



MAS 213

Screen Production 2

S2 Day 2014

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

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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 the collaborative production of short fiction screen projects and 360-degree storytelling (transmedia) projects related to contemporary social issues.

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 learn to convey 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 associated online media and work to production deadlines.

Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.

Synthesize theoretical and historical 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%	Nov. 3, 2014
<u>Intensive Week Participation</u>	10%	26 Sept. 2014

Skills Development

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

Weighting: **20%**

TASK 1. SKILLS DEVELOPMENT INCLUDING PITCHING

This is a series of tasks, to be posted to your blog in ilearn. They are due at the end of week 1, 3, 4, and 5. They include:

- Pitch Powerpoint due Sunday 10-08
- Script Analysis Task due Sunday 24-08
- Tone and Movement Analysis due Sunday 31-08
- Design Analysis Task due Sunday 07-09

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. 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.

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)
3. Accurate and sophisticated articulation of how practical, technical, creative and

theoretical skills are working to convey ideas in screen media

4. Effective collaboration in the playful and adventurous realisation of an onscreen draft short fiction film (onscreen draft)
5. Synthesis of theoretical concepts in screen media to reflect on one's own and others' screen productions.

Task Details

- *Pitch Powerpoint due on your blog by Sunday 10-08-2014 Midnight*

Make a POWER POINT PITCH with at least the following 7 slides, plus any others you consider necessary (maximum 10)

1. Title, Form (fiction/doco/hybrid/web-series and interactive website) Genre, & Theme, Idea or Issue
2. Summarize Plot or what will happen. You could, for example, briefly describe describe character & conflict, action, events or changes that will occur
- 3-5 Visual/Aural Style - use reference images/sounds (with correct citations) to give indications of the look/sound you are aiming for
6. Reflection on where you need collaborative input to develop this idea
7. What fascinates you about it - why you care, why we should

- *Script Analysis Task due Sunday 24-08-2014 Midnight*

Script Analysis – see ilearn for more details

- *Tone and Movement Analysis due Sunday 31-08-2014 Midnight*

Choose a film from this channel: http://www.youtube.com/playlist?list=PLr_xNJgOnbQQ_z5bTHCWD3u5dWy2XG7qC

Do a tone & movement analysis on the worksheet provided – respond to questions about: sound & colour tone, space, time, & movement of images and sound how they convey theme or idea

- *Design Analysis Task due Sunday 07-09-2014 Midnight*

Choose an Australian short film, web series, tv program or feature film and analyse the design using the guidelines provided in the online lecture and worksheet. Find one or more online resources to post with your analysis eg: images, clips, reviews of design, award citations for design or interviews with designers

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 learn to convey 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 and historical 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 (x2) 7 and at the end of the break. They include:

- | | |
|--|------------------------------------|
| • Online Site with pages for project and crew | Due: Sunday 17-08-2014 Midnight |
| • Script draft, questions and observations | Due: Sunday 24-08-2014 Midnight |
| • Storyworld relevant sounds | Due: Sunday 31-08-2014
Midnight |
| • Storyworld relevant images | Due: Sunday 07-09-2014 Midnight |
| • A thematic 'resonance' or reference and reflection | Due: Sunday 14-09-2014 Midnight |
| • A thematically relevant juxtaposition | Due: Sunday 14-08-2014 Midnight |
| • Onscreen Draft | Due Sunday 21-09-2014 Midnight |
| • Illustrated Creative Vision statement | Due: Friday 03-10-2014 |

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 10% for any task you do not submit.

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
- Effective collaboration and on time delivery in the realisation of online media with fellow students
- 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
- Synthesis of theoretical concepts in screen media to reflect on your own and others' screen productions.

Task Details

- *Open Site for Creative Collaboration* *Due: Sunday 17-08-2014 Midnight*

Set up a WordPress site for you project including 'front page' with the power point material of the original pitch, and 8 additional pages labelled: crew bios, script drafts, sounds, images, references, juxtapositions, onscreen drafts and creative vision statements. Each person on the project: add a short bio, photo and crew role to the crew bio page on the site. It is very important that the site is clear and easy to navigate. Each page must be clearly identified and function so that crew members and lecturers can access them and identify who has made contributions and when. Label your contributions with your name!

- *Script draft, questions and observations* *Due: Sunday 24-08-2014 Midnight*

Director & producer upload script draft or treatment, each crew member to post a useful question and a non-judgmental observation. You will be assessed on the language you use in this task, so be thoughtful about word choice! Observations: Quote or point to specific parts of the script that you think are effective and describe what you think you will see, hear, feel and understand in the finished film. Useful questions: could you tell me more about... Do you intend... You could make use of the readings to help you choose words, too. For example, Weston suggests verbs and facts are effective forms of language for directors. Can you observe what verbs and facts are in the script? You may not find all of the things Proferes refers to and this may be something about which you can ask useful questions. Label your contributions with your name!

- *Storyworld sounds in a progression* *Due: Sunday 31-08-2014 Midnight*

Using any gear you have to hand, find (eg online) or record 3 sounds that might belong in your story world or be resonant with your theme. These might be atmospheres, sounds the body makes in motion (foley), sound effects, bits of dialogue or voice over, or even samples of music

(but not ALL samples of music) edit those three sounds into a progression that reveals something about, for example, an event, a character, the tone, intensity or space in your project. 30 seconds maximum – may be less. Write a few sentences to contextualise the sounds you upload. Label your contributions with your name!

- *Storyworld relevant images*

Due: Sunday 07-09-2014 Midnight

Find or create 3 to 5 images of places, things, colors, shapes, textures, that could be in your story world and upload them with a one-sentence explanation as to why you have chosen them. These places, spaces, objects and images do not have to be things that will actually BE in your major project, they should be things that COULD be in that world. Your short accompanying explanation should be about the properties of the image and their connection to your storyworld. Eg. 'The holes in these jeans are strategically placed to reveal that the character is skanky, not poor – they are designer artefacts, not patches worn away by hard work.' Or 'the holes in this fuzzy blanket have been worn there by the clutching hands of a toddler seeking refuge in a warm, familiar object- they are holes in a baby's blanket, not in a rag used for scrubbing.' Label your contributions with your name!

- *A thematic 'resonance' or reference and reflection*

Due: Sunday 14-09-2014 Midnight

A thematic 'resonance' is a production that deals with similar ideas, issues, themes, characters or circumstances as your project. Find one and post it or a link to it with a 300 word reflection on why you chose it, how you think it relates, what might be similar in your group's approach, what might be different. Your resonance may be very similar to the project you are making or very different, it may have within it only one relevant component or many. Articulate what is similar or different, what is relevant and why, you can align this reflection with your crew role, eg. if you are the cinematographer you might choose to write about the cinematography in your selected 'resonance' production. Label your contributions with your name!

- *A thematically relevant juxtaposition*

Due: Sunday 14-08-2014 Midnight

Using whatever gear you have to hand, shoot or source (eg find online) and cut together a juxtaposition that is relevant to your group's theme – max length 20 second, could be less, must be at least two shots. The framing, movement and timing of the juxtaposition is relevant to its impact, so think about these. It may only be indirectly related to the plot, characters or world that your major project is in – it is your opportunity to think laterally about the theme, issues, characters or world of your production. Articulate your intentions in a brief explanation of the juxtaposition you upload. Label your contributions with your name!

- *Onscreen Draft*

Due Sunday 21-09-2014 Midnight

Working as a team, do a very rough Onscreen Draft of your project. This should happen in a production meeting, using your phones, or handycams. Use what ever you have to hand for props, who ever is there for characters, wherever you are for locations. This exercise is NOT assessable for quality, only for doing it.

The purposes of this exercise are SCRIPT DEVELOPMENT, RHYTHM and SHOTLISTING not design, composition or any other cinematic quality. Act out each scene in the time you think it will take, capturing it on your phone or whatever camera is handy. Cut it together and POST IT on

the Project Site – do not worry about how rough and awful it is – use it as a playful experiment to learn from. You can take it down after it has been assessed. Each crew member should post a few sentences about opportunities, insights, problems or decisions you learned about from this process may arise in your production.

- *Illustrated Creative Vision statement*

Due: Friday 03-10-2014

This document is a briefing, to your self, of what you will contribute through your discipline to the realization of the ideas in the project. It should start with a statement of your understanding of the project and then, depending on your role/s, be one or more of the following:

- Producer's Plan or statement
- Director's Plan or statement
- Cine Plan
- Design Plan
- Editing Plan
- Sound Plan

Label your contributions with your name!

*Full Descriptions of these will be posted on iLearn.

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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical concepts in screen media to reflect on one's own and others' screen productions.

Major Screen Production

Due: **Nov. 3, 2014**

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, 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. (you have up to ten minutes, but shorter is usually better!) 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.

Marking Criteria:

1. Demonstrated skill in effectively conveying ideas, themes and issues through screen production
2. Depth and appropriateness of research and planning for the realisation of a short screen production
3. Effective collaboration and on time delivery of in the realisation of short film and online media with fellow students within MAS 213 and MAS 241
4. Insightful and clear analysis of how ideas, themes or issues will be represented through your choices of techniques and creative devices for the production
5. 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
6. 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.

On successful completion you will be able to:

- Identify and articulate ideas, themes and issues and learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical concepts in screen media to reflect on one's own and others' screen productions.

Intensive Week Participation

Due: **26 Sept. 2014**

Weighting: **10%**

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

Due at 5pm on Friday, 26-09-2014

Marking Criteria

1. Clear and succinct identification and articulation ideas, themes or issues and effective execution of role to convey them in screen media
2. Effective collaboration and on time delivery of in the realisation of exercises, 2-day filmmaking project and online media with fellow students within MAS 213
3. Creative choices and exploration of techniques and creative devices in exercises and the 2-day film exercise
4. 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical concepts in screen media to reflect on one's own and others' screen productions.

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/>

Key Texts

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 6

Attendance will be recorded at all lectures and 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 - How to effectively pitch a project.</p> <p>IDEAS & THEMES - in short screen productions</p> <p><u>Skills Task</u></p> <p>POWER POINT PITCH</p> <p>due Sunday 10-08-2014 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>
Week 2	<p>RESEARCH & DEVELOPMENT - using this time creatively</p> <p>COLLABORATION - effective & creative language, processes</p> <p>RESONANCES - what these are</p> <p>Selected pitches to the whole class using power point presentations,</p> <p>voting and crewing, outline of production process, intro to resonances site task</p> <p><u>Creative Collaboration Task:</u></p> <p>WordPress site</p> <p>Site set up due Sunday 17-08-2014 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>Introduction to Transmedia components of Major Production Project in LECTURE(the only one this semester, attendance is compulsory)</p> <p>FRIDAY 22 AUGUST, 4 TO 6PM, Y31 T1</p> <p>DIRECTING - SCRIPT ANALYSIS & ACTORS</p> <p><u>Skills Task:</u></p> <p>Script Analysis</p> <p><u>Creative Collaboration Task:</u></p> <p>Questions & Observations</p> <p>due Sunday 24-08-2014 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>TONE & MOVEMENT – EDITING & SOUND STYLES</p> <p><u>Skills task:</u></p> <p>Analysis</p> <p><u>Creative Collaboration Task</u></p> <p>3 sounds that might belong in your story world</p> <p>due Sunday 31-08-2014 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>DESIGN – ELEMENTS & STORYWORLDS</p> <p><u>Skills Task</u></p> <p>Design analysis</p> <p><u>Creative Collaboration Task</u></p> <p>3 to 5 images</p> <p>due Sunday 07-09-2014 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>CINEMATIC STORYTELLING & JUXTAPOSITION</p> <p><u>Creative Collaboration Task</u></p> <p>Resonances & Reflections</p> <p><u>Creative Collaboration Task</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 Compnents</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=J1pw5vIH8TOC&pgis=1 [Accessed June 2, 2014].</p>

<p>Week 7</p>	<p>ONSCREEN DRAFTING/PROTOTYPING</p> <p><u>CREATIVE COLLABORATION TASK:</u></p> <p>Onscreen Draft</p> <p>Submit a link online</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:</u></p> <p>Creative Vision Statements</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>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>Short Screen Production & Editing/Sound Design</p>	
<p>Week 9</p>	<p>TASK: Short Film Production, Editing/Sound Design</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>TASK: Handover fine-cuts to transmedia collaborators, Lock off, mix and grade films,</p> <p>hand over MP4-H264, web size locked off productions to transmedia collaborators</p> <p>Output High Resolution master for delivery on Monday 10 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/

Additional information

MMCCS website 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) 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

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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills

related to working with performers.

- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as 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

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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as 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 learn to convey 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 associated online media and work to production deadlines.
- Apply practical, technical, creative and theoretical skills in image and sound acquisition such as cinematography, lighting, production design, sound design, editing and skills related to working with performers.
- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Synthesize theoretical and historical 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 learn to convey 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 associated online media and work to production deadlines.
- Synthesize theoretical and historical 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.

Changes since First Published

Date	Description
27/	Description of due dates have been corrected in this version for assessment task #2.
07/	In accordance with the designated dates, small scale activities are due in weeks 2, 3,
2014	4, 5, 6(x2),7 and at the end of the mid-semester break.