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Please see separate handbooks for details of other degrees and programs offered by the Department of Screen and Media:

- Honours in Screen and Media
- Bachelor of Media
- Bachelor of Creative Arts (Digital Media)
- Bachelor of Creative Arts (Screen Production)
Introduction

This booklet provides an overview of the Bachelor of Arts major in Screen and Media and details the subject offerings for 2011.

Many students will be aware that there have been changes to the Course Rules for 2011. Most significantly, there will be no further intake into either the Screen Studies or the Digital Media Studies BA from 2011; the majors have effectively been combined into a single major in Screen and Media. Continuing or ‘transitioning’ students (i.e. those students who commenced their degrees in 2010 or before) have the option of pursuing either the new combined Screen and Media major or completing their original Screen Studies or Digital Media Studies major under the old Course Rules. Information on these old and new majors is available on-line.

For information about the Screen Studies major:

For information about the Digital Media Studies major:

For information about the new Screen and Media major:

There are further changes affecting all BA students. The number of units now necessary to complete a Major has changed from 33 to 36 units, and the unit value of Flinders upper-level topics has altered (all upper level topics are now 4.5 units). Topics that have been completed under the old Course Rule will still count towards the completion of a student’s course. Transitioning students are advised to contact the BA office for individual consultation regarding how to manage these changes. They may also seek help from the Screen and Media Director of Studies. Further details regarding these changes are available on-line: http://www.flinders.edu.au/courses/transition/undergrad/ba/ba.cfm

Most full-time second and third year students should expect to enrol in four topics per semester, generally selecting from the list of ‘Upper Level’ topics. Please note several SCME topics may have prerequisites. In those cases, you must satisfy the prerequisites listed for a topic before enrolling in that topic.

Introduction to Digital Graphic Design, Introduction to Scriptwriting, Practicum in Screen Studies and Screen Industries, Digital Media Enterprise Development, and all of the ‘Screen Production Techniques’ topics are electives. They do not fulfil requirements for a major or minor in Screen Studies.

The information on reading and assessment is meant only as a guide to students when choosing subjects. Final assessment and syllabus information is distributed to students in the first week of semester as part of the Statement of Assessment Methods forms.

Since printing this handbook, changes may have occurred. For the most up-to-date information regarding timetabling, please check http://stusyswww.flinders.edu.au/timetable.taf.
TOPICS BY SEMESTER

First Semester Options

First Year
SCME 1000: Film Form and Analysis
SCME 1002: Intermedia

Upper Level Topics
SCME 2001: TV History and Theory
SCME 2003: Non-fiction Form and Ethics
SCME 2100: Media Policy
SCME 2105: The Filmmaker
SCME 3004: History of Film Style
SCME 3012: Independent Research Project

Electives
SCME 2004: Introduction to Digital Graphic Design
SCME 2050: Screen Production Techniques 1
SCME 3050: Screen Production Techniques 2
SCME 3051: Introduction to Script Writing
SCME 3100: Practicum in Screen Studies & Screen Industries
SCME 3010: Digital Media Enterprise Development (NS1)

Second Semester Options

First Year
SCME 1001: Media Histories

Upper Level Topics
SCME 2000: The Hollywood Industry
SCME 2005: Media Audiences
SCME 2107: Asian Cinema
SCME 2201: Interaction Design
SCME 3007: Kids’ Media Cultures
SCME 3012: Independent Research Project

Electives
SCME 2051: Screen Production Techniques 2
SCME 3052: Screen Production Techniques 5
SCME 3053: Screen Production Techniques 6
SCME 3100: Practicum in Screen Studies & Screen Industries
# Screen and Media Staff, 2010

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Director of Studies: Mike Walsh  
Production Coordinator: Alison Wotherspoon  
Postgraduate Coordinator: Karen Vered  
BA Honours Coordinator: Alison Wotherspoon  
Bachelor of Media Coordinator: Melanie Swalwell  
BCA (Production) Coordinator: John McConchie  
BCA (Digital Media) Coordinator: Katie Cavanagh

<table>
<thead>
<tr>
<th>Room</th>
<th>Staff or Office</th>
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SCME 1000: Film Form and Analysis

Topic coordinator: TBD

Level: First Year
Units: 4.5
Duration: Semester 1
Contact hours: 4 (1 x 3-hr lecture/screening, 1 x 1-hr tutorial)
Prerequisites: None
Corequisites: None

Aims
This topic will introduce students to the methods and vocabulary of the close analysis of screen-based media, particularly film. It will also provide an introduction to some of the theoretical questions that have been posed about the nature of these media and the nature of audiences’ interactions with them. Students will be encouraged to watch movies closely and listen to them intently with the aim of describing and analysing them in detail. We will also consider screen media as industrial artworks around which production, distribution and exhibition practices are linked.

Syllabus
The topic considers film as a formal system. We will look at the professional vocabulary for describing the component parts of a film production—cinematography, editing, mise-en-scène and soundtrack. Along the way, we will consider issues regarding the history of screen media and the theoretical questions that have been posed about these media at different historical moments. We will examine and explore the language of narrative analysis as well as non-narrative filmmaking, and we will pose questions about the industrial structure of screen technologies and what it means to consider those industries as national industries, particularly from an Australian context.

Text book
David Bordwell and Kristin Thompson, Film Art: An Introduction

Assessment
Assessment will include written and production exercises as assigned, a test on lecture material, and participation in tutorial groups.

Timetable
Lecture/Screening: Monday 1 - 4
Tutorials: Tuesday, Wednesday or Friday options
SCME 1001: Media Histories

Topic coordinator: John McConchie

Level: First Year
Units: 4.5
Duration: Semester 2
Contact hours: 4 (1 x 3-hr lecture/screening, 1 x 1-hr tutorial)
Prerequisites: None
Corequisites: None

Syllabus
This topic explores media and their historical contexts. By examining various historical circumstances, philosophies and artistic movements, the topic situates media developments and movements in their wider social and cultural settings. The topic sheds light on important background to contemporary practices.

Aims
To understand social and cultural contexts for media developments
To practice and improve critical reading skills
To understand media movements in their past and present configurations
To practice and improve scholarly writing skills
To become familiar with a selection of media styles and their historic precedents

Expected Learning Outcomes
Students will become familiar with a selection of media forms and styles
Students will learn to read critically and distinguish a claim from evidence
Students will understand the historical circumstances in which selected media movements emerged
Students will gain practice in scholarly writing and learn to argue a claim with evidence

Text book
Topic Reader available from Unibooks

Assessment
Assessment will consist of essays, tutorial participation, and tutorial presentation

Timetable
Lecture/Screening: Wednesday 9 – 12
Tutorials: Options Wednesdays and Thursdays
SCME 1002: Intermedia

Topic coordinator: Melanie Swalwell

Level: First Year
Units: 4.5
Duration: Semester 1
Contact hours: 3 (1 x 2-hr lecture, 1 x 1-hr tutorial)
Prerequisites: None
Corequisites: None

Syllabus
This topic explores concepts and applications in digital media and media convergence. Technical, theoretical and cultural developments relevant to the convergence of media and the emergence of new media will be examined. Areas of study may include interactivity, digital formats, and business practice.

Aims
This topic aim to give students the opportunity to:

- understand technical, social and cultural contexts for new media development
- acquire a working vocabulary relevant to understanding and expressing ideas about digital media
- become familiar with a range of digital media practices
- practice and improve critical reading skills and related scholarly writing skills

Expected Outcomes: In taking this topic students will:

- demonstrate a familiarity with various forms of digital media
- gain a working vocabulary of concepts relevant to digital media theory and practices
- learn to read critically and distinguish claim from evidence
- gain practice in scholarly research and writing; learning to argue a claim with evidence

Text book
Topic Reader available from Unibooks

Assessment
Assessment will consist of essays, tutorial participation, and tutorial presentation

Timetable
Lecture: Tuesdays 9 – 11
Tutorial: options
**SCME 2000: The Hollywood Industry**

**Topic coordinator:** Ruth Vasey

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<th>Upper Level</th>
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<tr>
<td>Units:</td>
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<tr>
<td>Duration:</td>
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<tr>
<td>Contact hours:</td>
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<td>Prerequisites:</td>
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<td>Corequisites:</td>
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Note: Students taking this subject for Honours credit should enrol in 4.5 units of SCME 7001.

**Prinicpal Aims**

It is expected that on completion of this topic, students will be able to:

- Demonstrate an understanding of the main economic, industrial and social processes underlying the evolution of the Hollywood entertainment industry from its earliest beginnings to the multinational corporate business of the present day
- Critique instances of the popular cinema as commercial commodities as well as aesthetic objects
- Present a written argument supported by evidence

**Syllabus**

The organisation of the topic is roughly historical, ranging from the beginning of the twentieth century to the present day. We will examine the American cinema as an industry engaged in the production and sale of a commercial commodity, and consider the ways in which that commodity has been standardised and regulated. In the process, we will explore the ways in which production, distribution and exhibition are linked in the Hollywood system. Who is responsible for the images produced by Hollywood? What ideological purposes do they serve, both domestically and internationally? We will be concerned with the institution of Hollywood more than with individual movies; consequently movies screened may be chosen for their typicality rather than for their 'excellence'.

**Required Reading**

A topic reader will be available from Unibooks.

**Recommended Text**


**Timetable**

<table>
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<th>Lecture and screening:</th>
<th>Mondays</th>
<th>9 - 12</th>
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<td>Provisional tutorial options:</td>
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**Assessment**

Essay, tutorial participation, online forum, examination (30%).
**SCME 2001: TV History and Theory**

**Topic coordinator:** Karen Orr Vered

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**Aims**

This topic engages students in the study of television history and theories about television’s operation in society. Students will gain an understanding and working vocabulary around key issues in television studies, as they have been articulated in Australian, UK and US scholarship. This vocabulary will include a command of the theoretical and historical arguments about broadcasting, cable, and new media technologies relevant to television. Students will demonstrate their knowledge of this material in oral and written works that apply theories, historical analyses, and textual analyses to contemporary issues and objects. By the end of the semester, students who have completed all assignments (including readings and attendance at seminars) should be able to speak and write, with an informed and reflective fluency, on the range of issues addressed.

**Syllabus**

Classes are held as seminars to accommodate discussion and screening of clips and programs. The topic is a survey course that introduces students to a range of issues relevant to television studies within the Humanities. Through readings, screenings, lectures, discussions, and student assignments, we will evaluate these theories and develop critical perspectives on Australian television. The topic will take a look at what television was (its history) and what it is becoming (its future development). The topic is a valuable introduction to key concepts that are taken up in other SCME topics.

**Text book**

Course readings are compiled in a Reader, available for purchase from Unibooks. Some readings may be accessed on line.

**Assessment**

Assessment will include a combination of assignments from among the following: written and oral summaries, reports and presentations, essays, and tests.

**Timetable**

THURS 2-5p; HUMN133
**SCME 2003: Non-fiction Form and Ethics**

*(formerly Issues in Documentary)*

**Topic coordinator:** Julia Erhart

Level: Upper Level  
Units: 4.5  
Duration: Semester 1  
Contact hours: 4 (1 x 1-hr lecture, 1 x 2-hr screening, 1 x 1-hr tutorial)  
Prerequisites: none  
Corequisites: none

**Topic Aims**

This topic will provide students with the opportunity to formulate an informed opinion about what a ‘documentary’ is and how it differs from fiction film, and the place of non-fiction media in contemporary culture more broadly. We encounter key figures and movements in documentary, studying the stylistic components associated with documentary films and videos. There will be opportunities to explore the truth claims made by documentaries (and other non-fiction media) and issues of ethics via a series of case studies. The blurring boundary between ‘documentary’ and other neighboring forms (historical fiction films, biopics, reality TV) will also be considered.

**Syllabus**

Week 1 poses basic questions: What is the place of ‘non-fiction’ media in contemporary culture, and what specifically is a ‘documentary’? In Weeks 2-6 students explore historical documentary styles and modes. In Weeks 7-10 we consider the ethics of documentary making and the blurring boundaries between documentary and other non-fiction media forms. Throughout the topic we encounter key figures in documentary filmmaking (Grierson, Wiseman, Hegedus/ Pennebaker, Morris, Lanzmann, Moore, Varda, Broomfield) as well as significant canonical works. Students completing the topic will emerge with a clear understanding of the aesthetic accomplishments, ethical issues and histories of documentary screen practice.

**Text books:**

Topic Reader available from Unibooks

**Assessment**

Assessment will include some or all of the following: written and oral presentations and summaries, and essays

**Timetable**

Lecture/ screening Thurs 10 – 1  
Tutorials: Monday 12 – 1 or Tuesday 11 – 12
SCME 2005: Media Audiences

Topic Co-ordinator: Melanie Swalwell

Level: Upper Level
Units: 4.5
Duration: Semester 2
Contact hours: 2-3 hours per week (1x 2-hr lecture, 1x 1-hr tutorial).
Prerequisites: SCRN1000 OR SCRN1002 OR MDIA1002 OR 4.5 units of first level SCME topics
Corequisites: none

Syllabus
This topic surveys some of the major approaches to media and audience -- including media effects and structural models (gender, class, ethnicity, etc), interpretive, filmic and televisual spectatorship, fan based – and methods for conducting audience research. We will consider the potentials and limitations of each of these, and the challenges which newer media pose to various conceptions of audience.

Aims
1. To introduce students to key concepts and major debates in audience studies.
2. To develop a vocabulary and theoretical framework for discussing media audiences, and audience research methods.
3. To develop skills in reading, analysis, listening, facilitation, and writing.

Textbook
TBA. A Topic Reader will be available from Unibooks.

Assessment
Reading responses
Tutorial facilitation
Tutorial participation
Written assignment

Timetable
Lecture: Tuesday 11-1
Tutorial: Tuesday 2-3
SCME 2100: Media Policy

Topic Co-ordinator: Melanie Swalwell

Level: Upper Level
Units: 4.5
Duration: Semester 1
Contact hours: 2 hours per week (1x 2-hr seminar)
Prerequisites: SCRN1000 OR SCRN1002 OR MDIA1002
Corequisites: none

Syllabus
This topic examines Media Policy through key debates and case studies, both contemporary and historical. Covering a range of local and international approaches, students will study such fundamental areas as digital infrastructure, public service broadcasting, film funding and investment policy, sustainability & cultural industries, ownership, and regulation across media.

Aims
1. To introduce students to key issues and debates in media policy.
2. To develop a theoretical framework and toolkit for the examination of such debates.
3. To develop skills in reading, analysis, reflection, listening, and facilitation.
4. To develop skills in the conduct of research, and the presentation of written work.

Textbook
TBA. A Topic Reader will be available from Unibooks.

Assessment
Reading responses 20%
Group Facilitation 10%
Tutorial Participation 10%
Essay 1 25%
Essay 2 35%

Timetable
Seminar: Friday 11-1
SCME 2105: The Filmmaker

Topic Co-ordinator: John McConchie

Level: Upper Level
Unit value: 4.5
Duration: Semester 1, 2011
Contact hours: 3 hour combined lecture, screening and discussion per week, 10 2 hr seminars.
Pre-requisites: None

Aims

- Provide a detailed knowledge of an individual filmmaker within the commercial and the social contexts which inform him or her.
- Introduce students to the critical and theoretical concepts used to analyse the work of an individual producer of screen-based media.
- Develop students' analytical skills and their capacity to research and apply their understanding to a range of practices in independent research or the production of Screen media.

Syllabus

This topic will examine a body of work organised around a single filmmaker, for example a producer, director, actor, writer or artist in any form of audio-visual production. It will consider this work within its industrial and historical contexts, address key stylistic, generic or other aesthetic issues as well as introduce students to critical concepts associated with the work.

In 2011, the selected filmmaker is Alfred Hitchcock. The topic will commence with a consideration of Hitchcock’s specific employment of film genre and style evident in the various phases of his career in both Britain and the USA. It will introduce a number of theoretical and critical debates and evaluate their application to Hitchcock’s films and career.

Textbook

A Topic Reader will be available from Unibooks.

Assessment

Written assignments 70%
Presentation 15%
Participation 15%
SCME 2107: Asian Cinema

Topic Co-ordinator: Mike Walsh

Level: Upper Level
Units: 4.5
Duration: Semester 2
Contact hours: 4 (1 x 3 hour lecture/screening bloc, 1 x 1-hr tutorial)
Prerequisites: none
Corequisites: none

Aims
This topic aims to present students with an introduction to the diversity of Asian cinemas, and to familiarise them with the social and industrial contexts from which cinemas have emerged. It will also aim to introduce students to the range of theoretical and critical approaches which have informed the study of Asian cinemas and to develop students’ general critical and analytical skills and their capacity for independent research.

Syllabus
Asian cinemas comprise the fastest-growing area of regional film production in the world at the moment. This topic will provide an introduction to the diversity of film industries throughout Asia. It will also give students a grounding in some of the major analytical frameworks that have been applied to the study of these industries. The cinemas which may be studied will include: the popular cinemas of Hong Kong and India, the tradition of studio production in Japan, “new waves” involving art cinema movements in Taiwan and Iran, and emergent cinemas such as those of South Korea, China, Indonesia and Thailand. We will move from popular genres such as anime and martial arts movies to the minimalist art cinemas which have come to prominence in Taiwan and Thailand, and the oppositional cinema of China.

Text books
A topic reader will be available from Unibooks.

Assessment
- Written assignments: 75%
- Tutorial presentation: 10%
- Tutorial participation: 15%
SCME 2201: Interaction Design

Topic co-ordinator: Theodor Wyeld

Level: Upper Level
Units: 4.5
Duration: Semester 2
Contact hours: 3 (1 x 1-hr lecture, 1 x 2-hr workshop)
Pre-requisites: 1 Admission into BCreatArts
1a Admission into BScCDM
1b Admission into BA
1c Admission into BMedia
1d Admission into BEd(ECh),BA
1e Admission into BEd(PrR-7),BA
1f Admission into BEd(MidSecSch),BA
1g Admission into BEd(JP/P),BA
1h Admission into BEd(MS),BA
1i Admission into BEd(Sec),BA
Must Satisfy: ((1 or 1a or 1b or 1c or 1d or 1e or 1f or 1g or 1h or 1i))

Aims
To understand the core concepts of user-centred interaction design as it applies to industry standards. To acquire a working vocabulary relevant to understanding user-centred interaction design. To become familiar with a range of interactive interfaces and their usability issues.

Syllabus
This topic explores the notion of designing interactive interfaces with the user in mind. It addresses the concepts of user testing, interviewing techniques, prototyping, and heuristic evaluation of hand-held devices, Web and installations. From this, students will be able to recognise, evaluate, and design interactive devices following sound usability principles.

Expected Learning Outcomes
Students will become familiar with the core concepts of user-centred interaction design as it applies to industry standards. Students will gain a working vocabulary relevant to understanding user-centred interaction design. Students will gain a working knowledge of a range of interactive interfaces and their usability issues.

Assessment
Laboratory exercises, Projects and Tutorial presentations

Timetable
Lecture: Monday 9 - 10
Workshops: Mondays 10 – 12, 12 – 2, 2 – 4.
SCME 3004: History of Film Style

Topic Co-ordinator: Mike Walsh

Level: Upper Level
Units: 4.5
Duration: Semester 1
Contact hours: 4 (1 x 2 hour screening, 1 x 2-hr seminar)
Prerequisites: 9 units of second level SCME, SCRN or MDIA topics
Corequisites: none

Aims
Filmmakers construct and manipulate time and space, as well as seeking to guide spectators' attention to narratively or thematically important material. This topic explores ways in which stylistic elements such as cinematography, staging, editing decoupage, and sound design have been employed by filmmakers at various historical moments to achieve these ends. The subject will involve detailed analysis of historically grounded group styles and also of individual styles established within the framework of those group styles.

Syllabus
The topic will be organised more or less chronologically, beginning with early silent films and examining the ways stylistic techniques were developed to tell longer and more complex narratives which were comprehensible to audiences. The continuity editing system then becomes a powerful and flexible stylistic system which we will scrutinise in detail. More contemporary material will involve the incorporation of montage and long take elements in the modernist art cinema. We will end by considering a stylistic analysis of contemporary action films from Hollywood and Hong Kong.

Text books
A topic reader will be available from Unibooks.
As preliminary reading, students should be familiar with the chapters on editing, cinematography, mise-en-scène and sound in Bordwell & Thompson's, Film Art: An Introduction.

Assessment
Assessment will consist of two assignment sheets which will both offer essay questions and a production option, and on-going assessment of class participation in seminar.

Class times:
Screening: Wednesdays 1-3 North 1
Seminar Options: 1: Tuesdays, 9-11
2: Tuesday, 2-4
SCME 3007: Kids’ Media Cultures

Topic co-ordinator: Karen Orr Vered

Level: Upper Level
Units: 4.5
Duration: Semester 2
Contact Hours: 3 (1 x 3-hr seminar)
Prerequisites: 9 units of second level SCME, SCRN or MDIA topics
Corequisites: None

Syllabus
This topic explores children’s media and key debates that continually trouble the subject of children and media. Students will have the opportunity to apply their knowledge to research and creative projects of their own design. Through reading, discussion and analysis students will gain a critical understanding, vocabulary and ability to comment on media made for children and by children. This topic will be relevant to students in Education, Humanities, and Social Sciences.

Topic Aims
This topic examines children’s media cultures as consumer culture, in four modules. We begin by asking, What is childhood?, and explore how we have arrived at the 21st c. understanding of childhood. The second module focuses on censorship debates that have ensued over different children’s media including comic books, film, television, and emergent media such as video games and computer applications. The third module discusses marketing functions through the objects and narratives of children’s consumer culture. The final module looks closely at current media for children (Club Penguin, Toast TV, and others).

Expected Learning Outcomes
Upon completion, students will have:

Gained an understanding of how the present ideal of childhood has developed over time and the growing importance of children's media in the last century;
Learned about a range of research strategies for the study of children and media and will apply some of these techniques in their own research and creative work;
Demonstrated their knowledge of the concepts and skills in written and oral exercises, research presentations and/or creative work.

Text book
A topic reader will be compiled for this topic and available for purchase at Unibooks. Some readings may also be accessed online.

Assessment
Assessment will include assignments in some or all of the following forms: written and oral presentations and summaries, essays, tests, and creative work.

Timetable
FRIDAY 10-1; HUMN113
SCME 3012: Independent Research Project in Screen Studies

Topic Co-ordinator: Mike Walsh

Level: Upper Level
Units: 4.5
Duration: Semester 1 or 2
Contact hours: No scheduled contact hours, but equivalent of 1 hour consultation with supervisor each fortnight
Prerequisites: Approval of topic coordinator, which must be sought prior to enrolment
9 units of second level SCME, SCRN or MDIA topics
Corequisites: None

Students wishing to enrol in this topic should prepare a clear outline, in writing, of the project they wish to attempt before meeting with the topic coordinator.

Permission to enrol in the topic will depend upon the student’s academic record, and on the availability and willingness of a member of academic staff to supervise the proposed project.

Aims
This topic aims to develop students’ general analytical skills and their capacity for independent research. It provides a space for highly motivated students to pursue a specialised area of study, ideally with a view to undertaking a project or thesis at Honours level. Possible study areas include: introducing students to a comprehensive body of screen production from a specific historical era, national or regional cinema, or genre within film, television or digital media: advancing students’ comprehension of the theoretical and critical debates pertinent to their chosen area of inquiry.

Syllabus
Potential students in this topic will require a topic area and preliminary bibliography as well as the supervision of a Screen & Media staff member in order to formulate a specific program of study and methods of assessment.

Text books
Reading to be set by consultation with supervisor.

Assessment
Could include any or all of the following: annotated bibliography, screening notes, final research report or essay or project. To be decided upon in consultation with Independent Study supervisor.

Timetable
Consultations by appointment with supervisor.
SCME 2004: Introduction to Digital Graphic Design
(elective)

Topic coordinator: Katie Cavanagh

Level: Upper Level
Units: 4.5
Duration: Semester 1
Contact Hours: 3 hours per week (2 hr lecture, 1 hr workshop).
Prerequisites: Completion of 36 units towards a degree
Corequisites: none

Syllabus
Introduction to Digital Graphic Design explores the practical aspects of designing text and images for inclusion in digital media. Students learn to combine original text and graphics in a variety of digital formats. This topic should appeal to those who are interested in creating text and images for inclusion in a variety of media forms. Assessment is based on a combination of written and project based assignments. Class contact time consists of 1 hour of lecturing followed by 1 hour of software demonstration. Students then have a 1 hour hands on workshop to apply the skills and theories discussed in class.

This topic aims to:
1. deliver skills in basic web design with a focus on both the written and visual aspects in online texts
2. explore basic design concepts
3. address the importance of visual language in all aspects of design
4. demonstrate writing styles suitable for various media and to assist students in developing an individual and an appropriate writing style of their own

Assessment
Students will, over the course of the semester, be required to produce four pieces of work for assessment. The work will be a combination of individual and collaborative effort.
1. Exercises – Illustrator and Photoshop
2. Web Project
3. In Class Project - Archiving
4. Portfolio and Self Portrait
5. Discussion and Participation

Timetable

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<thead>
<tr>
<th>Lecture</th>
<th>Workshop</th>
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<tr>
<td>Fridays 9 – 11:00 in Humn Nth. 1 (all workshops are in Humn130)</td>
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<tr>
<td>(1) Friday</td>
<td>12:00 - 12:50</td>
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<td>(5) Thursday</td>
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SCME 2050: Screen Production Techniques 1(elective)

Topic co-ordinator: Helen Carter

Level: Upper Level
Units: 4.5
Duration: Semester 1
Prerequisites: Coordinator’s approval
Corequisites: Enrolment in 6-unit non-elective Upper-level SCME topic

Aims
This topic aims to: allow students to demonstrate the integration of theory into practice, develop individual craft skills, introduce students to the use of digital video production equipment and nonlinear editing, develop in students an understanding of the production process and the main elements of production and provide students with opportunities to collaborate creatively and solve problems with their peers.

Syllabus
The topic introduces students to collaborative video production. Introductory workshops in the use of digital cameras, location sound recording, lighting, non-linear editing, crew roles, script breakdown, production management and production design will be offered. Workshops will provide students with the practical training needed to undertake more intensive projects at the higher level.

The central philosophy that guides the way in which this topic is delivered is the importance for emerging video/film makers to learn how to work collaboratively and creatively together. All the practical work in this topic is group based.

Text book

Recommended Texts
Steven Ascher & Edward Pincus, The Filmmaker's Handbook (Plume, 1999)
Marcus Gillezeau, Hands On a guide to film, TV and new media technology (Currency, 2004)

Assessment
The assessment is a mixture of group work and individual requirements. Individual work will be assessed and must be passed in order to continue with production topics at a higher level.

Students should note class attendance is compulsory.
**SCME 2051: Screen Production Techniques 2 (elective)**

**Topic co-ordinator:** Helen Carter

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<th>Level:</th>
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<tr>
<td>Units:</td>
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<tr>
<td>Duration:</td>
<td>Semester 2</td>
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<tr>
<td>Prerequisites:</td>
<td>SCRN 2050 or SCME 2050</td>
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<tr>
<td>Corequisites:</td>
<td>Enrolment in 6-unit non-elective Upper-level SCME topic</td>
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**Aims**

This topic aims to build on production skills including: directing actors, camera and lighting, editing, sound recording, and sound post production and to experience working with actors in a live stage and working out effective ways to cover live production. There will be a special focus on post sound production. The course will provide students with opportunities to develop screen production skills through group activities and assignments.

**Syllabus**

Collaboration on a script provided will develop skills in coverage, production design and crew roles. In weeks 5-8, through collaboration with drama workshop students, there will be a focus on working with actors and covering live production. Weeks 9-11 will focus on post sound and the semester will conclude with short productions.

**Text book:**
TBA

**Recommended Texts**
Shepherd, Ashley Pro Tools for Video, Film and Multimedia Yewdall, David Lewis (2007)
*Practical Art of Motion Picture Sound* 3rd edition, focal press
**SCME 3050: Screen Production Techniques 4 (elective)**

**Topic coordinator: Alison Wotherspoon**

Level: Upper Level  
Units: 6  
Duration: Semester 1  
Prerequisites: SCRN 2051  
Corequisites: Enrolment in a 6-unit non-elective upper level SCME topic

**Aims**  
To introduce students to documentary production concepts.  
To introduce students to story and character in documentary production.  
To further develop production skills including: producing, directing, cinematography, sound recording, editing and sound design for documentary production.  
To provide students with the opportunity to collaborate on a creative production project.

**Syllabus**  
The topic introduces students to the development of ideas and the production of short documentary projects.

Seminars and workshops will focus on the development of story and character in documentary production and the acquisition of production and post production skills.

**Text Book**  
Michael Rabiger, *Directing The Documentary* 4th edition (Focal)  
Topic reader to be confirmed

Recommended Texts  

Please note that attendance at seminars, workshops and tutorials is compulsory.  
You are required to produce a medical certificate if unable to attend.

**Assessment**  
Will be based on a mixture of individual and group work. It will include practical production exercises, Microdoc Concept Proposal and pitch, individual production report, completed Microdoc and related production papers, attendance and participation.
SCME 3051: Introduction to Script Writing (elective)

Lecturer: Matt Hawkins

Level: Upper Level
Units: 4.5
Duration: Semester 1
Prerequisites: None
Corequisites: None

Aims
This topic aims to
• introduce students to the basic elements of narrative, structure, genre, character
development, sound, vision
• provide students with opportunities to identify and develop script writing skills
• instil in students the importance of scriptwriting to the short film form
• expose students to, and extend their knowledge of the short film in both narrative and
non narrative form
• enable students to develop and complete a script from concept to final draft within a
limited time
• provide students with opportunities to collaborate creatively and problem solve with
their peers.

Syllabus
Formal lecture, screening/reading and tutorial. The topic focuses on aspects of screen writing,
identifying script elements and analysing script structures in the short film form, applying this
knowledge of scriptwriting to write a script, evaluating and further developing scriptwriting skills,
collaborating with other students to develop scripts, characters, dialogue, resulting in a synopsis,
treatment, outline, character breakdown and script for a 5 min short film.

Writing Exercises and Readings will be demonstrated in class. These exercises are to be further
worked upon by students during the week and are designed to allow students to demonstrate the
integration of theory into practice and to develop craft skills.

Reference books
TBA, additional handouts, references will be given during the course.

Assessment
Students are assessed on completed synopsis, treatment, character breakdown and two drafts of a
short script.

Students should note class attendance is compulsory. Students will be required to produce a
medical certificate if unable to attend a class.
**SCME 3052: Screen Production Techniques 5 (elective)**

**Topic coordinator:** TBA

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<td>Duration:</td>
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<td>Pre-requisites:</td>
<td>SCRN 2050</td>
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<td>Co-requisites:</td>
<td>Enrolment in 6-unit non-elective upper level SCRN topic.</td>
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**Aims**
This course aims to provide students with experiences in producing short experimental and dramatic narratives. The topic is heavily production-based and requires a commitment to workshops, seminars, lectures and the collaborative approach to project making and working with peers. Students are expected to start the semester ‘thinking on the run’, with a brainstorming approach to experimental narrative planned for Week One.

**Syllabus**
This topic allows for students to complete a one minute experimental project (in pairs) and a five minute dramatic narrative (in groups) shot on DVCAM, edited on Final Cut Pro and sound mixed on Pro-tools. Students will pitch their ideas to the class and lecturer. Projects will be short-listed by the lecturer according to their viability and will go into production via peer assessment. Students are required to perform at least one major and one minor crew role, as well as contribute to the conceptual and physical development of a project.

Production processes to be covered include:
- Development of concept and production of experimental narrative.
- Examining the relationship between filmmakers and actors.
- Budget, production and aesthetic breakdown of a screenplay for short narrative.
- The physical production process of short drama.
- The linkage of pre-production, production and post production.

**Assessment**
Students are assessed on concept documents, pitch, production proposals and reports, video projects and contribution to production.
SCME 3053: Screen Production Techniques 6 (elective)

Topic coordinator: John McConchie

Level: Upper Level
Units: 4.5
Duration: Semester 2
Pre-requisites: SCRN 3052
Co-requisites: Enrolment in 6-unit non-elective upper level SCRN topic.

Aims
This course aims to provide students with experiences in producing short experimental and dramatic narratives. The topic is heavily production-based and requires a commitment to workshops, seminars, lectures and the collaborative approach to project making and working with peers. Students are expected to start the semester ‘thinking on the run’, with a brainstorming approach to experimental narrative planned for Week One.

Syllabus
This topic allows for students to complete a one minute experimental project (in pairs) and a five minute dramatic narrative (in groups) shot on DVCAM, edited on Final Cut Pro and sound mixed on Pro-tools. Students will pitch their ideas to the class and lecturer. Projects will be short-listed by the lecturer according to their viability and will go into production via peer assessment. Students are required to perform at least one major and one minor crew role, as well as contribute to the conceptual and physical development of a project.

Production processes to be covered include:
- Development of concept and production of experimental narrative.
- Examining the relationship between filmmakers and actors.
- Budget, production and aesthetic breakdown of a screenplay for short narrative.
- The physical production process of short drama.
- The linkage of pre-production, production and post production.

Assessment
Students are assessed on concept documents, pitch, production proposals and reports, video projects and contribution to production.
**SCME 3100: Practicum in Screen and Media Industries (elective)**

Topic Coordinator: Karen Vered

Level: Upper Level
Units: 4.5
Duration: Semester 1 or 2
Prerequisites: 9 Units of Upper Level SCRN, SCME, or MDIA topics and approval of Topic Coordinator

**Aim**
This topic is designed to assist students to identify a career path and begin the transition from study to professional employment by applying their knowledge in practice and learning workplace skills and routines “on the job.” We encourage a wide range of opportunities and assist students to develop custom placements, so that students may pursue their preferred interests.

**Syllabus**
The Practicum in Screen & Media Industries allows students to identify and design an industry placement with an approved Industry Partner. By working within a professional environment on professional projects, students learn how the workplace operates, how they can best contribute to the working environment, and also gain a realistic sense of the path ahead if they choose a career in the creative arts or screen/media industries. It is anticipated that students will take away something useful to their career from the practicum experience. For instance, a letter of recommendation, a portfolio piece, or a network of associates, are among the tangible outcomes that we anticipate, in addition to the exploratory and educational benefits that come with being in the workforce.

**Assessment**
**Elective Topic Credit:** SCRN 3075 is an elective and does not count toward completion of your Screen & Media Major. You should meet with a program approver in Screen & Media to make sure that your degree will be completed within the time frame you anticipate, if you are thinking of selecting this topic. The topic is graded as P/NGP and does not contribute to your grade point average. Assessment includes completion of 120 hours of work on the placement, attendance at two seminars, written goals statement, written journal, written self-assessment.

**Timetable**
By negotiation with Industry Partner and topic coordinator.
SCME 3010: Digital Media Enterprise Development
(elective)

Topic coordinator: Karen Vered

Level: Upper Level
Units: 4.5
Duration: Non-Semester 1
Prerequisites: Topic Coordinator’s approval
Contact Hours: See below

This topic is delivered by mEga|SA (Mobile Enterprise Growth Alliance of South Australia) a collaborative group of private sector, education and government organisations. Enrolment in the topic is dependent upon being accepted to the mEga|SA program through their application process.

mEga|SA offers an intensive incubator designed to develop applications and companies that will operate in the mobile phone sector of the screen industry. The incubator is a series of intensive workshops designed to help individuals and groups develop their ideas for mobile content and take them to market. Industry professionals deliver the instruction. Students will work in groups and attendance and participation are essential for group progress.

For further information on the program and how to apply visit www.mega.org.au

Notification of acceptance will be returned from mEga|SA

To enrol in SCRN 3010, bring written notification of acceptance to the incubator program to Topic Coordinator Karen Vered.

Attendance is essential and additional meetings with your group will be required.

The topic is assessed as a P/NGP grade and thus does not contribute to your grade point average. The topic is an elective and does not contribute to the completion of requirements for a Screen Studies major.