



MAS 212

Screen Production 1

S1 Day 2019

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

Iqbal Barkat

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Contact via email

Building: 10HA Room: 191B

Thursdays 2 pm to 6 pm. Please make appointment by email.

Tutor

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Technical Support

Marcus Eckermann

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Near loading dock 10HA

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>

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
Assignment 1	30%	No	Monday 18 March 5 pm

Name	Weighting	Hurdle	Due
<u>Assignment 2</u>	30%	No	Sun 14 Apr & Thurs 18 Apr
<u>Assignment 3</u>	40%	No	Wed 5th June

Assignment 1

Due: **Monday 18 March 5 pm**

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 750 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 and how your film will make a contribution to the form/genre.

d. A short synopsis of the film. You may wish to include descriptions of dramatic scenarios, characters, locations, how characters or circumstances might change or develop. If yours is a documentary or experimental film describe what the audience will see and hear. If yours is a drama, then development of story is important. Be specific. Be clear.

e. What is the social issue that you are exploring in your film? Social issues are our concerns/worries/problems in society. In films we usually express these concerns through cinematic motifs. Demonstrate the research you have done and further research you will do to develop your exploration of the social issue. You may wish to discuss how these issues have been explored in other films.

e. Key motif. Include at least one motif and briefly describe how it is relevant to your film and deepen your exploration. Think of the colour red and roses in *American Beauty* (Mendes, 1999). This video may help you understand the concept of motifs <https://www.youtube.com/watch?v=62M2qZixyFI>

Additionally you can discuss your thoughts on shooting style, performance, production design, the colour-palette, the sound design and music, editing and any other element relevant to film production. Remember you are making a FILM.

Like all academic work, this work has to be researched. As this is a screen unit, your research sources should include films and other media (e.g paintings, music, etc) 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 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 PDF with your name, student number, your 1st practical group (e.g Friday 9-11) and page number included as footer e.g. ANDERSON NOLAN; 1543567; FRIDAY 3-5; PAGE 1 OF 10. No handwritten or hardcopy submissions accepted. If you obtain an official extension to submit your assignment, your assessment will be marked and graded, however it may not be selected for production as selections will happen in Practical 1 on Friday, 29 March.

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: **Sun 14 Apr & Thurs 18 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 PDF with your name, student number, your 1st practical group (e.g Friday 9-11) and page number included as footer e.g. ANDERSON NOLAN; 1543567; FRIDAY 3-5; PAGE 1 OF 10. No handwritten or hardcopy submissions accepted.. **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.

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, Wed 17th April and submit their completed films on Thurs 18th 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:

- Demonstrate understanding of introductory conceptual and practical skills in planning and executing screen productions.
- Understand screen production terminology and apply this knowledge to critically interpret and analyze screen production works.
- Develop an understanding of contemporary production processes, crew roles and basic on-set protocols.
- Identify how screen productions can contribute to the awareness of cultural difference and social justice.

Assignment 3

Due: **Wed 5th 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 29th March. Those students whose pitch is selected will be designated as 'director'.

Students will then choose from the following crew roles: Producer, Development 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, auditions and rehearsals. Teams are expected to shoot their productions over 3 days with camera and sound equipment provided by the university. After the shooting phase, teams are expected to edit their films until it is complete for screening in Week 13. While the editor, sound designer, director and development producer are the roles intensively involved in the editing stage, other crew members are expected to provide assistance and feedback.

A detailed production schedule will be provided in Practical 1 on Friday, 29 April and also on iLearn. Groups are expected to adhere to this schedule.

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 17th May and their fine cuts in the Practical on Week 12 on 31st May. All group members are to be present at these presentations and offer feedback on their own and other groups' films. Group members will be called on offer explanations on their roles within the context of their work on their films.

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 are to be made online on ILearn as a PDF with your name, student number, your 1st practical group (e.g Friday 9-11) and page number included as footer e.g. ANDERSON NOLAN; 1543567; FRIDAY 3-5; PAGE 1 OF 10. No handwritten or hardcopy submissions accepted. However if you have handwritten notes that you want to submit, please scan or photograph the notes as PDF 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.

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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)– This lecture will be delivered live at 10HA LT1 on Tuesday, 5th March from 6-8pm. Students need to be present for this session.
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 10HA RM 189 (Screen Production Studio) on Friday 29th March, 17th May and 31st May. Students need to attend all 3 Practicals. Students

need to stick to the same time for all 3 Practicals. For example, if they have registered for the 3-5 pm Practical on Friday, 29th March, they will attend the 3-5 pm Practical on 17th and 31st May.

5. **WORKSHOPS**– This is an in-class activity. Students need to be present for this session. We have called the workshops 'INTENSIVE'. They will be held from Mon 15th to Thurs 18th April 2019 from 10 am to 5 pm. Students need to be present for all 4 days. On Thurs, 18th April at 7.30 pm, the films made during the intensive will be screened at LT1 10HA. Students are encouraged to be present and to invite their friends and family for the screening.
6. **SCREENING** – On Fri, 7th June at 6 pm, the films made during the intensive will be screened at LT1 10HA. Students are expected to be present and to invite their friends and family for the screening. Awards will be presented achievement in directing, design, cinematography, producing, creative producing, editing and sound design.

TECHNOLOGY

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

- a. Operation of the Sony FS100 & FS700 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 (10HA 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

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 2019 SCHEDULE

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

GLOSSARY

1. **LECTURE (LIVE)**– This lecture will be delivered live at 10HA LT1 on Tuesday, 5th March from 6-8pm. Students need to be present for this session.
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 10HA RM 189 (Screen Production Studio) on Friday 29th March, 17th May and 31st May. Students need to attend all 3 Practicals. Students need to stick to the same time for all 3 Practicals. For example, if they have registered for the 3-5 pm Practical on Friday, 29th March, they will attend the 3-5 pm Practical on 17th and 31st May.
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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	Lecture 2 (LIVE): Venue: LT1 10HA; Tues 5 Mar 6-8pm	Student-led learning	Essential Readings	
Calendar Week 10	Introduction to Screen Production MAS212		Film Viewings	
			Online technical lessons	
Semester Week 3	Lecture 3 (Online only)	Student-led learning	Essential Readings	
Calendar Week 11	Preproduction (Focusing on Pitching & Scripting)		Film Viewings	
			Online technical lessons	
Semester Week 4	Lecture 4 & 5 (Online only)	Student-led learning	Essential Readings	Assignment 1 Due Online (ILearn) on Monday, 18 March at 5 pm
Calendar Week 12	The Screen Image (Screen Grammar/Visual Language)		Film Viewings	
	The Camera and Movement		Online technical lessons	
Semester Week 5	Lecture 6 & 7 (Online Only)	Practical (In class)	Essential Readings	
Calendar Week 13	The Production Process	10HA RM 189 (Screen Production Studio) Fri 29 March	Film Viewings	
	Production Design		Online technical lessons	
Semester Week 6	Lecture 8 & 9 (Online only)	Student-led learning	Essential Readings	
Calendar Week 14	Editing		Film Viewings	
	Sound in Screen Culture		Online technical lessons	
Semester Week 7	No Lecture	Student-led learning	Essential Readings	Assignment 2 – Journal Due Online (ILearn) on
Calendar Week 15			Film Viewings	
			Online technical lessons	

1 st Week Semester Break Calendar Week 16	4 DAY 'INTENSIVE'WORKSHOPS	Workshops Mon15th to Thurs 18th April 10 am to 5 pm	Film Viewings Live technical lessons	Assignment 3 - Write, Shoot & Edit a Short in 1 day
2nd Week Semester Break Calendar Week 17	Production Teams prepare for production			
Semester Week 8 Calendar Week 18	No Lecture	Student-led learning	Essential Readings Film Viewings Online technical lessons	Assignment 4 - Starts Screen Production
Semester Week 9 Calendar Week 19	No Lecture	Student-led learning	Essential Readings Film Viewings Online technical lessons	
Semester Week 10 Calendar Week 20	No Lecture	Practical (In class) 10HA RM 189 (Screen Production Studio) Fri 17th May		Assignment 4 – Presentation of Assembly/ Rough Cut
Semester Week 11 Calendar Week 21	No Lecture	Student-led learning		
Semester Week 12 Calendar Week 22	No Lecture	Practical (In class) VENUE: 10HA RM 189 (Screen Production Studio) Fri 31st May		Assignment 4 – Presentation of Fine Cut

Semester Week 13	Lecture (LIVE) & Final Screening Fri 07/06/19 10HA LT16-8 pm		Assignment 4 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 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/departments/media_music_communication_and_cultural_studies/

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

Information is correct at the time of publication

Student Support

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

Learning Skills

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

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

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

Student Enquiries

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

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

- 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