



# MAS 212

## Screen Production 1

S1 Day 2018

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

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## General Information

Unit convenor and teaching staff

Unit Convenor

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Contact via email

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Technical Support

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Near loading dock Y3A

Credit points

3

Prerequisites

12cp at 100 level or above including 6cp in MAS units at 100 level

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.

## General Assessment Information

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Assignment 1</a>	30%	No	Monday 26 March
<a href="#">Assignment 2</a>	30%	No	Tues 17 Apr & Fri 20 Apr
<a href="#">Assignment 3</a>	40%	No	Mon 4th June

# Assignment 1

Due: **Monday 26 March**

Weighting: **30%**

## Major Production Pitch Presentation

Based on research and inspired by strong ideas, you will develop a pitch for a film of under 5 minutes in length. You may choose to pitch:

- a documentary; - an experimental film; - or a narrative, fiction film.

The film could be in any genre. For example, you could make a narrative romantic comedy or thriller, an observational documentary or film essay or an experimental film based on found footage.

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

The film **MUST** be made in black and white.

The film **MUST** address a significant social, political, or cultural issue (e.g. anxiety among students) in a direct or indirect way.

If you would like your screen idea to come to life on screen it **must be feasible**. In an MQ production context this means: no scenes on public trains or busses, no more than two or three locations, no guns at all, no knives as weapons, no car stunts, limited number of cast members, no music for which you won't be able to get the rights.

For this assignment you need to submit:

1. a digital presentation of the pitch. A digital presentation is a video comprising of original (or copyright free) still and/or moving images. You may include voice-over narration, music (copyright free) and sound effects. The simplest digital pitch is a direct address to camera (selfie video), though this format may not give the texture and flavor of your proposed film. 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 to 750 words words addressing the following:
  - a. A working title.
  - b. 1-sentence description of the film.
  - c. Demonstrate familiarity with the form and genre (e.g. experimental film or a mesh between horror and romantic comedy). You must give examples of other films that are similar to yours.
  - d. A short synopsis of the film. You may wish to include dramatic scenarios, characters, locations, etc. What is the plot? What happens in it? Who are the characters? Include names, ages, and a sense of who they are as entities with emotional lives. How character or circumstances might change or develop?

e. Key image (include at least one image and briefly describe its relevant aspects. If proposing an experimental film it would be a good idea to provide more than one. You may also wish to talk about a key sound (if it's relevant to your film).

f. What are the main ideas in your film? Ideas in films are usually a combination of visual/ cinematic ideas with social ones. Research you have done and further research you will do to develop the idea.

g. Audience. Why does your film have to be made? Who is it addressing? Who is its audience and why would they be interested in your film?

Additionally you can discuss your thoughts on shooting style, production design, the colour-palette, the sound design and music and any other visual and sound elements.

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 (students tell me that Harvard is simplest). All music, photos and videos also have to be acknowledged (including your own ones) 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. All documents need to be in MSWord, PDF, TXT, or RTF formats. No handwritten or hardcopy submissions accepted.

#### Assessment Criteria

1. Clear and succinct identification and articulation ideas.
2. Effective use of research in generation and communication of ideas, themes or issues and how you intend to convey them in screen media.
3. Creative and feasible response to task guidelines.
4. Application of practical, technical, creative and theoretical skills in digital presentation.

All submissions are to be made online on ILearn. Successful pitches will be selected for production.

Equal number of experimental films, documentary and fiction films will be selected for production. From experience, there are fewer pitches for documentary and experimental films. Choosing to

pitch a documentary or an experimental may lead to your pitch being shortlisted for production.

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

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: **Tues 17 Apr & Fri 20 Apr**

Weighting: **30%**

**This assignment has 2 components: Journal (20%) and Intensive Film (10%)**

### 1. JOURNAL

**Due 1st Day of Intensive**

**Weight: 20%**

You are to maintain a 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, lectures 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 as a JPG, PDF, RTF, TXT or MSWord File. **All weekly entries must be collated into one document.** Hard copies will not be accepted, however if you prefer keeping a written journal, please scan the written journal and submit as a PDF or JPG.

### Assessment Criteria

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

### 2. INTENSIVE FILM

## 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 2 minutes in length.

Students will start their production at 5 pm, Thurs 19th April and submit their completed films on Fri 20th April at 5 pm.

There is no need to 'submit' the film. The convenor will access the film from the editing servers on campus.

### **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.

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

On successful completion you will be able to:

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- 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.
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## Assignment 3

Due: **Mon 4th June**

Weighting: **40%**

### **Screen Production**

This assignment has 2 components:

Final Film (20%)

Critical Evaluation of Role (20%)

## 1. Final Film

From the 'pitch' presentations, a number of these will be selected to go into production. These will be announced at the Practical on 6th April. Those students whose pitch is selected will be designated as 'director'.

Students will then choose from the following crew roles: Producer, 1st Assistant Director, 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 into production. Each member of the creative production team is expected to undertake adequate preparation and research to carry out their role.

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 18th May and their fine cuts in the Practical on Week 11 on 25th May. The final projects will be between 3 to 5 mins in duration will be delivered on Week 13. There is no need to 'submit' the final film on iLearn as the convenor will access the film from the editing servers on campus.

## 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 700 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 (for example, script breakdowns, colour charts, storyboards).

All submissions for this part of the assignment are to be made online on iLearn as a JPG, PDF, RTF, TXT or MSWord File. All documentation must be collated into one document. Hard copies will not be accepted, however if you have handwritten notes that you want to submit, please scan



or photograph the notes as PDF or JPG and attach to your submission.

## 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, 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.

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

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 6, 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 Tues 17th to Fri 20th April 2018 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, FS700 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.

## READINGS

All readings for the unit will be available via the Macquarie Library. Please refer to iLearn for library links to weekly reading lists.

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](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.

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.

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.

Homaday, A. (2009). To Appreciate the Art of Film Editing, You Must Start With a Frame of Reference. The Washington Post.

### **Production Design**

Doring, M. (2012). Oranges and Sunshine: behind the production design. If.com.au.

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.

### **Text on Screen**

May, J. (2010). The Art Of Film Title Design Throughout Cinema History. Smashing Magazine.

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 2018 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 1<sup>st</sup> week of the mid-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.
2. **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 Friday.
3. **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 Friday. These activities must be completed for the Journal (Assignment 2). Please complete these activities weekly.
4. **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).
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 Tues 17<sup>th</sup> to Fri 20<sup>th</sup> April 2018 from 10 am to 5 pm. Students need to be present for all 4 days.

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	<b>Lecture 2 (LIVE):</b> Venue: LT1 Y3A; Fri 09 Mar 6-8pm	<b>Student-led learning</b>	<b>Essential Readings</b>	
Calendar Week 10	<b>Introduction to Screen Production MAS212</b>		<b>Film Viewings</b>	
			<b>Online technical lessons</b>	
Semester Week 3	<b>Lecture 3 (Online only)</b>	<b>Student-led learning</b>	<b>Essential Readings</b>	
Calendar Week 11	<b>Preproduction (Focusing on Pitching &amp; Scripting)</b>		<b>Film Viewings</b>	
			<b>Online technical lessons</b>	
Semester Week 4	<b>Lecture 4 &amp; 5 (Online only)</b>	<b>Student-led learning</b>	<b>Essential Readings</b>	
Calendar Week 12	<b>The Screen Image (Screen Grammar/Visual Language)</b>		<b>Film Viewings</b>	
	<b>The Camera and Movement</b>		<b>Online technical lessons</b>	
Semester Week 5	<b>Lecture 6 &amp; 7 (Online Only)</b>	<b>Student-led learning</b>	<b>Essential Readings</b>	<b>Assignment 1 Due Online (ILearn)</b>
Calendar Week 13	<b>The Production Process</b>		<b>Film Viewings</b>	
	<b>Production Design</b>		<b>Online technical lessons</b>	
Semester Week 6	<b>Lecture 8 &amp; 9 (Online only)</b>	<b>Practical (In class)</b>	<b>Essential Readings</b>	
Calendar Week 14	<b>Editing</b>	Y3A RM 189 (Screen Production Studio) Fri 6 April	<b>Film Viewings</b>	
	<b>Sound in Screen Culture</b>	<b>Student-led learning</b>	<b>Online technical lessons</b>	
Semester Week 7	<b>No Lecture</b>	<b>Student-led learning</b>	<b>Essential Readings</b>	
Calendar Week 15			<b>Film Viewings</b>	
			<b>Online technical lessons</b>	

1 <sup>st</sup> Week Semester Break  Calendar Week 16	<b>4 DAY 'INTENSIVE' WORKSHOPS</b>	<b>Workshops</b>  Tues to Fri; 17 <sup>th</sup> to 20th April 2018 10 am to 5 pm  Public Screening of Intensive Films - Fri 20th April 7.30 pm to 8.30 pm.	<b>Film Viewings</b>  Live technical lessons	<b>Assignment 2 – Part 1 (Journal) Due Online (ILearn) 1st Day of Intensive</b>  <b>Part 2 (Intensive Film) Due Last Day of Intensive.</b>
2nd Week Semester Break  Calendar Week 17	<b>Production Teams prepare for production</b>			
Semester Week 8  Calendar Week 18	<b>No Lecture</b>	<b>Student-led learning</b>	<b>Essential Readings</b>  <b>Film Viewings</b>  <b>Online technical lessons</b>	<b>Assignment 3 - Starts Screen Production</b>
Semester Week 9  Calendar Week 19	<b>No Lecture</b>	<b>Student-led learning</b>	<b>Essential Readings</b>  <b>Film Viewings</b>  <b>Online technical lessons</b>	
Semester Week 10  Calendar Week 20	<b>No Lecture</b>	<b>Practical (In class) Y3A RM 189 (Screen Production Studio) Fri 18th May</b>		<b>Assignment 3 – Presentation of Rough Cut</b>
Semester Week 11  Calendar Week 21	<b>No Lecture</b>	<b>Practical (In class) VENUE: Y3A RM 189 (Screen Production Studio) Fri 25<sup>th</sup> May</b>		<b>Assignment 3 – Presentation of Fine Cut</b>
Semester Week 12  Calendar Week 22	<b>No Lecture</b>	<b>Student-led learning</b>		

Semester Week 13	Lecture (LIVE) & Final Screening Fri 08/6/17 Y3A LT1 6-8 pm		Assignment 3 Due on Mon week 13
Calendar Week 23			

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central>). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway](https://students.mq.edu.au/support/study/student-policy-gateway) (<https://students.mq.edu.au/support/study/student-policy-gateway>). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/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](https://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**

- 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 2
- Assignment 3

## **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

## 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.
- 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 2
- Assignment 3

## 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.
- 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 2
- Assignment 3

## **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

## **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 2
- Assignment 3

## 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 2
- Assignment 3

## 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 2
- Assignment 3