



MAS 312

Advanced Screen Production 1

S1 Day 2016

Department of Media, Music, Communication and Cultural Studies

Contents

| | |
|--------------------------------|----|
| <u>General Information</u> | 2 |
| <u>Learning Outcomes</u> | 2 |
| <u>Assessment Tasks</u> | 3 |
| <u>Delivery and Resources</u> | 9 |
| <u>Unit Schedule</u> | 10 |
| <u>Policies and Procedures</u> | 10 |
| <u>Graduate Capabilities</u> | 12 |

Disclaimer

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

General Information

Unit convenor and teaching staff

Unit Convenor

Karen Pearlman

karen.pearlman@mq.edu.au

Contact via karen.pearlman@mq.edu.au

Y3A 193H

TBA

Credit points

3

Prerequisites

(6cp at 200 level including MAS213) and (admission to BA-Media or BA-MediaLLB or BA in Media or BMktgMedia)

Corequisites

Co-badged status

Unit description

This unit provides students with an opportunity to develop their research, creative, conceptual and technical skills in non-fiction digital production as they address the range of aesthetic and rhetorical choices available in representing the 'real'. While non-fiction as a category of screen production may include news, current affairs, reality television and corporate video, the special focus of this unit is documentary and the historical and theoretical context of its production.

The unit places particular emphasis on the creative process and its relationship to the development of specific technical capabilities.

Important Academic Dates

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

Learning Outcomes

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

Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.

Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.

Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.

Evaluate critically one's own and other's creative screen works.

Assessment Tasks

| Name | Weighting | Due |
|---|-----------|---------------------------|
| <u>Documentary Proposal</u> | 10% | 05 March, 2016 |
| <u>Individual Video Essay</u> | 20% | Week 6 screen in workshop |
| <u>Present Production Research</u> | 20% | Week 7 Workshop |
| <u>Short Documentary Production</u> | 40% | Week 13 workshp |
| <u>Workshop Participation</u> | 10% | Every week |

Documentary Proposal

Due: **05 March, 2016**

Weighting: **10%**

Documentary Outline

Due Date: 05 March, 2016

Weight: 10%

Write an outline/proposal for a documentary of up to 5 minutes in length. This is a **creative document, not an essay**. Choose an idea from the world around you that you think is achievable and that has the potential for strong sounds and images, interesting characters, story or argument.

The documentary outline needs to be well structured and it should:

- Describe the **idea and themes** that you are hoping to explore, any **argument** you may wish to make, or your **perspective** on the themes. Make sure you articulate the project's potential for an engaging **story**.
- the people (**social actors/characters**) you may be including in the project,
- the **research** you have conducted so far and **further research** you will need to conduct.
- Indicate any **stylistic** ideas you may be considering at this early stage of development,
- describe the **documentary form** or forms you think you project will use - how will you approach the subject?
- Please also discuss the **logistical** challenges offered by the project and how you will meet them. For example, if the documentary is a portrait of someone, what kind of

access do you have to this person, where do they live/work? If they live out of Sydney how will you deal with this?

The outline should be approximately 3 pages long and you are encouraged to **include other material** such as photographs, text, archival material or other references that help to describe the idea.

Outlines will be assessed and short-listed for production based on the following criteria:

ASSESSMENT CRITERIA

- Strength and originality of documentary idea
- Evidence of preliminary research
- Demonstrated visual and aural potential
- Feasibility
- Writing style: clarity, expression, grammar, presentation

SUBMISSION: Proposals must be submitted on ilearn by midnight 05 March, 2016

Any assignment delivered beyond the due date may not be considered for production.

On successful completion you will be able to:

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.

Individual Video Essay

Due: **Week 6 screen in workshop**

Weighting: **20%**

Assignment 2

Video Essay

Due Date: week 6 screening in workshop

Weight: 15%

A 3 to 4 minute (maximum) video essay analysing a documentary production that is relevant in

theme, form, approach, visual or aural style to the one you are working on in MAS312. You must coordinate with your team before commencing this assignment to insure that each video essay is on a different documentary, or a clearly distinctive aspect of a highly relevant documentary.

Your video essay may be created using your own technology (eg. phones, laptops) however, editing on AVID is strongly encouraged. If you do not have access to a phone or camera of any sort, some cameras may be available for borrowing for this assignment. Your video must include relevant images and sounds and may not be only a direct to camera speech by you. When you do use direct to camera speaking, demonstrate considered choices in frame and lighting.

Video essays should include:

- factual information on the of the doco you are analysing, eg. title, makers, year, country, commissioning body or context,
- your summation of the documentary idea: succinctly describe subject, theme and argument or perspective
- analysis of how it operates: discuss the ways in which it communicates its ideas, including form, structure (where does it start and end, what happens in between), characters, other content and tone
- the creative and technical strategies evident in the work such as visual and aural style, rhythm and juxtaposition, and how these may (or may not) contribute towards the film's meaning(s)

ASSESSMENT CRITERIA

Evidence based critical evaluation of a documentary screen work's form, structure, content and style and communication of theme or ideas.

Clarity and accuracy of analysis of technical and creative strategies of the non-fiction screen works.

Effectively prepared and structured video essay, responding to task requirements

SUBMISSION: of this task is by screening in week 6 workshop, and uploading of a link to ilearn by the same date.

On successful completion you will be able to:

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Present Production Research

Due: **Week 7 Workshop**

Weighting: **20%**

Working in your production groups, prepare a Production Research Report to present in-class

Production Research Report Presentations will be up to half an hour and will be lead and coordinated by your Research & Development/Design crew member (or Producer on teams of 5), with each member of the crew being responsible for a segment. Each person must submit printed one-page evidence of their preparation, in the form of notes and bibliography of links, readings, or workshops they have engaged with to develop an understanding of the production, its challenges and the responsibilities of their crew role.)

Reports must include:

The research done into subject, theme and perspective including films watched, pre-interviews done, books & articles read, sites visited, other forms of research & development of idea.

1. Present the research have you done into characters, context, themes, perspective and argument you are developing for your documentary
2. Provide a list and then reveal three or four of the top influences on development of your project
3. Briefly discuss the influence they have had – what you have taken from them as a group, into your project

Research into crew roles

1. Provide a list of relevant websites, books, articles or other resources you have looked into to deepen your understanding of your crew role this semester.
2. discuss a challenge you have identified for your crew role in your production and how your are preparing to meet it
3. You may include the specific research you have undertaken in relation to technical or other production aspects of your crew role. For example, if you are DOP have you attended additional camera workshops or practised with the camera outside class? If you are a producer have you researched how to schedule the production? What preparation have you done as sound recordist or sound designer?

Assessment criteria

Demonstrated scope and relevance of creative research into subject, theme and perspective

Clarity and accuracy of analysis of technical and creative strategies of relevant film references

Demonstrated scope and relevance of technical and/or production research in crew role

Demonstrated synthesis of research by group into a coherent creative and technical pathway towards the planned production

SUBMISSION: via in-class presentation in crew groups in week 7. Associated websites where materials have been collected by the group can be viewed during the presentations. Print and submit your notes and bibliography on the day of the presentation.

On successful completion you will be able to:

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Short Documentary Production

Due: **Week 13 workshp**

Weighting: **40%**

Short Documentary

Due Date: Workshops Week 13

Weight: 40%

In this assignment each student will be individually assessed on their crew role contribution towards the development and production of a short screen documentary of up to 5 minutes duration. Each student collaborating on the production will be expected to undertake adequate creative, conceptual, technical and organisational preparation to support the production and the performance of their role.

The production parameters for the documentary are:

1. Up to **5 shooting days**
2. Edit plan completed prior to commencement of editing
3. **5 days picture edit** per project
4. **2 days sound edit** per project
5. All crew members are to make themselves available to attend **all** the planned testing and shooting period and to view and comment on edits in workshops and as required. All crew members will present a short oral reflection on their process and contributions to production in workshops after the shoot.

Assessment criteria:

- Coherence of perspective, structure, image and sound in completed project
- Clarity and sophistication in conveying characters, ideas or stories

- Effective research and application of research informed techniques or approaches
- Effectiveness of creative choices in composition, shot construction, lighting, sound, design, editing, direction of social actors, narration, production management
- Thoughtful application of collaboration and problem solving strategies

SUBMISSION: Short Documentary Productions will be submitted via screenings in workshops in week 13 and exports of the production, as coordinated with the technical director for the unit.

On successful completion you will be able to:

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Workshop Participation

Due: **Every week**

Weighting: **10%**

Active Workshop Participation

Due Date: ongoing, as per workshops schedule

Weight: 10%

Active workshop participation is more than simply being in attendance (which is compulsory). In order to receive high marks for workshop participation, students must be punctual and well-prepared, complete any required in or out of class work including attendance at relevant technical demonstration sessions and production meetings, engage actively by asking and answering questions and participating constructively in exercises, meetings and group work as required. The marks allocated for participation in this unit reflect the importance of student participation in a production course, particularly one such as MAS312 that focuses on communication and the production of a short collaborative digital video work.

ASSESSMENT CRITERIA

- Demonstration of skills development through execution of roles on workshop exercises
- Relevant, collegial, considered and succinct contributions to discussions and production meetings

SUBMISSION

In weekly workshops throughout the semester. Nb: no workshops in week 1 or in weeks 8 and 9 during the production period

On successful completion you will be able to:

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Delivery and Resources

iLearn

The unit schedule is published on iLearn. Additional documentation required during production such as crew role descriptions, location agreements, permissions, insurance details etc will be uploaded during the semester on iLearn.

Technology & Software

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

Health and Safety

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

Timetable

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

Please note that lectures run Monday 2 to 4pm until mid semester break; there are no lectures following the mid semester break during production.

Please also note that workshops are three hours in duration until mid semester break and two hours in duration following the mid semester break.

Assessment

All assignments must be attempted in order to be considered for a Pass in this unit.

Extensions for assignments are only granted on the grounds of disruption of studies with appropriate documentation. If you are having problems please speak to your workshop lecturer or the unit convenor as soon as possible. Late delivery of assignments without the agreement of the lecturer may incur a penalty of 2% per day.

Attendance

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

Any absence from a workshop must be supported by documentation such as a medical certificate and discussed with workshop lecturer.

Failure to attend two or more workshops may result in a Fail.

Unit Readings

Students are expected to undertake independent research into the creative and technical aspects of screen production. Unit readings are available in e-reserve and are intended as a supplement to the core screen production work, as well as enhancing your understanding of theoretical and production concepts discussed during the unit. Although readings will not be assessed from week to week, it is strongly advised that you broaden your understanding of concepts and practices relating to screen production by completing them, as well as independently researching your specific crew role areas of interest as you will be assessed on your knowledge and application of these in unit assignments.

Unit Schedule

Important schedule notes:

- Lectures run Monday from 2 to 4pm and there are only 5 lectures in the semester - weeks: 1, 2, 3, 4, and 6
- No workshops in week 1
- Lectures are NOT recorded for ilearn as there are too many clips screened and discussed for an echo360 recording to be effective learning. Lecture attendance and participation in discussions is therefore a compulsory aspect of this unit.
- Workshops are three hours in duration until mid semester break
- Workshop are two hours in duration after the mid semester break
- There are no workshops in weeks 8 and 9
- Weeks 8 and 9 are production period

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

New Assessment Policy in effect from Session 2 2016 http://mq.edu.au/policy/docs/assessment/policy_2016.html. For more information visit http://students.mq.edu.au/events/2016/07/19/new_assessment_policy_in_place_from_session_2/

Assessment Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

Additional information

MMCCS website: https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application: <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.

Assessment tasks

- Documentary Proposal
- Short Documentary Production

Capable of Professional and Personal Judgement and Initiative

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

This graduate capability is supported by:

Learning outcome

- Evaluate critically one's own and other's creative screen works.

Discipline Specific Knowledge and Skills

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

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Present Production Research
- Short Documentary Production
- Workshop Participation

Critical, Analytical and Integrative Thinking

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

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, technical and conceptual skills through the research, development

and collaborative realisation of creative non-fiction screen production.

- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Present Production Research
- Short Documentary Production
- Workshop Participation

Problem Solving and Research Capability

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

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.

Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Present Production Research
- Short Documentary Production
- Workshop Participation

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess,

write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.
- Develop and implement strategic creative and technical pathways towards the production of non-fiction screen works.
- Analyse technical and creative strategies through a critical appraisal of a range of non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Present Production Research
- Short Documentary Production
- Workshop Participation

Engaged and Ethical Local and Global citizens

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

This graduate capability is supported by:

Learning outcome

- Synthesise practical, technical and conceptual skills through the research, development and collaborative realisation of creative non-fiction screen production.

Assessment task

- Documentary Proposal