MAS 213

Screen Production 2

S2 Day 2019

Department of Media, Music, Communication and Cultural Studies

Contents

Disclaimer

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General Information

Unit convenor and teaching staff
Unit Convenor & Lecturer
Tom Murray
tom.murray@mq.edu.au
Contact via tom.murray@mq.edu.au
10HA-191H
Tuesdays 1:15pm by appointment

technical director/professional staff
Marcus Eckermann
marcus.eckermann@mq.edu.au
Contact via email
Y3A
by appointment

Credit points
3

Prerequisites
15cp at 100 level or above

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 film sound recording techniques. This unit provides students with the opportunity to consolidate their creative, conceptual, and technical abilities through creative exercises, research and development, and the collaborative production of 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:

Research and plan for the realisation of a short media production.

Identify, articulate or develop screen ideas and contribute to conveying them effectively in a short media production.

Apply practical, technical, creative and theoretical skills in screen production through execution of a role such as producing, directing, development, production management, first assistant directing, cinematography, production design, sound design or editing

Collaborate effectively in the realisation of a short fiction film and work to production deadlines.

Synthesize theoretical concepts in screen media to reflect on one's own and others' work in screen media

General Assessment Information

Late Submissions - Guidelines

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Assessment Tasks

Name	Weighting	Hurdle	Due
Communicating Screen Ideas	15%	No	Week 1, 03 August, Midnight
Crew Role Research Video Essay	30%	No	25th August
Major Screen Production	45%	No	06 November, 2019
Intensive Week Participation	10%	No	17, 18, 19, 20 Sept, 2019

Communicating Screen Ideas

Due: **Week 1, 03 August, Midnight**
Weighting: **15%**

TASK 1. Communicating Screen Ideas

Come up with an idea for a short (4-7 minute) fictional, poetic or hybrid film. Convey your idea through text, image and sound organised into a powerpoint presentation with at least the following slides, plus any others you consider necessary (maximum 15)

1. Title, Form (short fiction or hybrid or web-series) Genre & Theme

2. Synopsis, including Central Problem, Issue, Conflict or Circumstance that will give rise to

onscreen events, action or drama**

3. One or Two key characters, who they are, where they stand in relation to the central problem

4. A couple of key plot points– what will occur in this story?

5. Visual Style – what might the film look like in terms of tone, period, colours, textures, light, angles or other visual aspects? Do some research and use reference images to give indications of the look you are aiming for

6. Aural Style - what might the film sound like in terms of tone, period, perspective, textures, or other aural aspects? Do some research and use reference sounds to give indications of the sound world (not just music!) you are aiming for

7. Time – what is the pace or temporal dynamic of the film? Do things move quickly? slowly? dreamily? suddenly? some other way? Is there a time structure? (eg. Flashbacks or a deadline)

8. Reflection on where you need collaborative input to develop and realise this idea

9. What fascinates you about it - why you care, why we should

You can, and should, embed brief clips, or images and/or sounds into your slides – make the presentation look and feel appropriate to convey the visual/aural impression you would like the production to create.

**If you did reasonably well in MAS 202 you are warmly encouraged to submit the screen idea you developed in that unit, PLUS your first draft script for this task. Not just the script - we still need the powerpoint, but synopses developed in that unit can be used for slide number two!

Submission: Post this powerpoint to ilearn as a pdf with links to clips, if any. It will be reviewed by lecturers before class in week 2. If selected to pitch in week 2 you must bring the powerpoint with you and use it to pitch in-class. (no 'pages' or 'keynote' submissions please)

Assessment Criteria:

1. Clear, compelling and succinct communication of ideas
2. Creative, appropriately researched ideas and illustrative materials
3. Sophisticated use of task guideline structure to articulate a feasible and coherent idea

Feedback: General comment, rubric and in-text comments attached to assignments marked in GradeMark.

For a full assessment rubric, please refer to iLearn.

Examples of relevant or related assessment tasks will be discussed in practicals.

Late Submissions:

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after the due date, and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments e.g. quizzes, online tests.

On successful completion you will be able to:

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- Synthesize theoretical concepts in screen media to reflect on one's own and others' work in screen media

Crew Role Research Video Essay

Due: **25th August**
Weighting: **30%**

Crew Role Research Video Essay

Make a 4-minute (maximum) video essay consolidating and communicating your independent research into your crew role this semester. Use images, sounds, quotes and clips to describe the key creative actions of your role.

Include expert insights drawn from your research into the creative responsibilities and opportunities of the role.

The video must be no more than 4 minutes in length and must:

- have a bibliography, onscreen, at the end, that includes clips, sites, articles and books you have used in your research (bibliography not included in screen time)
- have at least two quotations from a reading you have done
- go beyond technical aspects of the role to **articulate what creative or problem-solving decisions your role requires and with whom you collaborate on those decisions**

Due on Sunday at the end of week 4 (25th August)

Assessment Criteria:

- Depth and appropriateness of **research** into crew role, production style and themes
- **Synthesis and application** of research into a short video essay describing key crew role responsibilities
- **Insight and creativity** applied to understanding scope of crew role task and its audio-visual representation.
- **Communication skills** demonstrated though a clear, succinct and appropriately

referenced video essay

Feedback: Interactions with peers is expected in the course of executing and learning from this assignment.

Students also receive general comments & rubric - Marks are made available through the Gradebook function in iLearn.

For a full assessment rubric, please refer to iLearn.

Examples of relevant or related assessment tasks will be discussed in practicals.

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- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
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Major Screen Production

Due: **06 November, 2019**
Weighting: **45%**

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, Development Producer/1st AD, 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. Students independently organise regular production meetings and also schedule two production meetings with their lecturer - one before

the intensive and one during the intensive.

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 2 x 3 minute episodes. 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, and to synthesise concepts into your practice, your communications with others, and your reflections on your own work.

Each team is responsible for providing a full set of production documents including, for example; schedules, call sheets, location agreements, music release forms and performer release forms. **All release forms must also be scanned and sent to the unit convenor tom.murray@mq.edu.au and to Marcus.Eckermann@mq.edu.au**

Each student involved in the production group will receive an individual mark for their work in the role they performed in the overall finished production.

Submission:

Make an appointment on or before the due date to submit your final screen production by working with the technical director, Mr Marcus Eckermann to finalise and output the media.

Producers: Scan and submit release forms directly to the lecturer: **tom.murray@mq.edu.au** and to Marcus.Eckermann@mq.edu.au

Assessment Criteria:

1. Demonstrated skill in coherent and compelling screen storytelling
2. Effective collaboration and on time delivery of work required from your role in the screen production
3. Thoughtful and sophisticated application of practical, technical, creative and theoretical skills in screen production such as producing, directing, script development, cinematography, production design, sound design, or editing
4. Synthesis and application of theoretical concepts in screen media to the development and execution of a screen production.

Your work-in-progress screen productions will be viewed in workshops in weeks 10 and 11. Full

attendance is expected for feedback and development of the productions.

Feedback: Comments from the unit convener in the forum discussions and unit activities, Interactions with peers in workshops, production meetings and processes, and comments and rubric will be used in final assessment process. Marks are made available through the Gradebook function in iLearn.

For a full assessment rubric, please refer to iLearn.

Examples of relevant or related assessment tasks will be discussed in practicals.

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Intensive Week Participation

Due: **17, 18, 19, 20 Sept, 2019**
Weighting: **10%**

The intensive week is designed to emulate the intensity and focus required in professional production processes. The strength of your own energy, curiosity, commitment, willingness to try new things and support for others who are trying new things will directly contribute to your achievement of the learning outcomes.

Submission:

Your attendance and participation in each day of the Intensive will be noted and assessed individually against the criteria listed below.

Assessment Criteria:

1. Effective collaboration and on time delivery of in the realisation of exercises with fellow students within MAS 213

2. Creative choices and exploration of techniques and creative devices in exercises

3. Thoughtful and sophisticated application of practical, technical, creative and theoretical skills

Active participation is assessed by a student's engagement in activities such as: discussions facilitated by the lecturer/tutor, contributions to online discussion forums, or general questions asked during lectures or tutorials and involvement in set activities. Participation is expected to be well considered and relevant to the unit of study.

Feedback: Interactions with peers is expected in the course of executing and learning from this assignment. Students also receive general comments & rubric - Marks are made available through the Gradebook function in iLearn.

For a full assessment rubric, please refer to iLearn.

Examples of relevant or related assessment tasks will be discussed in practicals.

Late Submissions:

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Delivery and Resources

MAS 213 will be delivered through:

Practical Tutorials - starting in week 1

Online Lectures & Exercises starting in week 1

Intensive Week - first week of mid-semester break (begins Tuesday 17th September 2019)

Creative Production

Resources on iLearn https://ilearn.mq.edu.au/

Recommended Readings

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).

Pearlman, K., 2015. Editing Thinking and Onscreen Drafting. *Cutting Rhythms, Intuitive Film Editing.* Focal Press.

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.

Students are expected to login in to ilearn every week for updates, online lectures, resources and additional information on assignments.

Unit Schedule

WEEK	Topics & Activities	Resources
	visit ilearn every week for updates, online lectures, resources and additional information on assignments.	See iLearn for week by week online resources
Week 1	INTRODUCTION - Introduction to the unit. PITCHING EFFECTIVELY IDEAS & THEMES - in short screen productions POWER POINT PITCH DUE AT END OF WEEK ONE **(Friday Midnight)** Independently organised production meetings	Recommended Readings for: IDEAS/THEMES/PITCHING Rabiger, Michael, *Developing Story Ideas*, Focal Press, Boston, 2000 McPherson, K., 2006. *Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen*, Taylor & Francis.
Week 2	RESEARCH & DEVELOPMENT COLLABORATION CURATING CREATIVE REFERENCES Selected pitches to the whole class using power point presentations, voting and crewing, outline of production process, intro to wordpress site task Creative Collaboration Site: WordPress site **Site set up due Sunday Midnight** Independently organised production meetings	Recommended readings - these are available electronically through the MQ library or through the links provided Task guide: http://learn.wordpress.com/ Pearlman, K., 2013. Editing and the Vulcan Mind Meld. *Lumina*, 1(11) http://www.aftrs.edu.au/media/books/lumina/lumina11c-ch6-1/index.html Millard, K. (2014). *Screenwriting in a Digital Era* (p. 248). Hampshire: Palgrave Macmillan. CH 9, *Writing the Possible*
Week 3	No practicals this week. Independent research and production of Creative Role Research Video Essay Independently organised production meetings	Recommended Reading, available in the MQ library: Proferes, N. (2012). *Film Directing Fundamentals: See Your Film Before Shooting* (p. 296). Taylor & Francis. Ch2 Introduction to the Dramatic Elements Embedded in a Screenplay Weston, J. (1996). *Directing Actors* (p. 300). Michael Wiese Productions. Ch1: Result Direction and Quick Fixes Irving, D.K. & Rea, P.W., 2013. *Producing and Directing the Short Film and Video*, CRC Press.

Week 4	No practicals this week. Independent research and production of Creative Role Research Video Essay **Creative Role Research Video Essay due on Creative Collaboration Site on Sunday at Midnight** Independently organised production meetings	Examples of readings on specific roles in screen production. These are in the MQ library along with many others that will be useful for your video essay independent research Brophy, P. ed., 2000. *Cinesonic: Cinema and the Sound of Music*, Australian Film Television & Radio School. Pearlman, K., 2009. *Cutting Rhythms, Shaping the Film Edit* 1st ed., Focal Press. Spiegel, E. (2002). *The Innocence of the Eye: A Filmmaker's Guide* (Vol. 2002, p. 179). Silman-James Press. pp33-61 see ilearn for a short video lecture on elements of sound in film
Week 5	No practicals this week. Independent research and production of Curated References Collection Independently organised production meetings	Recommended readings, these can be found in the MQ library: Affron, C. & Affron, M.J., 1995. *Sets in Motion: Art Direction and Film Narrative*, Rutgers University Press. Olson, R.L., 1999. *Art Direction for Film and Video*, Focal Press.
Week 6	No practicals this week. Independent research and production of Curated References Collection Curated References Collection **due on Creative Collaborations site on Sunday at Midnight** Independently organised production meetings	Recommended Readings, these can be found in the MQ library Block, B. A. (2008). *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media* (p. 297). Taylor & Francis. Ch1 *The Visual Compnents;* Ch 2 Contrast & Affinity Sijll, J. Van, 2005. *Cinematic Storytelling*, Michael Wiese Productions. Available at: http://books.google.com/books?id=J1pw5vIH8T0C&pgis=1 [Accessed June 2, 2014].
Week 7	No practicals this week. Independent preparation and production of onscreen drafts and assigned production documents. Independently organised production meetings **Week One of Mid Semester Break is INTENSIVE WEEK. Workshops take place from 10 to 5 Tuesday through Friday.** **Week Two of the mid semester break is the last week of pre-production and your onscreen drafts and production documents are due at the end of the week.**	Required Video Lecture: Onscreen drafting https://www.youtube.com/watch?v=02JF19IJ29M Required Reading: Pearlman, K. (2015) *Cutting Rhythms, Intuitive Film Editing*, Chapter 12: Editing Thinking and Onscreen Drafting This **required reading** on 'onscreen drafting' is available electronically through the MQ library
Week 8	Screen Production Shoot	
Week 9	Screen Production, Shoot & Assemble	

Week 10	ROUGH CUT SCREENING WORKSHOP come prepared to screen a rough cut, assembly or key rushes from your shoot and discuss. TASKS: Editing & Sound Project Distribution Plans & Kit Project publicity website creation	
Week 11	FINE-CUT SCREENING WORKSHOP come prepared to screen a fine cut of your film and discuss. TASKS: Editing & Sound Project Distribution Plans & Kits Project publicity website creation	
Week 12	Lock off of edits, sound design, mixing and grading	
Week 13	Output High Resolution master for delivery **Screening of Major Productions** FRI 9 November, T1-Y3A	Final Output Cuts Due this week on Tuesday 06 November Submit via appointment with Marcus Eckermann, technical director

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). 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). 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).

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 published on platform other than eStudent, (eg. iLearn, Coursera etc.) 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 or if you are a Global MBA student contact globalmba.support@mq.edu.au

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application http://www.mq.edu.au/pubstatic/public/download/?id=167914

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

If you are a Global MBA student contact globalmba.support@mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

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- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.

Assessment tasks

- Communicating Screen Ideas
- Crew Role Research Video Essay
- Major Screen Production
- Intensive Week Participation

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:

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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.

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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.

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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.

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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.

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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

- Research and plan for the realisation of a short media production.
- Identify, articulate or develop screen ideas and contribute to conveying them effectively in a short media production.
- Apply practical, technical, creative and theoretical skills in screen production through execution of a role such as producing, directing, development, production management, first assistant directing, cinematography, production design, sound design or editing
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' work in screen media

Assessment tasks

- Communicating Screen Ideas

- Crew Role Research Video Essay
- 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

- Research and plan for the realisation of a short media production.
- Identify, articulate or develop screen ideas and contribute to conveying them effectively in a short media production.
- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' work in screen media

Assessment tasks

- Communicating Screen Ideas
- Crew Role Research Video Essay
- 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

- Research and plan for the realisation of a short media production.
- Identify, articulate or develop screen ideas and contribute to conveying them effectively in a short media production.

- Collaborate effectively in the realisation of a short fiction film and work to production deadlines.
- Synthesize theoretical concepts in screen media to reflect on one's own and others' work in screen media

Assessment tasks

- Communicating Screen Ideas
- Crew Role Research Video Essay
- Major Screen Production
- Intensive Week Participation

Changes from Previous Offering

assessment tasks revised