



MAS 313

Advanced Screen Production 2

S2 Day 2019

Department of Media, Music, Communication and Cultural Studies

Contents

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>General Assessment Information</u>	3
<u>Assessment Tasks</u>	4
<u>Delivery and Resources</u>	8
<u>Unit Schedule</u>	11
<u>Policies and Procedures</u>	13
<u>Graduate Capabilities</u>	14
<u>Changes from Previous Offering</u>	19

Disclaimer

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General Information

Unit convenor and teaching staff

Unit Convenor

Iqbal Barkat

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10HA 191B

By appointment. Tuesdays preferred.

Marcus Eckermann

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Credit points

3

Prerequisites

MAS212 and MAS213

Corequisites

Co-badged status

Unit description

This unit is project-based. It offers students an opportunity to build on studies they have completed in earlier screen production units and to consolidate their creative, conceptual, and technical abilities through the collaborative production of short digital screen projects.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.

Differentiate technical and creative strategies through a critical analysis of creative screen works.

Plan and implement creative pathways strategically.

Evaluate one's own and others' creative screen works.

General Assessment Information

Assessment tasks online, through iLearn.

All written work can only be submitted on iLearn as PDFs only. No other format will be accepted. Hard copies will not be accepted.

For film submissions, refer to assessment guidelines in the unit guide and also to announcements on iLearn.

There are no examinations in this unit.

Class Participation Policy

As participation in team activity during class is linked to and underpins the unit Learning Outcomes, you will need to either apply for Special Consideration to cover any missed workshop/practical (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed workshop/practical (if less than three consecutive days). Group collaboration is an essential part of the final project. You are expected to present yourself for all group meetings/activities and the in-class presentations at the time and place designated.

Late Submissions / Special Consideration

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.

Feedback

Feedback in this unit is available in multiple forms: informal feedback through the 'announcement' function in iLearn, if there are points of relevance to the whole class; in email communication with individual students by the convenor in response to questions related to unit activities; in personal consultations by phone or face to face as requested by appointment; as formal feedback during workshops from staff and peers; as general comment and rubric comments attached to assignments.

Examples

Examples of assessments will either be posted iLearn (including sample films) and/or discussed in lectures & workshops.

ASSESSMENT GRADES AND STATUS

Assessment standards in this unit align with the University's grade descriptors, as follows:

Grade HD Range 85-100 Status 'Standard Grade' in AMIS: Pass

Provides consistent evidence of deep and critical understanding in relation to the learning outcomes. There is substantial originality, insight or creativity in identifying, generating and communicating competing arguments, perspectives or problem solving approaches; critical evaluation of problems, their solutions and their implications; creativity in application as appropriate to the program.

Grade D Range 75-84 Status 'Standard Grade' in AMIS: Pass

Provides evidence of integration and evaluation of critical ideas, principles and theories, distinctive insight and ability in applying relevant skills and concepts in relation to learning outcomes. There is demonstration of frequent originality or creativity in defining and analysing issues or problems and providing solutions; and the use of means of communication appropriate to the program and the audience.

Grade C Range 65-74 Status 'Standard Grade' in AMIS: Pass

Provides evidence of learning that goes beyond replication of content knowledge or skills relevant to the learning outcomes. There is demonstration of substantial understanding of fundamental concepts in the field of study and the ability to apply these concepts in a variety of contexts; convincing argumentation with appropriate coherent justification; communication of ideas fluently and clearly in terms of the conventions of the program.

Grade P Range 50-64 Status 'Standard Grade' in AMIS: Pass

Provides sufficient evidence of the achievement of learning outcomes. There is demonstration of understanding and application of fundamental concepts of the program; routine argumentation with acceptable justification; communication of information and ideas adequately in terms of the conventions of the program. The learning attainment is considered satisfactory or adequate or competent or capable in relation to the specified outcomes.

Grade F Range 0-49 Status 'Standard Grade' in AMIS: Fail

Does not provide evidence of attainment of learning outcomes. There is missing or partial or superficial or faulty understanding and application of the fundamental concepts in the field of study; missing, undeveloped, inappropriate or confusing argumentation; incomplete, confusing or lacking communication of ideas in ways that give little attention to the conventions of the program.

Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Portfolio</u>	40%	No	19/09/19

Name	Weighting	Hurdle	Due
<u>Screen Production</u>	60%	No	Week 13

Portfolio

Due: **19/09/19**

Weighting: **40%**

Portfolio: Video Essay of Creative Strategies and Study Plan

Each student will research and present a portfolio of items which include the following:

1. a video essay analyzing screen and other excerpts of their choice . The essay will analyse and discuss the ways in which the excerpts resonate creatively and technically with the screen production concept on which they are collaborating. Students are encouraged to use still images, very short video excerpts, sound and other media. It is important that the relevance of these excerpts is clearly demonstrated.
2. Study Plan. The study plan must include a plan for the research that they are conducting in preparation of their role (e.g. an engagement with the ideas of montage editing (for directors and editors) or screen performance [for directors] or realism in design [for production designers]) and for the screen production they are working on. This research is to be demonstrated through materials that the students will access during the semester. These can include books, journal articles, instructional videos, documentaries and fiction films. You may wish to write a short sentence on the importance of each source to the development of your role or screen production concept. The plan must also include a plan to acquire the technical skills and knowledge required to perform their roles effectively for the production (e.g. learning Adobe After Effects [for editors] or Audio Cleaning software [for sound designers] or special effects make-up [for production designers]).

Video Essay:

A 5 min video essay analysing screen and other media excerpts that are relevant in theme, form, approach, visual or aural style to the screen production you are working on in MAS313. You must coordinate with your team before commencing this assignment to insure that each video essay analyse different excerpts, or clearly distinctive aspects of similar excerpts.

Your video essay must be created using your own technology (eg. phones, laptops). No technical support will be provided for this assignment. If you do not have access to a phone or camera of any sort, some cameras may be available for borrowing for this assignment. Your video must include relevant images and sounds and may not be only a direct to camera speech

by you (selfie video). If you use direct to camera speaking, demonstrate considered choices in frame, lighting and sound.

Video essays should include:

Summation of concept: succinctly describe subject, theme and argument or perspective of the screen production you are working on and how it relates to the excerpts selected

Analysis of approach and structure of the chosen excerpts and how they relate with your production

Analysis of creative and technical strategies: include and analyse genre, form, visual and aural style and how these contribute to the production's impact. How do shooting, editing, design, sound and/or music reveal tone, theme and perspective?

This essay is to be compressed in .mov or .mp4 format and uploaded on iLearn and discussed in the final critical reflection.

Study Plan

The plan must include:

- the list of research materials and resources that students will access during the semester;
- a list of films (and other media) that they will access to deepen their understanding of the genre & form;
- a list of online tutorials and resources they will engage with during the semester for example from Lynda.com (available free of charge to all MQU students);
- activities they will engage in (outside of class and production-specific activities) related to their development as filmmakers (e.g. attending events organised by screen guilds or volunteering at public screen events) &
- a timeline from Week 2 to the Focus Screening

This plan does not have a word limit but is expected to be no more than 5 pages (A4, 12 pt Arial font, double-spaced). The plan is to be uploaded on ilearn and discussed in the final critical reflection. Only PDFs will be accepted.

ASSESSMENT CRITERIA

Depth of research and analysis conducted in relation to selected excerpts, crew role and screen production concept;

Effectiveness of video essay presentation;

Relevance and feasibility of study plan;

Depth of research and analysis conducted in preparation of study plan

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Screen Production

Due: **Week 13**

Weighting: **60%**

Due: Week 13

Weighting: 60%

This assignment has 2 components:

Final Film (30%)

Critical Evaluation of Role (30%)

1. FINAL FILM

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

The Final Film must be exported in AVID Media Composer.

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. A report of around 1000 words analysing and evaluating the ways technical and aesthetic considerations have combined to realise (or not) the original concept. This report is to be approached critically, analyzing your production in relation to its development; demonstrating this by linking it to the theory and practice of screen production. Think deeply about the production. Which are the strategies employed that worked in the production? Which did not? Discuss it in relation to other films (e.g. of a similar genre or style). How did these films demonstrate what was effective or lacking in your production? 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 them, both through an application of the theory and practice of screen production and your own ingenuity and acumen. Also critically assess the contributions of each member of your team (peer assessment); one or two sentences for each member should be

sufficient. These questions are guides that will help you critically reflect on your production and your role in it. They are not meant as a list of questions to be answered point by point in your report.

b. Production portfolio of documents demonstrating your technical and creative research, preparation and process undertaken in your crew role and any other involvement you have in the production. Refer to your research and study plan (Assessment 1).

3. Dated weekly log during pre-production, production and post-production of one paragraph outlining in dot points relevant actions you took in relation to the project during that time frame.

ASSESSMENT CRITERIA

Final films will be assessed by a panel of screen production staff according to the following criteria:

1. Originality and structure of completed project
2. Effectiveness of creative choices in mise en scene, composition, shot construction, lighting, sound, design, editing, direction of performance, production and logistics management etc
3. Degree that completed project has achieved creative goals

The report will be assessed according to the following criteria:

1. Coherence, structure and argument of critical analysis.
2. Clarity of writing style, grammar and appropriate referencing.
3. Demonstrated effectiveness of contribution in crew role as evidenced in final film.
4. Demonstrated commitment in crew role as evidenced by attendance at workshops, production meetings, technical workshops, tests, shoot and post-production and other activities as necessary.
5. Demonstrated creative and technical preparation for crew role as evidenced in documentation provided.
6. Capacity to critically reflect on learning experience.

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Delivery and Resources

Timetable

For details of the unit timetable please go to: www.timetables.mq.edu.au

Technology & Software

This is a screen production unit. Students may be required to work with a range of the department's digital and mechanical technologies and editing software including still and moving image recorders (eg. Sony HD F5 cameras), sound recorders, digital editing software, image stabilising equipment, tripods, dollies, various portable lighting equipment, etc.

Health and Safety

Students must wear suitable shoes in the screen production studio as a health and safety requirement. This means flat-heeled closed shoes such as runners. Students wearing open toed footwear such as sandals or thongs, or high heeled shoes, will not be permitted to work in the studio.

Students must adhere to health and safety guidelines during workshops and production activities. A safety report is required for all productions.

Changes to previous offerings

N/A

Assessment

Late Penalties

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 (including weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Students who are experiencing major difficulties such as long-term illness are expected to apply for Special Consideration at <https://students.mq.edu.au/study/my-study-program/special-consideration>.

Attendance

It is a compulsory requirement to attend all production workshops and lectures.

Any absence from a workshop must be supported by documentation such as a 'a completed Professional Authority Form (PAF)' and discussed with workshop lecturer.

Unit Readings

Students are expected to undertake independent research into the creative and technical aspects of screen production. A list of the weekly readings is available from the unit schedule and links to Library eReserve will be provided on ILearn. The readings are intended only as a supplement to the core screen production work, as well as enhancing your understanding of theoretical and production concepts discussed during the unit. Although readings will not be assessed from week to week, it is strongly advised that you broaden your understanding of

concepts and practices relating to screen production by completing relevant readings, as well as independently researching your specific crew role areas of interest.

The list below includes recommended texts that will be available from the MQ Library.

Directing/Producing

Cohen Hart, Juan Salazar & Iqbal Barkat, Screen Media Arts, Victoria: OUP 2009.

Mercado, G., The filmmaker's eye : learning (and breaking) the rules of cinematic composition, Boston: Focal Press c20011

Profieres, Nicholas T., Film Directing Fundamentals, Boston: Focal Press, 2001.

Rabiger, Michael, Directing: film techniques and aesthetics, Boston: Focal Press, 2003.

Rea, Peter and D. Irving, Producing and Directing the Short Film and Video, Boston: Focal Press, 2nd ed., 2000

Katz, Steven, Film Directing Shot By Shot: visualising from concept to screen, Studio City CA: Michael Wiese Production in conjunction with Focal Press, 1991

Art Direction

Affron, C & M., Sets in Motion: art direction and film narrative, New Brunswick, NJ: Rutgers University Press, 1995.

Gibbs, John, Mise-en-scene: film style and interpretation, London: Wallflower 2002

Editing

Dancyger, Ken, Technique of Film and Video Editing, Boston: Focal Press, 2007. **

Murch, Walter, In the Blink of an Eye, Sydney: AFTRS, 1992.

Sound

Chion, Michel, Audio-vision: sound on screen, New York: Columbia Press, 1994.

Larsen, Peter, Film Music, London: Reaktion, 2007.

Sider, Larry et al (eds.), Soundscape: the school of sound lectures 1998-2001, London: Wallflower, 2003.

Cinematography

Mercado, G., The filmmaker's eye : learning (and breaking) the rules of cinematic composition, Amsterdam ; Boston : Focal Press/Elsevier, c2011.

Schaefer, Dennis and Larry Salvato, Masters of Light - Conversations with Contemporary Cinematographers, Berkeley and LA: University of California Press, 1984.

Tarkovsky, Andrei, Sculpting in Time - Reflections on the Cinema, London: Faber, 1989.

Continuity

Miller, Pat, Script Supervising and Film Continuity, Boston: Focal Press, 1999.

Rowlands, Avril, Continuity Supervisor, Boston: Focal Press, 2000.

Additional weekly readings will be provided on iLearn.

Unit Schedule

Unit Schedule

MAS 313 READING LIST & SCHEDULE

Additional info on schedule, readings and other resources will be provided weekly on iLearn.

SCHEDULE

Week 1

Intensive Week

29th, 30th and 31st July 3 pm to 8 pm Screen Studio

This intensive week will combine lectures and workshops to deal with the following topics/ concerns:

1. The principles of independent short film production;
2. What's an idea for a short? Students to pitch production ideas. We will discuss these ideas and select those that will go into production.
3. Production Skills. Student will pitch production skills (crew role). Confirmation of production groups.

Week 2

No lectures or workshops. Student to meet as a group to work on at least one aspect of their production together which will be demonstrated in class in Week 3. These aspects could include or not restricted to:

- scripting
- performance
- visual/aural style and directing
- cinematography and design
- edit and sound design
- aspects of producing e.g safety

Week 3

Workshops in Screen Studio.

Students will demonstrate what they have worked on as a group the previous week. They will present their findings to class. We will collectively refine these ideas in class and further their explorations.

Students will report on how they are progressing with their study plans.

Week 4

No lectures or workshops. Student to meet as a group to work on at least one aspect of their production together which will be demonstrated in class in Week 5.

Week 5

Students will demonstrate what they have worked on as a group the previous week. They will present their findings to class. We will collectively refine these ideas in class and further their explorations.

Students will report on how they are progressing with their study plans.

Week 6

No lectures or workshops. Student to meet as a group to work on at least one aspect of their production together which will be demonstrated in class in Week 5.

Week 7

Students will demonstrate what they have worked on as a group the previous week. They will present their findings to class. We will collectively refine these ideas in class and further their explorations.

Students will report on how they are progressing with their study plans.

Semester Break Week 1

Shoot; Studio only available on Mon 16th September. All equipment to be booked out by Mon 16th September. Marcus, Iqbal & studio not available from 17th to 20th September

Semester Break Week 2 – Shoot. Studio may be available all week.

Week 8 – Shoot. No workshops.

Week 9 –. Contingency shoot week. No workshops. Consult with Iqbal & Marcus on edits

Week 10 – Show draft assemblies in class.

Week 11 – Edit locked off. Sound design. No workshops. Consult with Iqbal & Marcus on edits

Week 12 – Show fine cuts in class.

Week 13 – Meetings with production groups to finalise edits.

Week 14 – Export.

Focus Screening - Mon, 2nd December 6.30 to 9 pm.

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_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

- Synthesise practical, conceptual and analytical skills through the writing, development

and collaborative realisation of a creative screen concept.

- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development

and collaborative realisation of a creative screen concept.

- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

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

Assessment tasks

- Portfolio
- Screen Production

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development

and collaborative realisation of a creative screen concept.

- Evaluate one's own and others' creative screen works.

Assessment tasks

- Portfolio
- Screen Production

Changes from Previous Offering

The unit includes an Intensive in Week 1.