Course
Bachelor of Screen Production

Course Code
BSP07

Location and Commencement Date
Waverley Campus

Subjects will be delivered in the following study period/s (depending on student numbers):

- Semester 1, 2012 - Taught on campus
- Semester 2, 2012 – Taught on campus

Contact
Colin Perry, Course Leader: colin.perry@holmesglen.edu.au
### Subject Overview

The subject begins by examining the prehistory of the moving image. Students are exposed to a wide variety of cultural forms of pictorial communication. In lectures and tutorials, students explore how and why these forms were used in specific societies. A study is made of the birth and beginnings of cinema and cinematography. The aim of this component of the subject is to examine early silent cinema and animation. Particular attention is given to the introduction of cinematic techniques such as the use of camera angles, editing and various film transitions. The development of visual narrative in the use of the comic strip and comic book is examined concurrently.

The subject covers a broad range of digital media production disciplines that may be grouped loosely into the following three categories viz.

- **Digital Video/Audio Production**;
- **Digital 2D and 3D Animation and motion graphics**;
- **Digital Imaging and Interactivity**.

Presentation of material related to these disciplines demonstrates the significant degree of integration that exists between them. Students are given an overview of the production process in all areas and given instruction in the use of the software applications relevant to the areas. Emphasis is placed on fundamental principles and skills, as well as the importance of planning and implementing a production pipeline.

### Learning Outcomes

- Outline the prehistory of the moving image;
- Identify the key characteristics of periods in the history of the moving image;
- Analyse visual story-telling structures in artwork, film and animation;
- Identify and critically examine 20th century and emerging film movements.

- Plan and complete a video shoot, capture and edit digital video and audio material and produce a master tape to appropriate technical specifications;
- Design and produce simple 2D and 3D digital animation and format appropriately for online and/or broadcast delivery;
- Acquire 2D digital photographic imagery from a variety of sources and edit appropriately for specific output media;
- Utilise object-oriented authoring software to create simple, non-linear interactive programs to display various content;
- Identify any occupational health and safety issues relevant to the various production areas and implement strategies to observe relevant workplace safety regulations and guidelines.

- Demonstrate the acquisition of a thorough knowledge of the historical development of visual narrative;
- Display skills in creating visual narratives in storyboard format;
- Identify and analyse various narrative forms;
- Evaluate critically a selection of scripting procedures and practices;
- Devise, edit and develop simple scripts designed for a variety of media.

- Discuss the distinguishing characteristics of the screen industry at international and local levels;
- Investigate and analyse current and emerging trends in screen industry and related technology;
- Describe and compare the film production cycle for studio, funded and independent productions;
- Identify and evaluate the different business structures in the screen industry;
- Identify legal obligations specific to screen business and productions;
- Evaluate and discuss the role of screen industry organisations;
- Communicate effectively with screen industry organisations.

### Weekly Contact

- **Subject title** | **History of the Moving Image** | **Digital Media** | **Storytelling for the Screen** | **Screen Industry Organisations and Business Structures**
- **Subject code** | SCI111 | PRT113 | WRT114 | BUS115
- **Credit points** | 3 | 12 | 6 | 3

### Assessment

- **Weekly contact** | 3 hours | 10 hours | 5 hours | 3 hours
- **Assessment (%)** | Research Assignment - 60% | Digital Video Sequence - 40% | Script Synopsis Folio - 10% | Individual Research Project - 60%
- | Exam - 40% | Interactive Program or 2D and/or 3D Animation - 40% or Character/Scenario Development - 20% or Storyboard/Planning Document - 30% or Visual Narrative Analysis Essay – 40% | Exam - 40%
Bachelor of Screen Production

Year 1, Semester 2

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<tr>
<th>Subject title</th>
<th>Emerging Media</th>
<th>Legal and Copyright Issues</th>
<th>Animation Stream – Animation Pre-Production 1</th>
<th>Animation Stream – Animation Production 1</th>
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<tr>
<td>Subject code</td>
<td>SCI121</td>
<td>BUS124</td>
<td>PRD122</td>
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**Subject Overview**

This subject, Emerging Media, engages students in researching new media technologies and forms that have been released recently onto the market and in exploring technologies that are under development. The subject combines two major areas. Firstly, the preparation and design of media content for emerging formats and secondly, studying the conceptual differentiation between media content designed for existing media technologies and that designed for emerging media forms.

The subject commences with the study of general legal requirements and issues relevant to businesses and projects. Students are exposed to accounting requirements, taxation, record keeping, wages and pay slips, income tax contributions and superannuation. Other legal obligations relevant to all businesses are introduced, including OH&S laws and workers compensation, insurance requirements including public liability insurance, equal opportunity, anti-discrimination, defamation, confidentiality, and contracts and agreements. Students investigate the legal status of employees and contractors and use employment status tests to determine when a worker can be considered an employee or an independent contractor.

The subject covers basic animation pre-production. Students are given an overview of the pre-production process and how to plan an animation up to the point of production. The subject explores how to form production pipeline by selecting, securing and supporting the software and hardware needed. The subject examines the theory of how to breakdown a script by focusing on functions of script premise, script outline and script treatment. This examination leads to drafting scripts in first, second and third drafts.

This subject covers traditional 2D, stop motion and digital 3D animation techniques. Students complete exercises in all disciplines. Students design and build a range of simple models using a variety of techniques. In practical sessions a number of designs are interpreted across the various mediums.

**Weekly contact**

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<th>4 hours</th>
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**Assessment (%)**

- Analysis of Emerging Media Design - 40%
- Emerging Media Technology - 60%
- Individual Research Project - 60%
- Exam - 40%
- One Minute Script - 25%
- Production Design - 25%
- Production Pipeline Research - 25%
- Research Assignment - 25%
- Animated Sequence #1 - 25%
- Animated Sequence #2 - 25%
- Set Construction and Lighting - 25%
- Animated Sequence to Accompany Audio Track – 25%

**Prerequisites**

- BUS115 Screen Industry Organisations and Business Structures
- PRT113 Digital Media

**Learning Outcomes**

- demonstrate technical skills in compressing and encoding files for new media formats;
- produce media designed appropriately for mobile phones, iPod and other emerging media forms;
- apply appropriate research skills to the investigation of emerging technologies and their functions;
- exhibit aptitude in designing media content appropriate for a range of emerging formats.
- outline general legal requirements and issues relevant to businesses and projects;
- distinguish and investigate legal requirements and employer obligations specific to screen industry businesses and projects;
- identify and apply Occupational Health & Safety (OH&S) laws, regulations and codes of practice to the screen industry workplace environment;
- examine critically intellectual property laws and investigate copyright and moral rights issues;
- apply knowledge of legal and copyright issues to screen industry productions.
- create and plan a production pipeline;
- plan and create production design for an animation production;
- compare and contrast methods of casting;
- identify and delineate production roles;
- acquire knowledge for script breakdown.
- apply the traditional principles of animation to a range of mediums, including hand drawn 2D, claymation/stop motion and digital 3D animation;
- animate articulated digital 3D characters using provided rigged models;
- create a range of fully textured digital 3D objects (non-anthropomorphic) incorporating simple animation rigs;
- design and create simple wire armature based models for stop motion animation;
- follow a provided model and dope sheet to produce and then digitise a range of keyframe and inbetween drawings for 2D animation;
- set up and operate a camera and three point lighting for both a practical and virtual environment;
- create an animated sequence in any medium to a pre-recorded soundtrack;
- use a digital editing programme to combine various visual and audio elements and then output to appropriate technical specifications.
### Year 1, Semester 2

<table>
<thead>
<tr>
<th>Subject title</th>
<th>Live Action Stream – Live Action Pre-Production 1</th>
<th>Live Action Stream – Live Action Production 1</th>
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<tr>
<td>Subject code</td>
<td>PRD102</td>
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**Subject Overview**

This subject is intended to give students a thorough understanding of the importance of good pre-production work required for the production of a successful live action production. Students examine the logistical and creative elements of pre-production and how this affects the production process. Emphasis is placed on students developing planning and problem solving strategies that lead to smooth running of a live action shoot.

PRT103 Live Action Production 1 provides introductory level training in production skills for video and film making. The subject combines camera, lighting and editing skills with planning procedures and crew management. In the initial stages, students are trained in the use of cameras, sound and lighting equipment and these skills are assessed in the initial camera and lighting exercise. Standard cinematic conventions are taught and experimentation with practical technique is encouraged throughout. In practical settings students evaluate their own work and that of their peers in accordance with criteria established in tutorials.

**Learning Outcomes**

- identify the various roles in live action production;
- demonstrate a knowledge of the various aspects of the pre-production process;
- outline the logistical requirements of live action production through the use of a script breakdown;
- exhibit skills to plan for the creative execution of a live action production;
- communicate ideas which produce a successful live action production.

- demonstrate acquisition of fundamental technical skills in camera and lighting operation;
- adapt a written film script into a basic completed production;
- devise the media production process from inception to completion;
- demonstrate directorial skills in working with actors and production crews in a variety of working environments and production roles;
- demonstrate production skills in creating, recording, editing and presenting short form media productions.

**Weekly contact**

- 5 hours
- 10 hours

**Assessment (%)**

- Individual Research Project - 10%
- Script Breakdown – Production Management - 30%
- Creative Pre-production - 40%
- Group Project - 20%

- Camera and Lighting Exercise, Location and Studio - 10%
- Video Production Profile - 20%
- Production Schedule and Documentation - 30%
- Live Action Production - 40%

**Prerequisites**

- PRT113 Digital Media
### Year 2, Semester 3

#### Subject title
- Screen Writing and Editing
- Production Management
- Animation Stream – Animation Pre-Production 2
- Animation Production 2

#### Subject Overview
- **Screen Writing and Editing**
  - This subject provides students with a broad overview of the role of the screenwriting in the production of visual media. Activities are presented to students which are designed to develop an understanding of the process of writing for visual media from concept development through drafting and revision. Emphasis is placed on the use of the tools used to write scripts that provide a successful basis for production in the Australian film and television media.

- **Production Management**
  - In this subject students examine how to manage time, personnel and budget towards the successful completion of an animation or live action production. Emphasis is placed on students developing strategies for dealing with the business side of a production including agreements with cast, crew, business and local authorities, as well as managing the production schedule and budget.

- **Animation Stream – Animation Pre-Production 2**
  - The subject covers advanced animation pre-production. Students are given in depth teaching of the pre-production process, from originating the concept up to the point of production. The subject explores how to build a production pipeline by selecting, securing and supporting the software and hardware needed. Activities conducted in the subject provide students with the ability to formulate original content to develop into animation screen productions.

- **Animation Production 2**
  - This subject covers traditional 2D and stop motion. Knowledge of the traditional principles of animation is reinforced and extended from work undertaken in previous studies. Basic principles such as anticipation, squash and stretch and cause and effect are consolidated, while more complex principles including secondary animation, overlapping action, timing to indicate weight, size and force, wind resistance and friction are examined in depth.

#### Learning Outcomes

- **Screen Writing and Editing**
  - write scripts for visual media;
  - demonstrate ability to use scriptwriting conventions in the Australian film, television and multimedia industry;
  - show evidence of an understanding of the relationship between scriptwriting and production;
  - demonstrate an understanding of narrative structure;
  - critically evaluate use of the drafting and revision process entailed in producing a script for production

- **Production Management**
  - coordinate the crewing and casting of a production;
  - exhibit good communication skills in the management of personnel and business relationships;
  - manage the various business arrangements of a production;
  - manage a production schedule;
  - establish procedures for overseeing a production budget.

- **Animation Stream – Animation Pre-Production 2**
  - create and plan a production pipeline;
  - originate concepts, taking idea from script to screen;
  - plan and create production design for an animation production;
  - compare and contrast methods of casting;
  - identify and delineate production roles;
  - acquire knowledge for script breakdown.

- **Animation Production 2**
  - apply the traditional principles of animation to a range of mediums, including hand drawn 2D, claymation/stop motion and digital 3D animation;
  - plan and apply advanced camera animation techniques in a practical and virtual environment;
  - design, model, rig and animate characters for games and multimedia;
  - apply advanced texturing techniques i.e. bump maps, displacement maps and normal maps;
  - model and rig fully articulated bipedal models in both a practical and virtual environment;
  - produce animated sequences incorporating lip synch;
  - apply basic programming skills to compliment a technical direction capacity. i.e. looped animation sequences that can be instanced via scripting methods.

#### Weekly contact
- **Screen Writing and Editing**
  - 4 hours
- **Production Management**
  - 3 hours
- **Animation Stream – Animation Pre-Production 2**
  - 5 hours
- **Animation Production 2**
  - 10 hours

#### Assessment (%)

- **Screen Writing and Editing**
  - Report – 10%
  - Synopsis and Scene Breakdown – 20%
  - First Draft – 50%
  - Second Draft – 20%

- **Production Management**
  - Case Study - 50%
  - Folio - 50%

- **Animation Stream – Animation Pre-Production 2**
  - Script - 25 %
  - Visual Style Guide - 25 %
  - Animatic - 25%
  - Video Block - 25%

- **Animation Production 2**
  - Game Character Modelling and Animation - 25%
  - Digital 3D Model and Animated Sequences - 25%
  - Digital 3D Set Construction - 25%
  - Lip Synch – 25%

#### Prerequisites
- **Screen Writing and Editing**
  - WRT114 Storytelling for the Screen

- **Production Management**
  - BUS215

- **Animation Stream – Animation Pre-Production 2**
  - PRD212

- **Animation Production 2**
  - PRT213

- **Screen Writing and Editing**
  - PRT123 Animation Production 1
## Year 2, Semester 3

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### Subject Overview

This subject is intended to further the students’ understanding of the pre-production phase with particular emphasis on the legal and financial aspects of getting a live action project into production. Students examine the Australian legal environment as it applies to the film industry and in practical sessions work on activities which facilitate their ability to plan for the financial requirements inherent in live action production.

PRT 203 Live Action Production 2 provides advanced training in production skills for video and filmmaking, building on the skills introduced in PRT 103 Live Action Production 1. The subject revises and develops further camera, light and editing skills and involves more detailed pre-production scheduling, crew management, production and post-production components. There is a strong emphasis on collaboration, and on the ability to interpret and facilitate the production of fellow students’ work. Students change roles regularly throughout the subject and gain experience from a range of different perspectives. In workshop sessions students critically evaluate the effectiveness of their performance and that of their peers in the various roles.

### Learning Outcomes

- use a range of legal agreements required for a live action production;
- determine relevant procedures that should be adopted in relation to copyright, film rights and insurance in live action production;
- operate professionally in the film finance environment in Australia;
- identify the budget requirements of a live action production;
- demonstrate a range of skills required for the planning of a live action production.

- demonstrate the ability to interpret another’s ideas and facilitate the basic production of a film script that originates with another filmmaker;
- execute planning skills in devising the media production process from inception to completion;
- display principal production skills in creating recording, editing and presenting short form media productions.
- collaborate successfully with fellow filmmakers in a wide variety of media production roles.

### Weekly contact

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
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<tbody>
<tr>
<td>Assessment (%)</td>
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<tr>
<td>Report - 30%</td>
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<tr>
<td>Pre-Production Documentation – 40%</td>
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<td>Budget – 30%</td>
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<tr>
<td>Directing Scenes with Actors – 20%</td>
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<tr>
<td>Short Film Collaborative Project – 70%</td>
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<td>Participation – 10%</td>
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### Prerequisites

- PRD101 Live Action Pre-Production 1
- BUS125 Legal and Copyright Issues
- PRT103 Live Action Production 1
### Bachelor of Screen Production

**Year 2, Semester 4**

<table>
<thead>
<tr>
<th>Subject title</th>
<th>Visual Effects 1</th>
<th>Animation Stream – Animation Post-Production</th>
<th>Animation Stream – Minor Animation Project</th>
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**Subject Overview**

- In this subject students are given the opportunity to experience performance first hand. The subject is highly practical and offers the chance for its participants to learn about screen performance through participation.
- The subject begins with an overview of the history of screen performance. Students are exposed to examples of screen acting from America, Australia, Europe and Asia. Examples are drawn from as wide a base as possible, and from different periods in film history in order to give students an awareness of the many different types and styles of performance.
- This subject covers a range of visual effects production techniques which can be grouped into the following four categories:
  - Fundamentals of Compositing;
  - Digital Matte Creation – travelling mattes, alpha channels;
  - Digital Matte Painting;
  - Visual Effects Techniques.

**Learning Outcomes**

- interpret and analyse critically screen performance, from the beginnings of cinema to the present day;
- evaluate their own practical experience in acting for the screen;
- demonstrate a basic knowledge of the filmmaking process from an actor’s perspective and communicate effectively with professionals in the industry;
- identify and evaluate critically key aspects of the actor’s process
- plan and complete visual effects designed for productions consisting of Green and Blue Screen components;
- plan and complete Rotoscopying for screen productions, demonstrating a high level of competency, with seamless integration of composited elements;
- create Digital Matte Paintings for integration into composited sequence;
- demonstrate an understanding of compositing principles and visual effects within a digital production pipeline;
- utilise compositing software to implement visual effects for appropriate media outlets;
- discuss compositing and visual effects within a historical perspective, demonstrating an understanding of the relative analogue principles as applied to digital techniques.
- plan and implement a post-production pipeline for an animation production;
- demonstrate an understanding of editing and colour grading;
- utilise sound recording and editing tools to create soundtracks, foley and sound effects;
- identify the relationship of music to animation productions and apply appropriate techniques in actual productions;
- design and implement title and credits sequences.
- utilise existing pre-production documentation to devise, develop and implement an industry standard animation screen production plan;
- identify and demonstrate skills such as workplace communication, decision making, problem solving and conflict resolution which are required to collaborate with colleagues on an animation screen production;
- apply creative and technical skills to produce and complete an animation screen production including the delivery of a master in an appropriate format and at an acceptable level of quality;
- devise and implement a plan to archive screen project materials.

**Weekly contact**

- 4 hours
- 6 hours
- 5 hours
- 6 hours

**Assessment (%)**

- Assignment - 20%
- Participation - 30%
- Class Test - 10%
- Practical Project - 40%
- Blue or Green Screen Composite - 40%
- Rotoscopying – 40%
- Research Assignment – 20%
- Sound Design - 40%
- Animation Production - 40%
- Research Assignment – 20%
- Production Reports - Total 30%
- Production Journal - 30%
- Animation Screen Project - 40%

**Prerequisites**

- PRD212 Animation Pre-Production 2
- PRD202 Live Action Pre-Production 2
- PRD212 Animation Pre-Production 2
- PRT213 Animation Production 2
- PRT213 Animation Production 2
Year 2, Semester 4

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<td>PRJ206</td>
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**Subject Overview**

- PRT 233 Live Action Post-Production is designed to provide advanced level training in post-production skills for video and film making. The subject builds on existing video and film editing skills and explores the potential of the editing process in shaping narrative structures. This process includes the evaluation of existing media content to establish the necessity for additional images. The subject requires students to explore alternative arrangements of images and sound in order to enhance narrative content and visual aesthetic values.

- The subject gives students the opportunity to develop the ability to produce a screen project with production values at a level acceptable by industry. Students are responsible for producing and directing their own film and are also required to crew on other student films.

- The subject commences with students implementing an existing production plan for a short (three - five minute) live action screen project, either documentary or drama. Students finalise existing pre-production planning, confirming key production requirements such as location agreements, actors and crew contracts/agreements and release forms.

**Learning Outcomes**

- demonstrate acquisition of advanced technical skills in non-linear computer video editing;
- post produce a broadcast quality video program using previously recorded material;
- demonstrate awareness of narrative structure and cinematic editing conventions;
- use the knowledge acquired about industry requirements for evaluation of audio and visual editing standards;
- deliver completed video production in a variety of formats likely to be required by media industry distribution organizations;
- demonstrate production skills in creating, recording, editing and presenting short form media productions.

- identify and demonstrate the skills required to collaborate with colleagues on a live action screen production;
- demonstrate skills in workplace communication, decision making, problem solving and conflict resolution;
- apply skills in contingency planning and time-management;
- apply creative and technical skills to produce and complete a live action screen production, to the stage of assembly edit, including any pick-up shots as required.

**Weekly contact**

- 5 hours
- 6 hours

**Assessment (%)**

- Editing Theory Essay - 30%
- Major Film Title Sequence - 30%
- Major Film Post-Production - 40%

- Production Reports - total 30%
- Production Journal - 30%
- Live Action Screen Project - 40%

**Prerequisites**

- PRD202 Live Action Pre-Production 2
- PRT203 Live Action Production 2

- PRT203 Live Action Production 2
### Year 3, Semester 5

<table>
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<tr>
<th>Subject title</th>
<th>Visual Effects 2</th>
<th>Animation Stream – Major Animation Project – Pre-Production</th>
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<th>Live Action Stream – Major Live Action Project – Pre-Production</th>
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<tr>
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<td>PRJ316</td>
<td>PRJ317</td>
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**Subject Overview**

This subject covers a range of visual effects production. These categories incorporate complimentary learning outcomes, providing significant crossover throughout the subject. Students are given an overview of composing within a Screen and Animation production pipeline. In practical settings students are provided with instruction in relevant software applications in order to implement advanced visual effects techniques.

This subject is designed to provide students with an opportunity to develop original ideas from the basis of an outline, followed by treatment, culminating in a script. Opportunity is given for students to develop the script individually or collaboratively. Crossover for students looking to develop visual effects/animation ideas with the Live Action Production major is provided on the condition that the required workload and output is able to fulfill the assessment criteria.

This subject provides an opportunity for project-based learning at a high level. In practical sessions students are given opportunity to implement skills and production strategies that have been developed in a number of subjects already completed. In addition to the practical application of existing skills students are expected to demonstrate their acquisition of new strategies and their ability to adapt processes developed in previous semesters to fit the specific requirements of this subject. These aspects of production management form an important part of the assessment criteria for the subject.

This subject provides advanced, practical training in the pre-production phase of video and filmmaking. The subject builds on the skills developed in scriptwriting and filmmaking from the previous four semesters. Students experience the opportunity to further develop their creative skills in developing 'seed ideas' and the writing and development of scripts up to and including the pre-production phase of development.

**Learning Outcomes**

- plan and complete Particle Effects for an Animation or Live Action Screen Production;
- plan and create Practical Effects for an Animation or Live Action Screen Production;
- plan and undertake Tracking within 2D and 3D scenes;
- demonstrate an understanding of Colour Grading for Visual Effects;
- utilise compositing software to implement visual effects for appropriate media outlets;
- discuss Compositing and Visual Effects in relation to Practical Effects such as Stunt Work, Animal Wrangling, Armoury with professionals and non-professionals.

- collaborate with fellow students on the creation of a short animation production;
- develop and breakdown a script into the various requirements for an animation production;
- display principal pre-production skills such as scheduling, budgeting, casting and other necessary preparation for animation production;
- create a thorough production guideline document for the creation of a production;
- create storyboards, animatics, pre-visualisation and video block material to assist with the production.

- collaborate successfully with a designated team to create animated elements for a short film production;
- develop principal pre-production skills such as scheduling, budgeting, casting and other necessary preparation for animation production;
- display principal pre-production skills such as scheduling, budgeting, casting and other necessary preparation for animation production;
- create a thorough production guideline document for the creation of an animated character through the appropriate use of timing and deformation;
- adapt to meet the demands of timetables, schedules, scripts, and data management strategies that may or may not have originated with another team of filmmakers;
- carry a short animated film project through the production phase of development and ready it for post-production, to a point where a separate crew could effectively and efficiently take over the post-production phase.

- create storyboards, animatics, pre-visualisation and video block material to assist with the production.
- create a thorough production guideline document for the creation of a production;
- create storyboards, animatics, pre-visualisation and video block material to assist with the production.
- create a thorough production guideline document for the creation of an animated character through the appropriate use of timing and deformation;
- adapt to meet the demands of timetables, schedules, scripts, and data management strategies that may or may not have originated with another team of filmmakers;
- carry a short animated film project through the production phase of development and ready it for post-production, to a point where a separate crew could effectively and efficiently take over the post-production phase.

- collaboratively create a short script up to and including the pre-production phase of development, culminating in a product ready for production;
- develop principal pre-production skills such as scheduling, budgeting, casting and other necessary preparation for short film production;
- create thorough pre-production guidelines and material that can be understood and implemented by a potentially different group of filmmakers in production.

**Weekly contact**

- 5 hours

**Assessment (%)**

- Advanced Composite - 40%
- Tracking - 40%
- Research Assignment - 20%
- Script Development - 20%
- Production Bible - 20%
- Animate Video Block - 40%
- Journal - 10%
- Participation - 10%
- Production of Animated Elements - 60%
- Tracking Documentation - 20%
- Journal - 10%
- Participation - 10%
- Creating Scripts for Production - 20%
- Developing Scripts for Production - 20%
- Development of Pre-Production Material for Short Film Production - 40%
- Journal - 10%
- Participation - 10%

**Prerequisites**

- PRD222 Visual Effects 1
- PRD212 Animation Pre-Production 2
- PRT213 Animation Production 2
- PRD202 Live Action Pre-Production 2
Bachelor of Screen Production

Year 3, Semester 5

<table>
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</table>

Subject Overview
This subject provides advanced, practical training in the production phase of video and filmmaking. The subject builds on the skills developed in script interpretation and film production from the previous four semesters.

Students are required interpret and produce a text that may or may not have been conceived by another group of students. Students will also be asked to work in a managerial capacity during the production phase in roles such as producing, production management, and other key production roles.

Learning Outcomes
- collaborate successfully with fellow filmmakers on the creation of a short film production;
- demonstrate a practical understanding of all the different aspects of short film and video production, from directing to acting, cinematography, crew work, production managing etc.
- adapt to the demands of timetables, schedules, scripts, etc. that may or may not have originated with another team of filmmakers;
- carry a short film project through the production phase of development, and ready it for another group of filmmakers to complete in post-production.

Weekly contact
10 hours

Assessment (%)
- Final Pre-Production of Short Film – 10%
- Production of Short Film – 50%
- Documentation of Final Stages of Production – 20%
- Journal – 10%
- Participation – 10%

Prerequisites
PRT203 Live Action Production 2
### Year 3, Semester 6

<table>
<thead>
<tr>
<th>Subject title</th>
<th>Animation Stream – Major Animation Project – Post-Production</th>
<th>Animation Stream – Major Animation Screen Project – Evaluation and Critique</th>
<th>Live Action Stream – Major Live Action Project – Post-Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject code</td>
<td>BUS325 PRJ326</td>
<td>PRJ327</td>
<td>PRJ336</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 9 9 9</td>
<td>9</td>
<td>9</td>
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<tr>
<td>Subject Overview</td>
<td>This subject addresses strategies for marketing and promotion of a screen production, commencing with an overview of marketing and promotion in the screen industry and concluding with the development of practical skills in creating a marketing plan and associated materials.</td>
<td>This subject is designed to demonstrate to students the importance of efficiency and organisation when implementing a post-production pipeline for animation productions.</td>
<td>This subject provides advanced, practical training in the post-production phase of video and filmmaking. The subject builds on the skills developed in script interpretation and film production from the previous years.</td>
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</tbody>
</table>
| Learning Outcomes | • design and implement packaging and promotional materials for a completed short film or animation;  
• develop a marketing plan for the distribution and promotion of a completed short film or animation;  
• assemble a show reel from work created during the course of study;  
• write and format a comprehensive personal Curriculum Vitae. | • plan and implement a post-production pipeline for an animation production;  
• collaborate successfully with others on the post-production process of an animation production involving implementing previously determined planning strategies for editing and compositing;  
• work in a variety of roles at a post-production level;  
• demonstrate an understanding of editing and colour grading;  
• utilise sound recording and editing tools to create soundtracks, and Foley sound effects. | • collaborate successfully with fellow filmmakers on the post-production phase of a documentary, drama or experimental short film;  
• display a practical understanding of all the different aspects of short film and video post-production;  
• take material from another group of filmmakers in production, interpret that material through the editing process, and bring the film to a fully completed stage;  
• collaborate successfully with a director (or their representative) in post-production to arrive at a product that realises the director’s vision, whilst allowing for personal creative input. |
| Weekly contact | 5 hours 10 10 10                                             |                                                                         |                                                                   |
| Assessment (%) | • Packaging - 20%                                           | • Animation Production – 80%                                            | • Practical Post-Production Element - 80%                         |
|               | • Press Kit - 40%                                           | • Journal – 10%                                                       | • Journal – 10%                                                   |
|               | • Show Reel - 40%                                           | • Participation – 10%                                                 | • Participation – 10%                                             |
|               | • Animation Production – 80%                               | • Critical Analysis of a Short Animated Film - 25%                    |                                                                   |
|               |                                                              | • Exegesis of Short Film Production - 50%                             |                                                                   |
| Prerequisites  | PRT223 Animation Post-Production                            |                                                                         | PRT233 Live Action Post-Production                               |
|               |                                                              |                                                                         |                                                                   |
## Year 3, Semester 5

<table>
<thead>
<tr>
<th>Subject title</th>
<th>Live Action Stream – Major Live Action Project - Evaluation and Critique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject code</td>
<td>PRJ337</td>
</tr>
<tr>
<td>Credit points</td>
<td>9</td>
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</tbody>
</table>

### Subject Overview
This subject is the culmination of the major project series of subjects. The subject has a significant theoretical component and is designed to encourage students to deepen their understanding of film language, as well as demanding that they develop the ability to appraise critically their own and others’ work.

### Learning Outcomes
- complete a critical analysis or exegesis of short films;
- demonstrate their knowledge of film theory and film language through the critiquing of short films produced by themselves and/or fellow students;
- critically assess their own and other’s film work, highlighting the various strengths, as well as locating weakness in the various aspects of production;
- be specific and non-judgemental in their use of criticism in order to pinpoint exactly where a project succeeds or fails.

### Weekly contact
10 hours

### Assessment (%)
- Review of Films - 50%
- Specific Review of One Film From All Aspects of the Filmmaking Process (pre-production, production and post-production) 30%
- Review Of Scene From Favourite Film - 20%