitch' presentations, a number of these will be selected to go into production. These will be announced at the Practical on 1st April.Those students whose pitch is selected will be designated as 'director'.

Students will then choose from the following crew roles: Producer, Director of Photography, Sound Recordist/Designer, Editor, 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 in to production.

Teams will be expected to pre-plan the visual and sound elements of their screen production through story-boarding and other planning exercises.

Teams will also be expected to familiarize themselves with their production equipment, hold

regular production meetings, and perform camera and sound tests.

It is important to note that all stages of the work will be considered in the assessment. Groups are to present their edit assemblies (rough cut) in the Practical on Week 10 on 20th May and their fine cuts in the Practical on Week 11 on 27th May. The final projects will be between 3 to 5 mins in duration will be delivered at the end of Week 12. The film must be placed within a transmedia context (e.g. on its own website).

While there will be a number of areas in the assessment where members of the group may receive the same mark, each group member will have different production responsibilities and will awarded marks based on their role and responsibilities.

All submissions are to be made online on ILearn and on chosen transmedia site.

Assessment Criteria:

1. Effective exploration and realization of concept.
2. Overall shape and structure.
3. Effective use of the different elements of preproduction, production and post-production.
4. Demonstrated technical competence.
5. Effective use of transmedia elements.

On successful completion you will be able to:

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Develop skills and strategies for planning and problem solving in a screen production setting.
- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.
- Display a capacity to collaborate effectively with fellow students and work to production deadlines.
- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.
- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Delivery and Resources

This unit will be delivered through:

1. LECTURE (LIVE)

Week 2

This lecture will be delivered live at Y3A LT1. Students need to be present for this session.

2. LECTURE (ONLINE ONLY)

Weeks 1, 3, 4, 5 & 6.

Lectures uploaded to ILearn. Students to access them at a time and venue of their choice. It is advised that students access the lectures in the week they are uploaded. The lectures would be uploaded by 5pm Friday.

3. STUDENT-LED LEARNING

Weeks 1 to 12

These are activities that students engage at a time and venue of their choice. It is advised that students engage in the activities in the week suggested in the schedule.

4. PRACTICAL

Week 5, 10 & 11

This is an in-class activity. Students need to be present for this session. Practicals are held at Y3A RM 189 (Screen Production Studio).

5. WORKSHOPS

This is an in-class activity. Students need to be present for this session. We have called the workshops 'INTENSIVE'. They will be held from Mon 11th to Thurs 14th April 2016 from 10 am to 5 pm. Students need to be present for all 4 days.

TECHNOLOGY

In this unit, students will be given instruction in the:

a. Operation of the Sony FS100 and NEX5 Cameras;

b. Operation of dialogue recording techniques;

c. Operation of AVID's Non Linear Editing Software, Media Composer. Students may edit their works in the Edit Lab 006 (when it is not being used for other activities) and the edit stations at the Screen Culture Lab (Y3A 142). Students are not to edit their group productions on their own computers.

In addition, students are encouraged to familiarise themselves with Apple's IMovie software and building simple content management sites through Wordpress.com.

READINGS

All readings for the unit will be available via the Macquarie Library.

The following is a suggested list:

Introduction to Screen Production

Zou, D. 16 Brilliant Movie Quotes from 16 Great Directors. Taste of Cinema Retrieved.07.02.2013, 2013, from http://www.tasteofcinema.com/2012/16-brilliant-movie-quotes-from-16-great- directors/

Bordwell, D., & Thompson, K. (2008). Film art : an introduction (9th ed.). New York: McGraw-Hill. pp. 2-51. (Chapter 2: Film Art & Filmmaking)

Concepts into Screen Productions: Screenwriting, Research and Screen Concepts

Rea, P. W., & Irving, D. K. (2010). Producing and directing the short film and video (4th ed.). Oxford: Focal. pp. 1-22 (Chapter 1: Script)

Bordwell, D. Scriptography. Observations on Film Art Retrieved 07.02.2013, 2013, from http://www.davidbordwell.net/blog/2011/09/18/scriptography/

The Screen Image (Screen Grammar/Visual Language)

Chandler, D. The 'Grammar' of Television and Film Retrieved 7.2.2013, 2013, from http://www.aber.ac.uk/media/Documents/short/gramtv.html

Campbell, D. (2004). Technical film and tv for nontechnical people (2nd ed.). New York: Allworth ; Garsington : Windsor. pp. 53-74 (Chapter 4: Painting the Frame)

Articulating Images & Understanding Editing

Cohen, H., Salazar, J. F., & Barkat, I. (2009). Screen media arts : an introduction to concepts & practices. South Melbourne, Vic.: Oxford University Press. pp 166-193 (Chapter 8: Editing)

Crittenden, R. (1995). Film and video editing (2nd ed.). London: Blueprint. pp. 36-53 (Chapter 2: Shooting with Cutting in Mind)

Preproduction & Research

Das, T. How to Write a Documentary Script. 52. Retrieved from Unesco.org website: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/programme_doc_documentary_script.pdf

Cohen, H., Salazar, J. F., & Barkat, I. (2009). Screen media arts : an introduction to concepts & practices. South Melbourne, Vic.: Oxford University Press. pp 95-109 (Chapter 5: Preproduction)

Sound in Screen Culture

Aalbers, J. Sound and Meaning in Film: A Short History of Theory and an Outline for Analysis.

Academia.edu. Retrieved from Academia.edu website: http:// www.academia.edu/233933/ Sound_and_Meaning_in_Film_A_Short_History_of_Theory_and_an_Outline_for_ Analysis

Crittenden, R. (1995). Film and video editing (2nd ed.). London: Blueprint. pp. 110-133 (Chapter 6: Sound in Editing)

The Production Process

Cohen, H., Salazar, J. F., & Barkat, I. (2009). Screen media arts : an introduction to concepts & practices. South Melbourne, Vic.: Oxford University Press. pp 127-165 (Chapter 7: The Production Process & Directing)

Draven, D. (2010). The filmmaker's book of the dead : how to make your own heart-racing horror movie. Oxford: Focal. pp. 99-115 (Chapter 6: Producing the Horror Film)

The Camera and Movement

Keating, P. (2010). The Art of Cinematography. Trinity. Retrieved from Trinity.edu website: http://www.trinity.edu/departments/public_relations/magazine/issues/ 10_january/ cinematography.htm

Brown, B. (2002). Cinematography : theory and practice : imagemaking for cinematographers, directors & videographers. Boston: Focal Press. pp. 183-225 (Chapters: Exposure & Camera Movement)

The Magic of Editing

Apple, W. (Writer). (1994). The Cutting Edge: The Magic of Movie Editing. In W. Apple (Producer). USA: Warner Home Video. Watch the film here: http:// vimeo.com/47963215

Homaday, A. (2009). To Appreciate the Art of Film Editing, You Must Start With a Frame of Reference. The Washington Post. Retrieved from Washingtonpost.com website: http://www.washingtonpost.com/wp-dyn/content/article/2009/04/02/ AR2009040204296.html

Production Design

Doring, M. (2012). Oranges and Sunshine: behind the production design. If.com.au. Retrieved from If.com.au website: http://if.com.au/2012/03/09/article/ WKTSOUBZWF.html

LoBrutto, V. (2002). The filmmaker's guide to production design. New York: Allworth Press. pp. 5-24. (Chapter 2: Visualization of a Screenplay)

Introduction to Film Music

Tincknell, E. (2006). The Soundtrack Movie, Nostalgia and Consumption. In I. Conrich & E. Tincknell (Eds.), Film's musical moments (pp. 132-145). Edinburgh: Edinburgh University Press.

Prendergast, R. M. (1992). Film music : a neglected art : a critical study of music in films (2nd ed ed.). New York ; London: Norton. pp. 213-245. Available from: http:// web.archive.org/web/ 19970516041845/http://citd.scar.utoronto.ca/VPAB93/course/ readings/prenderg.html

Text on Screen

Watch the films on http://www.watchthetitles.com

May, J. (2010). The Art Of Film Title Design Throughout Cinema History. Smashing Magazine. Retrieved from Smashingmagazine.com website: http:// www.smashingmagazine.com/2010/10/ 04/the-art-of-the-film-title-throughout- cinema-history/

George-Palilonis, J. (2006). A practical guide to graphics reporting : information graphics for print, web & broadcast. Amsterdam ; Boston: Elsevier/Focal Press. pp. 32-59

Unit Schedule

MAS 212 SEMESTER 1 2016 SCHEDULE

MAS 212 is not delivered in a standard mode like many other units. There are few classes during semester. The majority of classes occur during the 1st week of the semester break.

GLOSSARY

1. **LECTURE (LIVE)** – This lecture will be delivered live at Y3A LT1. Students need to be present for this session. The session will last for 2 hours.

1. **LECTURE (ONLINE ONLY)** – Lectures uploaded to ILearn. Students to access them at a time and venue of their choice. It is advised that students access the lectures in the week they are uploaded. The lectures will be uploaded by 5pm Tuesday.

1. **STUDENT-LED LEARNING** – These are activities that will be uploaded on Ilearn. Students engage with them at a time and venue of their choice. It is advised that students engage in the activities in the week suggested in the schedule. The activities will be uploaded by 5pm Tuesday.

1. **PRACTICAL** – This is a 2-hr in-class activity. Students need to be present for this session. Practicals are held at Y3A RM 189 (Screen Production Studio).

1. **WORKSHOPS** – This is an in-class activity. Students need to be present for this session. We have called the workshops 'INTENSIVE'. They will be held from Mon 11th to Thurs 14th April 2016 from 10 am to 5 pm. Students need to be present for all 4 days.

Unit guide MAS 212 Screen Production 1

WEEK	LECTURE (LIVE & ONLINE)	PRACTICAL, WORKSHOP, STUDENT-LED LEARNING, ACTIVITIES	RESOURCES	ASSIGNMENT
Semester Week 1 Calendar Week 09	**Lecture 1 (Online only)** **Concepts into Screen Productions: Screenwriting, Research and Screen Ideas**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	**Assignment 1 - Starts** **Major Production Pitch Presentation**
Semester Week 2 Calendar Week 10	**Lecture 2 (LIVE):** Venue: LT1 Y3A; Fri 11 Mar 6-8pm **Introduction to Screen Production MAS212**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	
Semester Week 3 Calendar Week 11	**Lecture 3 (Online only)** **Preproduction (Focusing on Pitching & Scripting)**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	
Semester Week 4 Calendar Week 12	**Lecture 4 & 5 (Online only)** **The Screen Image (Screen Grammar/Visual Language)** **The Camera and Movement**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	**Assignment 1 Due Online (ILearn)**
Semester Week 5 Calendar Week 13	**Lecture 6 & 7 (Online Only)** **The Production Process** **Production Design**	**Practical (In class)** Y3A RM 189 (Screen Production Studio) Fri 1 April	**Essential Readings** **Film Viewings** **Online technical lessons**	

Semester Week 6 Calendar Week 14	**Lecture 8 & 9 (Online only) Editing Sound in Screen Culture**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	**Assignment 2 – Journal Due Online (ILearn)**
1st Week Semester Break Calendar Week 15	**4 DAY 'INTENSIVE' WORKSHOPS**	**Workshops** **Mon to Thurs; 11th to 14th April 10 am to 5 pm**	**Film Viewings** **Live technical lessons**	**Assignment 3 - Write, Shoot & Edit a Short in 1 day**
Semester Week 7 Calendar Week 17	**No Lecture**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	**Assignment 4 - Starts** **Major Production (Complete Work)**
Semester Week 8 Calendar Week 18	**No Lecture**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	
Semester Week 9 Calendar Week 19	**No Lecture**	**Student-led learning**	**Essential Readings** **Film Viewings** **Online technical lessons**	
Semester Week 10 Calendar Week 20	**No Lecture**	**Practical (In class)** Y3A RM 189 (Screen Production Studio) Fri 20th May		**Assignment 4 – Presentation of Rough Cut**

Semester Week 11 Calendar Week 21	**No Lecture**	**Practical (In class)** VENUE: Y3A RM 189 (Screen Production Studio) Fri 27th May	**Assignment 4 – Presentation of Fine Cut**
Semester Week 12 Calendar Week 22	**No Lecture**	**Student-led learning**	**Assignment 4 Due**
Semester Week 13 Calendar Week 23	**Lecture (LIVE) & Final Screening** Fri 10/6/14 Y3A LT16-8 pm		

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

New Assessment Policy in effect from Session 2 2016 http://mq.edu.au/policy/docs/assessment/policy_2016.html. For more information visit http://students.mq.edu.au/events/2016/07/19/new_assessment_policy_in_place_from_session_2/

Assessment Policy prior to Session 2 2016 http://mq.edu.au/policy/docs/assessment/policy.html

Grading Policy prior to Session 2 2016 http://mq.edu.au/policy/docs/grading/policy.html

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

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.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/department_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://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources 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

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.
- Develop skills and strategies for planning and problem solving in a screen production setting.
- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.

Assessment tasks

- Assignment 1
- Assignment 3
- Assignment 4

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

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Develop skills and strategies for planning and problem solving in a screen production setting.
- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.

- Display a capacity to collaborate effectively with fellow students and work to production deadlines.
- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.

Assessment tasks

- Assignment 1
- Assignment 2
- Assignment 3
- Assignment 4

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:

Assessment tasks

- Assignment 2
- Assignment 4

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

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
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- Display a capacity to collaborate effectively with fellow students and work to production deadlines.

- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.

- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assessment tasks

- Assignment 1
- Assignment 2
- Assignment 3
- Assignment 4

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

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.

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Assessment tasks

- Assignment 1
- Assignment 2
- Assignment 3
- Assignment 4

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

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.
- Develop skills and strategies for planning and problem solving in a screen production setting.
- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.
- Display a capacity to collaborate effectively with fellow students and work to production deadlines.

Assessment tasks

- Assignment 1
- Assignment 2
- Assignment 3
- Assignment 4

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

- Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.
- Develop skills and strategies for planning and problem solving in a screen production setting.
- Extend critical abilities to evaluate own and peer production works and identify technical issues in these works.
- Display a capacity to collaborate effectively with fellow students and work to production deadlines.
- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.
- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assessment tasks

- Assignment 1
- Assignment 3
- Assignment 4

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 outcome

- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assessment tasks

- Assignment 1
- Assignment 4

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 outcome

- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assessment tasks

- Assignment 1
- Assignment 4