

**NEWTOWN HIGH SCHOOL OF THE PERFORMING ARTS**

ASSESSMENT NOTIFICATION

Student Name:

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| **Assessment details** |  |  |
| **Course** | Design and media studies  | **Option 5**: Film and video production 1 |
| **Course component** | Practical task |  |
| **Weight** | 30% | **Task number**: 2 |
| **Date issued** | Week 7 T2, 2024 | **Year:** 10 |
| **Date due** | **Practical task****T2,W9** - in-class via Google Submission | **Written Log Work****T3,W2** - in class via your Film Process Log |

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| **Task** |
| **Time allowed:** 3 – 5 minutes (strictly cannot go over 5 minutes, including credits.)**PRACTICAL TASK:**Using the inspiration / signature word **‘SPARK’** - and your knowledge of the theory of semiotics, and your knowledge of technical camera techniques (composition, shot types, camera angles and camera movement) you will now create a short form narrative film in groups of 2 - 3 students.Draw upon your extensive Pre-Production work here to produce your film from the planning stage to production stage. Use developing post-production techniques to enhance the ‘story’ of your film.Continue to think in your narrative brainstorming, of how a landscape in film can change a character or how a character can change a landscape.Pay particular attention to your planning stage, by creating Industry Standard Documentations to work from in your production phase.The PROCESS here is an important element to the task - how well are you exploring your ideas and the ideas of others, planning the shoot, working collaboratively, how flexible are you and how are problems solved/overcome?Plan your story well. Give it a clear opening that sets up your character and their wants. Have a conflict / event happen - what are the obstacles in the way to the character getting what they want here? How are they overcome?End the story, wrap it up - link us back to the beginning.Consider where your **‘SPARK’** happened - in the middle of the story or at the beginning or end of the story? Is it clear. Is it tangible or metaphoric?* Please think out of the box for a story you want to tell. I’ll be asking a lot of why’s?
* No guns
* No drug references (inc. smoking or vaping etc)
* Strictly PG content please
* The film needs to have reference to ‘SPARK’ in it somewhere - criteria for Very Short Film Fest Films
* The film needs to have reference to a ‘TBA’ in it somewhere - criteria for SF3 Films
* ROYALTY FREE music and sound sources
* Include well planned out FOLEY sound
* Include a non conventional creative technique for your titles
* Include credits that site any music sources and list all cast and crew

Remember in your editing to use examples of:* Metric Montage
* Rhythmic Montage
* Tonal Montage
* Overtonal or Intellectual Montage
* or a mix of the above to get a more sophisticated feel to your piece.

For shooting of the piece - all members must be present and have had a dedicated job - for this piece can we attempt to use other cast as your actors where possible (unless you love love love to film act - then you do it).**WRITTEN TASK:**Each student will submit to the Film Process Log the following Pre-production Documentation:* Pitch Document (Treatment)
* Storyboard
* Screenplay
* Shot List
* Mood Board
* Mood Video
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| **Outcomes** |
| A student:* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media
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| **Marking guidelines – Practical task** |  |
| The student has an extensive knowledge and understanding of the content and can readily apply this knowledge. In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.* Identiﬁes, uses and manipulates camera shots, framing and composition to create an OUTSTANDING visual impact that reﬂects creative industry standards for making design and media works.
* An OUTSTANDING ability to use editing techniques to construct a story manipulating time, space, mood and rhythm for dramatic eﬀect and narrative.
* An OUTSTANDING ability to use the elements of mise-en-scene such as lighting, composition and space in the frame, character placement, for dramatic intent and aesthetic eﬀect.
* WELL DEVELOPED ideas and clarity of purpose in dramatic intent, action and narrative for screenplay.
* WELL DEVELOPED ideas and clarity of purpose around the use of sign, symbols / semiotics in their storytelling.
* HIGH LEVEL of competence applying appropriate visual communication strategies to represent the chosen intent when making a design and media work.
* Demonstrates an OUTSTANDING understanding of the interconnected roles of designers/creators, products/audiences and the world when making design and media products, such as a ﬁlm short.
 | 17-20 |
| The student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills. In addition, the student is able to apply this knowledge and these skills to most situations.* Identiﬁes, uses and manipulates camera shots, framing and composition to create an EFFECTIVE visual impact that reﬂects creative industry standards for making design and media works
* A SUBSTANTIAL ability to use editing techniques to construct a story manipulating time, space, mood and rhythm for dramatic eﬀect and narrative
* An EFFECTIVE ability to use the elements of mise-en-scene such as lighting, composition and space in the frame, character placement, for dramatic intent and aesthetic eﬀect.
* SUBSTANTIAL ideas and clarity of purpose in dramatic intent, action and narrative for screenplay.
* SUBSTANTIAL ideas and clarity of purpose around the use of sign, symbols / semiotics in their storytelling.
* SUBSTANTIAL LEVEL of competence applying appropriate visual communication strategies to represent the chosen intent when making a design and media work.
* Demonstrates an EFFECTIVE understanding of the interconnected roles of designers/creators, products/audiences and the world when making design and media products, such as a ﬁlm short.
 | 13-16 |
| The student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.* Identiﬁes, uses and manipulates camera shots, framing and composition to create an ADEQUATE visual impact that reﬂects creative industry standards for making design and media works.
* A SOUND ability to use editing techniques to construct a story manipulating time, space, mood and rhythm for dramatic eﬀect and narrative.
* An ADEQUATE ability to use the elements of mise-en-scene such as lighting, composition and space in the frame, character placement, for dramatic intent and aesthetic eﬀect.
* SOUND ideas and clarity of purpose in dramatic intent, action and narrative for screenplay.
* SOUND ideas and clarity of purpose around the use of sign, symbols / semiotics in their storytelling.
* ADEQUATE LEVEL of competence applying appropriate visual communication strategies to represent the chosen intent when making a design and media work.
* Demonstrates an ADEQUATE understanding of the interconnected roles of designers/creators, products/audiences and the world when making a ﬁlm short.
 | 9-12 |
| The student has a basic knowledge and understanding of the content and has achieved a limited level of competence in the processes and skills.* Identiﬁes and uses some BASIC camera shots, framing and composition.
* A BASIC ability to use editing techniques to construct a montage.
* A BASIC ability to use SOME elements of mise-en-scene in relation to signs, symbols and semiotics.
* BASIC ideas evident in dramatic intent, action may be unclear and a lack of planning evident.
 | 5-8 |
| The student has an elementary knowledge and understanding in few areas of the content and has achieved very limited competence in some of the processes and skills.* LITTLE OR NO EVIDENCE OF clear camera shots, framing and composition.
* LITTLE OR NO EVIDENCE OF ability to use editing techniques to construct meaning.
* LITTLE OR NO EVIDENCE OF ability to use elements of mise-en-scene in relation to signs, symbols and semiotics.
* LITTLE OR NO EVIDENCE OF ideas evident, action incoherent and a lack of planning evident / incomplete ﬁlm
 | 1-4 |

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| **Marking guidelines – Written task** |  |
| * The student demonstrates extensive knowledge in the correct Industry Formats of a Treatment, Storyboarding, Screenplay and Shot Lists.
* Outstanding evidence of research and planning and self-evaluation around taking on feedback.
 | 17-20 |
| * The student demonstrates thorough knowledge in the correct Industry Formats of a Treatment, Storyboarding, Screenplay and Shot Lists.
* Thorough evidence of research and planning and self-evaluation around taking on feedback.
 | 13-16 |
| * The student demonstrates sound knowledge in the correct Industry Formats of a Treatment, Storyboarding, Screenplay and Shot Lists.
* Sound evidence of research and planning and self-evaluation around taking on feedback
 | 9-12 |
| * The student demonstrates basic knowledge in the correct Industry Formats of a Treatment, Storyboarding, Screenplay and Shot Lists.
* Basic evidence of research and planning and self-evaluation around taking on feedback.
 | 5-8 |
| * The student demonstrates elementary knowledge in the correct Industry Formats of a Treatment, Storyboarding, Screenplay and Shot Lists.
* Elementary evidence of research and planning and self-evaluation around taking on feedback.
 | 1-4 |