

**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 |