



# MAS 313

## Advanced Screen Production 2

S2 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff Unit Convenor Iqbal Barkat <a href="mailto:iqbal.barkat@mq.edu.au">iqbal.barkat@mq.edu.au</a> Contact via <a href="mailto:iqbal.barkat@mq.edu.au">iqbal.barkat@mq.edu.au</a> Y3A 154 By appointment. Thursdays preferred.
Credit points 3
Prerequisites MAS212 and MAS213
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.

Assessments to be discussed in class must be brought to class as a printed hard copy and as a soft copy in the following formats only: PDF, PPT or any web-based presentation format e.g. Prezi. The Mac computers in Y3A do not have Keynote installed.

All written work can only be submitted on iLearn as PDFs only. No other format will be accepted.

#### Late Penalties

Tasks above 10%. Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Workshop Presentation</u>	40%	No	Weekly as designated
<u>Screen Production</u>	60%	No	Week 13

### Workshop Presentation

Due: **Weekly as designated**

Weighting: **40%**

#### Workshop Presentation of Creative Strategies, Research Plan and Study Plan

Due: **Weeks 3 to 7**

Each student will research and present a 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). It is important that the relevance of these excerpts is clearly demonstrated.
- a research plan for the 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]). This research is to be demonstrated through materials that the students will access during the semester. These can include books, journal articles, instructional videos, documentaries and fiction films.
- a study plan for the technical skills and knowledge required to perform their roles effectively for the production (e.g. learning Adobe After Effects [for editors] or Audio

Cleaning software [for sound designers] or special effects make-up [for production designers]).

The presentation will be accompanied by a report that must include the following:

1. the list of screen excerpts used in the presentation with one line for each excerpt that demonstrates its relevance to the student's screen production;
  2. the list of research materials that students will access during the semester;
  3. the study plan
  4. a timeline for the research and study plans.
- This report is to be uploaded on Ilearn and discussed in the final critical reflection.

## 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 research plan.

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: **60%**

Due: Week 13

Weighting: 60%

This assignment has 2 components:

Final Film (30%)

## Critical Evaluation of Role (30%)

### 1. FINAL FILM

Each student will perform a crew role on a collaborative digital video screen production of up to 7 minutes. Each member of the creative production team is expected to undertake adequate preparation to carry out their role.

The Final Film must be exported in AVID Media Composer. Details on export conventions will be provided on iLearn.

### 2. Critical Evaluation of Role

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

Documentation to be provided includes:

a. 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.

b. 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 research and study plan (Assignment 1).

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

Final films 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

The critical analysis will be assessed according to the following criteria:

1. Coherence, structure and argument of critical analysis.
2. Clarity of writing style, grammar and appropriate referencing.
3. Demonstrated effectiveness of contribution in crew role as evidenced in final film.
4. 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.
5. Demonstrated creative and technical preparation for crew role as evidenced in documentation provided.
6. 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.
- Plan and implement creative pathways strategically.
- 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

#### Late Penalties

Tasks above 10%. Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

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 'a completed Professional Authority Form (PAF)' and discussed with workshop lecturer.

### Unit Readings

Students are expected to undertake independent research into the creative and technical aspects of screen production. A list of the weekly readings is available from the unit schedule and links to Library eReserve will be provided 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 from the Mq Library.

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**

### MAS 313 READING LIST & SCHEDULE

Week 1

No Lectures & Workshops



Production groups to arrange meeting with convenor to discuss productions.

Week 2

## LECTURE 1 – PRODUCING & DIRECTING

### WORKSHOP 1

- a. Confirmation of production groups
- b. Students not in groups to pitch production ideas or production skills (crew role)

READINGS Vachon, C. & Edelstein, D. Shooting to Kill. Quill: NY 2002. PP 18-35.

Dancyger, K. The Director's Idea The Path to Great Directing (Chapter 5: pp 55-70; Chapter 22: pp 300-315)

Baum, C. The time of whose lives exactly? Australian Broadcasting Corporation The Drum. Sydney. 2013. <http://www.abc.net.au/news/2013-07-24/baum-the-time-of-whose-lives/4840638>

Week 3

## LECTURE 2: SCREEN PERFORMANCE

### WORKSHOP 2:

- a. Directors', Producers', 1st ADs' live presentations Creative Strategies, Research Plan and Study Plan (Assignment 1)
- b. Workshop scenes from scripts.

### READINGS

Haase, C. (2003). Acting for film. New York: Allworth Press. PP113- 136

Comey, J. (2002). The art of film acting: A guide for actors and directors. Oxford: Focal Press. PP 10-27

Tucker, P. (2003). Secrets of screen acting. New York: Routledge. 143 -151

McDonald, P. (1999). "Secrets and Lies" in Lovell, A. & P. Kramer (eds). Screen Acting, Routledge: NY, London. PP 138-151.

Rabiger, M. (2003). Film Directing. Focal Press: Boston. PP 278-284

Vachon, C. & Edelstein, D. Shooting to Kill. Quill: NY 2002. PP 144-16

Week 4

## LECTURE 3: CAMERA & LIGHTING

### WORKSHOP 3:

- a. DPs' live presentations Creative Strategies, Research Plan and Study Plan (Assignment 1)
- b. Workshop scenes from scripts.

READINGS Daley, K. (1980) Basic Film Technique, London, NY: Focal Press. PP 33-37

Phillips, W. (2002) Film - An Introduction. NY: Bedford St Martins. PP 64-72

Castle, J. (2003) "When Girls Grow Up To Be Cameramen" in French, L (ed.). Womenvision —

Women and the Moving Image in Australia, Melbourne: Damned Publishing. PP 57-67

Mercado, G. (2011) The Filmmakers Eye; learning (and breaking) the rules of cinematic composition. Focal Press. PP 1-20 Goodridge, M. & Grierson, T. (2012) Cinematography. Film Craft. Ilex. PP. 56-65 Heer, J. (1982). Cinematography. Bomb, 1, 2, PP46-69.

Cuttle, C. (2003). Lighting by design. Oxford: Architectural Press. Pp 115 -136

Week 5

#### LECTURE 4: PRODUCTION DESIGN

##### WORKSHOP 4:

- a. Production Designers' live presentations Creative Strategies, Research Plan and Study Plan (Assignment 1)
- b. Workshop scenes from scripts.

##### READINGS

Bacher, H. P. (2008). Dream worlds: Production design in animation. Burlington, MA: Focal Press. PP 8-28

LoBrutto, V. (2002). The filmmaker's guide to production design. New York: Allworth Press. PP 77-87

Week 6

#### LECTURE 5: EDITING

##### WORKSHOP 5:

- a. Editors' live presentations Creative Strategies, Research Plan and Study Plan (Assignment 1)
- b. Workshop scenes from scripts.

##### READINGS

Button, B. (2002). Nonlinear editing: Storytelling, aesthetics, and craft. Lawrence, Kan: CMP Books. PP 112- 146

Dancyger, K. (1997). The technique of film and video editing: Theory and practice. Boston: Focal Press. PP 373 382 Ondaatje, M. (2002) The Conversations: Walter Murch and the Art of Editing. Bloomsbury: London. PP 22-51

Rabiger, M. (2003) Directing. Focal Press: Boston. 2003 PP 519-532

Week 7

#### LECTURE 6: SOUND

##### WORKSHOP 6:

- a. Sound Designers' live presentations Creative Strategies, Research Plan and Study Plan (Assignment 1)
- b. Workshop scenes from scripts.

##### READINGS

Dancyger, K. (1997). The technique of film and video editing: Theory and practice. Boston: Focal

Press. PP 383 – 399

Kalinak, K. M. (2010). Film music: A very short introduction. Oxford: Oxford University Press. PP 22-31

Beauchamp, R. (2005). Designing sound for animation. Burlington, MA: Elsevier/Focal Press. PP 17-27  
Bordwell, D. & Thompson, K. (1985) "Fundamental Aesthetics of Sound in the Cinema" in Weis, E., and J. Belton (eds) Film Sound. NY: Columbia. PP 181-199.

Week 8

NO LECTURE OR WORKSHOP

Students to work on acquiring video and audio for the films. Production groups make appointment to show rushes to unit convenor and technical officer.

Week 9

NO LECTURE

WORKSHOP 7 (2 HRS) Production groups show rough assemblies in class. Peers give feedback on rough assemblies.

Week 10

NO LECTURE OR WORKSHOP

Students to work on edits, dialogue editing, acquiring sound effects, atmos and music. Production groups make appointment to show work-in-progress edits to unit convenor and technical officer.

Week 11

NO LECTURE

WORKSHOP 8 (2 HRS) Production groups show edits in class. Peers give feedback on edits.

Week 12

NO LECTURE OR WORKSHOP

Students to work on fine cuts and sound design Production groups make appointment to show work-in-progress edits to unit convenor and technical officer.

Week 13

NO LECTURE

WORKSHOP 9 (2 HRS) Production groups show completed films in class. Peers give feedback on films.

FOCUS SCREENING OF FILMS 30TH NOVEMBER 2017 6.30 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](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.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](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

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://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](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

- 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
- 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 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
- Screen Production

## **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**

- 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
- 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**

- Workshop Presentation
- Screen Production

## **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
- Screen Production

## **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.
- 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
- 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**

- Workshop Presentation
- Screen Production

## **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**

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

### **Assessment tasks**

- Workshop Presentation
- Screen Production

## **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**

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

### **Assessment tasks**

- Workshop Presentation
- Screen Production