



MAS 350

Media Internship

S1 Day 2017

Department of Media, Music, Communication and Cultural Studies

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General Information

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By appointment

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Y3A 165 Hub

By appointment

Central Team

Career and Employment Service

careers@mq.edu.au

Contact via 9850 7372

MUSE Building C7A, Level 2

Monday: 9am - 5pm Tuesday: 11am - 5pm Wednesday: 9am - 5pm Thursday: 9am - 5pm

Friday: 9am - 5pm

Community Video Production (CVP) Coordinator

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Credit points

3

Prerequisites

39cp at 100 level or above

Corequisites

(6cp in MAS or MECO units at 300 level) or admission to BMktgMedia

Co-badged status

Unit description

This unit is intended to provide students with hands-on experience as part of their undergraduate studies. Through project-based and work-integrated learning activities, this unit integrates academic and vocational knowledge in order to maximise students' employability. In order to fulfil the requirements of this unit, students undertake a 45 hour (minimum) Internship/PACE activity working under supervision. Students choose from 3 options for this unit. Option 1 involves student-initiated placements; students can source their own Internship/PACE activity and propose this to the University for approval. Option 2 features University assisted placements; the University can assist students with opportunities. Option 3 involves PACE partners being invited onto campus to work with student groups on a project the group(s) have been assigned by the partner organisation(s).

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:

Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.

Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.

Demonstrate an ability to collaborate and to discover new knowledge.

Apply an appetite for discovery and passion for work.

Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Resume and Cover Letter</u>	30%	No	Week 3
<u>Essay</u>	30%	No	Friday April 14 by 12 midnight
<u>Final</u>	40%	No	Friday June 9 by 12 midnight

Resume and Cover Letter

Due: **Week 3**

Weighting: **30%**

Assignment 1: Resume and Cover Letter

Word Length: approximately 1,000 words

Date Due: Week 3 (submit no later than Friday March 17)

Contribution to assessment: 30 per cent

The first assignment (30%) is a key component of your portfolio. This task is designed to help you to produce a document that will enable you to achieve on-going employability.

1. Write a cover letter that is no more than 250 words long. The letter must address the marking criteria below and relate these to skills you believe yourself to possess at the time of completing the assignment. Next, create a concise, professional and comprehensive resume based on existing work experience and skills. If possible, this aspect of the assignment should be between 500 and 750 words although exceptions can be made if additional detail is necessary for the sake of comprehensiveness.

2. Once the cover letter and resume have been completed, briefly address the following questions on a separate page (approximately 250-500 words):

- What resources were used (if any) in the process of writing the cover letter and resume?
- Was it easy or difficult to assess your strengths and communicate those effectively in the cover letter and resume?
- What sort of evidence was useful to support the image you portrayed of yourself in the cover letter and resume?
- Is there anything you would do differently in future iterations of the documents?

Assessment criteria:

- Demonstrated capacity for independent thought, potential ability to change, and for creativity in the generation of new ideas.
- Demonstrated ability to collaborate and to discover new knowledge.
- Demonstrated appetite for discovery and passion for work.
- Demonstrated capacity for interdisciplinary thinking, creativity, curiosity, criticism, and ability to collaborate and show compassion and composure in the workplace.

On successful completion you will be able to:

- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.

- Apply an appetite for discovery and passion for work.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Essay

Due: **Friday April 14 by 12 midnight**

Weighting: **30%**

Word count: 1,500

"Extraordinary learning can take place when students choose what they want to learn, and when the school environment is one of adventure and discovery rather than stricture" (Robinson, 2015: 154-155).

Creativity lies at the core of my assessment design for MAS350 Media Internship. Ultimately I believe that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate media students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and vocational work-integrated learning activities.

My ultimate focus in terms of educational design is to use design thinking to consider how we can best engage your hunger for learning. Through my various experiences of applying this approach, I have come to believe that the best conditions for intrinsically motivating students to learn involve enabling you to select your own pathway through a large range of topics. This is because building the "curriculum around students' interests leads to them performing at higher levels in all areas" (Ibid: 184). Therefore this reading list is designed to be used in a non-chronological way. These topics are not designed to be understood week-by-week, but to spark the intrinsic motivation that you will need to achieve a certain depth of learning across the semester: it is up to you to pick any two topics* to engage with throughout the unit.

**Please note that you are not limited to these topics.*

Tip: When reviewing literature you do not have to read every single article.

Follow these steps:

1. Choose two topics that interest you the most.
2. Choose the readings under the topic headings that interest you the most and engage with them in an in-depth way.
3. Formulate your own essay question on the basis of the two topics you have chosen. Reflect on how the two topics you have chosen resonate with the realities of the media and creative industries.
4. You can then simply in-text cite the other readings in each topic to add density, breadth and depth to your essay. This may just involve reading the abstract for the articles and chapters that are not the focus of your essay. For an example of how to do this, check

out the writing example that is available via the unit iLearn site. Also read the instructions below for this assessment task carefully.

Curiosity: This assessment task is designed to spark your curiosity by enabling you to engage with the two topics covered on the unit that interest you the most. The intention here is for you use this task to lay the foundation for combining interdisciplinary studies with out-of-class, real-world challenges of the kind that you are going to face once you graduate from university. The design for this unit prioritises depth of knowledge over breadth of knowledge through the way in which this task is linked to the following assessment tasks. By linking the tasks in this way, and by also linking them to your PACE activity, this unit will provide you with real-life connections to the material you are learning.

Criticism: This task is also designed to develop your ability to analyse ideas and information and to form reasoned judgements and arguments.

Creativity: By engaging with the content you are most interested in early on in this unit, this assessment task maximises the time you have to lay a foundation in the knowledge to generate new ideas and to apply these ideas in practice through using them in your final task for this unit. By allowing for maximum customisation in this unit, our goal is to create powerful educational experiences that are of real value to each individual student. In the optional seminars we will take a personalised and community-driven approach that will involve an allocation of time for you to work on this task.

A writing example is available via the unit iLearn site. Check out how the author has used the readings and in doing so, has produced a 'dense' piece of writing that surveys many readings while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for in your essay. This assessment task is designed to ignite your innate drive for learning, to maximise the choices you have about what you desire to learn, and how and when you want to learn.

Please see 'Writing Example' on the unit iLearn site for more information regarding this task.

Marking criteria:

- Demonstrated ability to locate and understand the arguments put forth in the readings so far using academic language
- Display an ability to put the different author's into conversation with each other
- Demonstrated ability to describe and discuss how key theories are framed within disciplinary contexts
- Demonstrate an ability to ask questions about your chosen topics concerning how the arts and entertainment industries work
- Demonstrate an ability to analyse ideas and information and to form reasoned judgements and arguments Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

On successful completion you will be able to:

- Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.
- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Final

Due: **Friday June 9 by 12 midnight**

Weighting: **40%**

Due: **Friday June 9 by 12 midnight**

Weighting: **40%**

“Education is the responsibility of everyone in the community” (Robinson, 2015:148).

The PACE activities this unit facilitates “foster the kind of learning that can happen only when education is allowed to extend beyond the walls of the school” (Ibid). By allowing education to extend beyond the walls of the University, the PACE activities this unit facilitates provide a unique type of work integrated learning. No matter the option you choose, this task involves reflecting on the connection between the vocational PACE activities that take place in a variety of contexts, and the academic context of the University.

This task is designed to ignite your innate drive for learning, to maximise the choices you have about what you desire to excel doing, from whom you would like to learn and how you want to learn. By allowing for maximum customisation in this unit, our goal is to create powerful educational experiences that are of real value to each individual student.

Therefore there are 4 options for this task:

Option 1*:

Word count: 2000

If you choose option 1, you have the option of drawing from your initial essay for this unit (you can include parts of this in your final essay), or from other peer-reviewed research, in order to develop a research question that relates to your placement. You are then required to reflect on your placement experience through the research (using the literature within the two topics you chose for your first essay for this unit). The method you would use to write this essay is called a 'participant observer methodology' which is outlined below.*

Option 2:

Word count: 2000

For option 2, you can separate your research essay from your placement experience. If you

choose option 2, you also have the option of building on your initial essay for this unit (you can include parts of this in your final essay) to write a self-directed research essay with an introduction, a body and a conclusion, the argument for which is substantiated by secondary data (i.e. the readings you chose/choose to use). If you choose this option, you can select an issue within media studies to research. Previous topics that students have selected include for example the future of print media in the digital age, classification systems in the gaming industry, the growth of social media in public relations and many others.

Option 3:

Word count for written component: 1000

This option is a project-based learning one. MAS350 not only facilitates students' questions and wonderings about the world, it is also designed to cultivate our natural human desire to create and do. This option is therefore designed to help launch the inventors, artists, entrepreneurs and change-makers who will act boldly and courageously in the face of the changing world (Robinson, 2015). To this end, if you choose this option, you can submit a 'Creative Practice Project' that includes a 1000 word written component.

A Creative Practice Project (Project) – which comprises both a creative component and a written component – must remain compatible with this overarching definition. Consequently, the Project should:

1. make a distinct contribution to knowledge in the area with which it deals.
2. afford evidence of originality shown either by the discovery of new facts or by the exercise of independent critical power.
3. demonstrate a clear link between the written and creative components.
4. contain material suitable for publication, public promotion and/or performance.

In addition, the creative component should proficiently handle the chosen medium and afford evidence of some originality in conception and/or execution. It should conform to the standards of presentation as determined by conventional practice in the chosen medium of expression.

Weighting of Components

The creative and written components are considered to be equal in weight. This means that an underlying principle of all Projects is that the two components are equal in significance. Different expressive mediums will require different production formats and different modes of investigation and thus an overarching stipulation of format is difficult. Nonetheless, the equality of both segments implies the following:

1. the written component will be half the length of the essays options one and two above;
2. the time spent on both components is similar;
3. shortcomings in one component reflect an overall weakness in the whole of the Project.

Integration, Nature and Significance of the Two Components

The two components must form a coherent whole in which modes of understanding and ways of experiencing are consistently linked. The written component must include a clear statement that

clarifies for the reader/viewer/ audience how the two components are interrelated. Amongst other things, the written component must critically explore the theoretical literature that is relevant to the project (you can reuse sections of the initial essay task if you would like). In addition, it may outline and discuss other exemplary creative works that have influenced the production in some way. Together the two components should demonstrate that the research undertaken is innovative and that Project contributes new knowledge and is therefore a work of research as well as a creative product.

Areas of Creative Practice

There are a variety of expressive mediums that MAS350 students may use. The following are some examples:

- Music: the creative component could be a written score; a compositional folio containing a number of pieces which might be in different forms; software; video; audio recording(s);
- Writing: the creative component could be a short story; a journalistic piece; biography; a collection of shorter pieces;
- Screen Media: the creative component could be a short film; a script; a documentary; a treatment;
- Audio Media: the creative component could be a radio documentary
- Digital media: the creative component could be a specialized blog or a specialized website;
- Students may also choose to integrate the creative and the critical components, as for example in ficto-critical writing or essay films.

Option 4:

Poster, Video or Website with Written Component

Word count for written component: 1000

Part (a)

If you choose this option, you are required to make a poster presentation, video or website which demonstrates an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability. Students are required to use ideas from the two topics they chose for their initial essay for this unit and bring them to life through a poster, video or website presentation that addresses the extent to which these ideas do, or do not, apply in the real-world context in which their PACE activity took place.

Students are encouraged to display creativity in the completion of this task. Think about how you can use your media related skills to produce engaging content. How are you going to tell the story of your PACE activity? How are you going to engage your audience? Be experimental, use humour if you'd like. This is because most media content producers used to be trees falling in a forest with nobody to hear, view, or download them, "now there are millions of 'trees' falling at

once and so they need to create 'remarkable' things that allow them to be heard above a forest of digital din ... the best possible advice for any beginner hoping to stand out from their virtually infinite [media producing] peers is this: 'Don't. Be. Boring'" (Hughes, Evans, Morrow and Keith, 2016: viii).

All students who choose this option must submit their completed poster, video or website via iLearn. This digital presentation is a report about your PACE activity. The digital presentation may report on a specific aspect of the activity, or report on the whole activity. The digital presentation will be submitted and presented in electronic format, making use of PowerPoint poster templates or Prezi or VideoScribe or Tawe and/or Adobe MUSE or any other software you would like to use. Further details will be discussed in the seminars (come along to one of the sessions 9am to 11am on Tuesdays if you would like advice on this option).

The following suggestions may be helpful in setting up the structure of your digital presentation:

In clear, jargon-free terms, your digital presentation must explain (1) the activity or issue you have in mind (what's the question?), (2) its significance (why should we care?), (3) how you approached the activity (what's your strategy?), (4) What your activity involved (what did you actually do?), (5) the connection between theory and practice (what did you actually find?), (6) the conclusions (what did you think it all means?), and, optionally, (7) caveats (and reservations) and/or (8) future prospects (where do you go from here?). Be brief, and always stay on point. (Adapted from Block, S.M. (1996). Do's and Don'ts of Poster Presentation. *Biophysical Journal*, 71, pp. 3527-3529. Available at:

<http://www.stanford.edu/group/blocklab/dos%20and%20dents%20of%20poster%20presentation.pdf>

Part (b)

Word count for this component: 1000

If you choose this option you will also need to generate a reflective written component that further discusses the interrelationship between the ideas contained in the two topics you chose for your initial essay for this unit, and your PACE activity.

Weighting of Components

1. the written component will be half the length of essay options one and two above;
2. the time spent on both components is similar;
3. shortcomings in one component reflect an overall weakness in the whole of the Project.

Integration, Nature and Significance of the Two Components

The two components must form a coherent whole in which modes of understanding and ways of experiencing are consistently linked. The written component must critically explore the theoretical literature that is relevant to the poster, video or website (you can reuse sections of your initial essay for this task if you would like).

Assessment criteria:

- Demonstrated ability to integrate academic and vocational knowledge in order

to maximise personal engagement and achievement in relation to employability.

- Demonstrated capacity for independent thought, potential ability to change, and for creativity in the generation of new ideas.
- Applied appetite for discovery and passion for work.
- Capacity for interdisciplinary thinking, creativity, curiosity and criticism.
- Demonstrated compassion and composure in the workplace.

References

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: London.

Robinson, K (2015) *Creative schools: The grassroots revolution that's transforming education*, New York: Penguin Books, pp.26-53.

***Research design and methodology:** If you choose option 1, you are encouraged to use a participant observer* method of research to critically analyse how your host organisation goes about their work. This method of research will also allow you to locate yourself within the workplace you are examining. You are required to engage with theoretical material covered on the unit when writing your individual essay. In terms of grounding your placement experience within the appropriate body of academic literature, the initial essay is designed to lay the foundation for this research essay.

*Some research methods (such as questionnaires) stress the importance of the researcher not becoming "personally involved" with the respondent, in the sense that the researcher maintains both a personal and a social distance between themselves and the people they are researching. Participant observation, however, is a form of subjective sociology, not because the researcher aims to impose their beliefs on the respondent (this would simply produce invalid data), but because the aim is to understand the social world from the subject's point-of-view. Participant-observation is organised so as to produce a type of writing called 'ethnography'; which is a qualitative research method designed for learning and understanding cultural phenomena which reflect the knowledge and system of meanings guiding the life of a cultural group. Data collection is often done through participant observation, interviews, and questionnaires.

A key principle of the method of participant observation is that one may not merely observe, but must find a role within the group observed, from which they can participate in some manner, even if only as "outside observer." This method involves the researcher "getting to know" the people they're studying by entering their world and participating in that world. This means you put yourself "in the shoes" of the people you're studying in an attempt to experience events in the way they experience them (Adapted from <http://www.sociology.org.uk/> Accessed 14.2.12). Thus with regard to your group seminar presentation, you're a participant and an observer and you therefore need to employ this methodology to write this essay.

- Questions and further details will be available on iLearn and discussed at the seminars.

- Grading Criteria in the form of a rubric is available on iLearn.
- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

Marking criteria:

- Demonstrated ability to design a research question and to assemble a self-directed research project
- Demonstrated ability to link the arguments put forth in the readings chosen for the initial essay (or other peer-reviewed research) to either your placement experiences (option 1) or to your chosen research topic (option 2) or to your creative project (option 3) or poster (option 4)
- Demonstrated ability to identify opportunities for innovation and cross-disciplinary work within the media and cultural industries through the completion of a research project
- Ability to engage in the process of acquiring and creating knowledge through the completion of a research essay that is well grounded in the appropriate cutting-edge peer-reviewed research literature
- Demonstrated ability to conduct research that integrates disciplinary knowledge with collaborative learning activities situated in real environments
- Demonstrated ability to build connections between disciplines through research
- Ability to connect and translate theoretical ideas and to understand these ideas within employment contexts
- Demonstrated ability to select appropriate sources to substantiate an argument using academic language
- Demonstrated ability to produce original work by drawing connections between, and combining, ideas covered on the unit in new ways
- Demonstrate an ability to write and reference in an appropriate way within a 3rd year academic context

Essay grades: Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site. Grades above P as a general rule have to be referenced well.

After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy. For example, a paragraph typically consists of the following sentences:

Topic Sentence

Statement of Position

Evidence/quote

Summary

If your paragraphs are constructed in this way, you will avoid the common pitfalls relating to paragraph length: when paragraphs are too short, this signifies to the marker that you most likely have not substantiated the assertions you have made with evidence; when paragraphs are too long, the marker will often lose the thread of your argument because long paragraphs are fatiguing to read.

Essays using a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person unless you have justified writing in this way by way of your research methodology (for e.g. if you have stated that you are using a participant observer methodology then obviously at some point you may need to write in the first person). You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom, not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions cannot be based on thin air.

Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing often involves big words and concepts. In this way, academic writing is a form of short hand (for e.g. relativism and essentialism are words that signify larger paradigms of thought) and therefore good academic writing is able to say more using less words. Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered.

Furthermore an essay is considered to be excellent or outstanding when the student can fluently relate the readings, lecture videos and seminar content to the arguments and evidence made in the essay. Students will therefore be assessed on how well they evaluate theories and issues, which means that students will be assessed on how they make judgments about the value of ideas they are expected to comment on, or write about. Making judgments or evaluating would usually be demonstrated by a reflection or discussion on what the student considers to be the limitations or intellectual perspectives of the theory, or a discussion of the limitations and perspectives taken by particular texts or readings, or by comparing and discriminating between ideas, issues and theories.

On successful completion you will be able to:

- Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.
- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.

- Demonstrate an ability to collaborate and to discover new knowledge.
- Apply an appetite for discovery and passion for work.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Delivery and Resources

There are three options for this unit

This unit is intended to provide students with hands-on experience as part of their undergraduate studies. Through project-based and work-integrated learning activities, this unit integrates academic and vocational knowledge in order to maximise students' employability. In order to fulfil the requirements of this unit, students undertake a 45 hour (minimum) Internship/PACE activity working under supervision. Students choose from 3 options for this unit. Option 1 involves student-initiated placements; students can source their own Internship/PACE activity and propose this to the University for approval. Option 2 features University assisted placements; the University can assist students with opportunities. Option 3 involves PACE partners being invited onto campus to work with student groups on a project the group(s) have been assigned by the partner organisation(s).

You will be emailed a preference form to complete that will require you to indicate which of these options you would like to pursue.

Please note that due to various workplace conditions and/or contexts, early (pre-session) commencement may be required.

MAS350 Media Internship - Frequently Asked Questions (FAQ)

1. Do we have to find our own placement? Please read the unit description outline above. There are three options for this unit.

2. How many hours do we have to work?

45 hours minimum during the timeframe of S1. Please note that this is a minimum requirement and that you can do more than this if you would like.

3. How do we split the hours (i.e. two hours a week or a day a week etc)?

You can negotiate that with your host organisation and their requirements.

4. What is deadline for handing in the Student Proposal Form?

By the end of Week 5 – ie. 31st March.

5. How do we select which of the options we would like to pursue in the unit?

You will provide this information by completing the online preference form. All enrolled students (who have not already confirmed a placement) will be sent a link to this form prior to the start of session.

6. When is my preference form due?

By the end of week 2 – ie. Friday 10th March.

7. Can I change my preference?

You have until end of Week 3 to change your preference – ie. By 17th March. This might happen if you initially choose to be assisted by the University in finding a placement but you subsequently find your own. Please contact the Arts PACE office to let them know ASAP: arts.pace@mq.edu.au

8. What if my internship doesn't work out?

This could happen due to a restructure of the organisation, or a change in supervisor, if you find that you aren't learning anything, or if there are human resource issues. Your convenor should be alerted to these issues in advance so that the problems can either be resolved or an alternative sought. But please make sure you discuss any potential issues with your convenor and also suggest that the supervisor makes contact too. We will help you find a second placement where you can do the balance of the hours.

9. How is my internship assessed? Does my supervisor have a role in how I am assessed?

There are three assessment tasks. Look at the unit guide (see above) or iLearn for assessment task details.

Your supervisor will be invited to provide the PACE office with feedback at the end of the placement but this will not impact on your final grade.

10. What happens if I haven't completed my placement by the end of the semester?

Your final essay must be handed in on the due date even if you haven't completed the hours, and you are still required to complete the hours in order to pass.

If you are finding it difficult to complete the hours, please contact the convenor as early as possible to find a solution.

11. Can my internship be a paid position?

Yes, you will just need to disclose this in the proposal form.

12. Am I covered by insurance for my internship?

Yes. If you are officially enrolled in the unit and you are undertaking the internship in the timeframe in which the unit runs. But remember, the insurance ends when your official internship is over so if you are considering staying on in an unpaid capacity, your employer is responsible for your insurance. Please ensure that you complete your hours during the timeframe of the semester in which you are enrolled. Your host organisation may ask for proof of your insurance coverage, please contact arts.pace@mq.edu.au and ask to be sent the certificates of currency for your MAS350 internship.

Assignment submission

- **Please note that while late submissions for this unit are permitted, a 10% penalty per day will apply for late submissions.**

Electronic Submissions

Assignments for this unit will be submitted online via the Turn It In/Gradermark software that can be accessed through the MAS350 iLearn unit.

To submit an assignment:

1. Go to the MAS350 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the **Submit Paper** tab.
4. Select **Student Name**.
5. Enter a **Submission Title**.
6. Select **Submission Part** if there are multiple parts available.
7. Click **Browse** and select the file you would like to submit.
8. Click **Add Submission**.

Examination

There is no examination for this unit.

Extensions and Disruptions to Studies

Please refer to the following webpage for policy information relating to Disruptions to Studies: http://students.mq.edu.au/student_admin/exams/disruption_to_studies/

Required and recommended texts and/or materials

READING LIST

The following readings are electronically available via the library's e-reserve.

Creativity lies at the core of my assessment design for MAS350 Media Internship. Ultimately I believe that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate media students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and vocational work-integrated learning activities.

My ultimate focus in terms of educational design is to use design thinking to consider how we can best engage your hunger for learning. Through my various experiences of applying this approach, I have come to believe that the best conditions for intrinsically motivating students to learn involve enabling you to select your own pathway through a large range of topics. Therefore this reading list is designed to be used in a non-chronological way. These topics are not designed to be understood week-by-week, but to spark the intrinsic motivation that you will need to achieve a certain depth of learning across the semester: it is up to you to pick any two topics* to engage with throughout the unit.

*Please note that you are not limited to these topics.

TOPIC A: Employability 2.0

Reading a:

Robinson, K (2011) 'Out of our minds' in *Out of our minds: Learning to be creative*, UK: Capstone, pp.1-18.

Reading b:

Robinson, K (2015) 'Changing metaphors' in *Creative schools: The grassroots revolution that's transforming education*, New York: Penguin Books, pp.26-53.

Reading c:

Bennett and Burnard (2016) 'Human capital career creativities for creative industries work: Lessons underpinned by Bourdieu's tools for thinking' in Comunian, R and Gilmore, A (Eds.), *Higher education and the creative economy*, London: Routledge.

Reading d:

Bridgstock, R. (2009) 'The graduate attributes we've overlooked: enhancing graduate employability through career management skills.' *Higher Education Research & Development*, 28(1), pp.31-44.

Reading e:

Ferns, S and Lilly, L (2016) 'Driving institutional engagement in WIL: Enhancing graduate employability', *Journal of Teaching and Learning for Graduate Employability*, 6(1), p.116.

Reading f:

Aida, B Norailis, A and Rozaini, R (2015) 'Critical success factor of graduate employability programs', *Journal of Economics, Business and Management*, 3(8), pp.767-771.

Reading g:

Oliver, B (2015) 'Redefining graduate employability and work-integrated learning: Proposals for effective higher education in disrupted economies', *Journal of Teaching and Learning for Graduate Employability*, 6(1), p.56.

Reading h:

Brown, P, Hesketh, A and Williams, S (2003) 'Employability in a knowledge-driven economy', *Journal of Education and Work*, 16(2), pp.107-126.

Graduate Employability 2.0

<http://www.graduateemployability2-0.com/>

TOPIC B: Imagination, Creativity and Innovation

Reading a:

Csikszentmihalyi, M (1997) 'Where is creativity?' in *Creativity: Flow and the Psychology of Discovery and Invention*, New York: Harper Perennial, pp. 23-50.

Reading b:

Csikszentmihalyi, M (1999) 'Implications of a systems perspective for the study of creativity', in Sternberg, R (Ed.), *Handbook of Creativity*, Cambridge and New York: Cambridge University Press, pp. 313-335.

Reading c:

Kelley, T and Kelley, D (2013) 'The heart of innovation' in *Creative confidence*. 1st ed. New York: Crown Publishing Group, pp. 1-12.

Reading d:

Kelley, T (2001) 'Innovation at the top' in *The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm*, New York: Random House, pp. 1-14.

Reading e:

Jaussi, K and Randel, A (2014) 'Where to look? Creative self-efficacy, knowledge retrieval, and incremental and radical creativity', *Creativity Research Journal*, 26(4), pp. 400-410.

Reading f:

Kaufman, J and Baer, J (2012) 'Beyond new and appropriate: Who decides what is creative?', *Creativity Research Journal*, 24(1), pp. 83-91.

Reading g:

Negus, K and Pickering, M (2000) 'Creativity and cultural production', *International Journal of Cultural Policy*, 6(2), pp. 259-282.

Reading h:

Weisberg, R (2006) 'Two case studies in creativity' in *Creativity: Understanding Innovation in Problem Solving, Science, Invention, and the Arts*, Hoboken: John Wiley and Sons.

TOPIC C: Idea Generation

Reading a:

Sawyer, R (2012) 'The creative process: Part 1' in *Explaining creativity: The Science of Human Innovation*. 2nd ed. Oxford: Oxford University Press, pp. 87-106.

Reading b:

Sawyer, R (2007) 'Collaboration over time' in *Group genius*. 1st ed. New York: Basic Books, pp. 99-126.

Reading c:

Paulus, B and Brown, V (2003) 'Enhancing ideational creativity in groups: Lessons from research on brainstorming' in *Group Creativity: Innovation Through Collaboration*, Oxford University Press: Oxford, pp. 110-136.

Reading d:

Sullivan, G (2012). 'Artistic cognition and creativity' in Biggs, M and Karlsson, H (Eds.), *The Routledge Companion to Research in the Arts*, London and New York: Routledge, pp. 99-119.

Reading e:

Janis, I (1982) 'The groupthink syndrome' in *Groupthink*, (2nd ed.), Boston: Houghton Mifflin Company, pp. 174-197.

Reading f:

Pink, D (2006) 'Right brain rising' in *A whole new mind*. 1st ed. New York: Riverhead Books, pp. 7-27.

Reading g:

Heath, C and Heath, D (2007) 'Simple' in *Made to stick: Why some ideas survive and others die*. 1st ed. New York: Random House, pp. 25-62.

Reading h:

Sawyer, K (2013) 'Introduction: Choosing creativity' in *Zig zag*. 1st ed. San Francisco, Calif.: Jossey-Bass, pp. 1-18.

Zig Zag: The Surprising Path to Greater Creativity

<http://www.zigzagcreate.com/>

TOPIC D: Collaboration

Reading a:

Catmull, E (2008) 'How Pixar fosters collective creativity', *Harvard Business Review*, September.

Reading b:

Catmull, E (2014) 'Honesty and candor' in *Creativity, Inc.* 1st ed. New York: Random House, pp. 85-105.

Reading c:

Sawyer, K and DeZutter, S (2009) 'Distributed creativity: How collective creations emerge from collaboration', *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81-92.

Reading d:

Sawyer, K(2000) 'Improvisational cultures: Collaborative emergence and creativity in improvisation', *Mind, Culture, and Activity*, 7(3), 180-185.

Reading e:

Kolb, A (2011) 'On the politics of interdisciplinary collaboration', *Brogla*, 35, 27-36.

Reading f:

Abra, J (1994) 'Collaboration in creative work: An initiative for investigation', *Creativity Research Journal*, 7(1), 1-20.

Reading g:

Sawyer, K (1999) 'The emergence of creativity', *Philosophical Psychology*, 19(4), pp. 447-469.

Pixar

<http://www.pixar.com/>

TOPIC E: Conflict in Group Creativity

Reading a:

Kurtzberg, T and Teresa Amabile, T (2001) 'From Guilford to creative synergy: Opening the black box of team-level creativity', *Creativity Research Journal*, 13(3-4), pp. 285-294.

Reading b:

Kurtzberg, T (2005) 'Feeling creative, being creative: An empirical study of diversity and creativity in teams', *Creativity Research Journal*, 17(1), pp. 51-65.

Reading c:

Badke-Schaub, P, Goldschmidt, G and Meijer, M (2010) 'How does cognitive conflict in design teams support the development of creative ideas?', *Creativity and Innovation Management*, 19(2), pp. 119-133.

Reading d:

Nemeth, C, Personnaz, B, Personnaz, M and Goncalo, J (2004) 'The liberating role of conflict in group creativity: A study in two countries', *European Journal of Social Psychology*, 34(4), pp. 365-374.

Reading e:

Kurtzberg, T and Mueller, J (2005) 'The influence of daily conflict on perceptions of creativity: A longitudinal study', *International Journal of Conflict Management*, 16(4), pp. 335-353.

Reading f:

Nemeth, C and Nemeth-Brown, B (2003) 'Better than individuals? The potential benefits of dissent and diversity for group creativity', in Paulus, P and Nijstad, B (Eds.), *Group Creativity: Innovation Through Collaboration*, Oxford: Oxford University Press, pp. 63-84.

Reading g:

Paletz, S, Schunn, C and Kim, K (2011) 'Intragroup conflict under the microscope: Micro-conflicts in naturalistic team discussion', *Negotiation and Conflict Management Research*, 4(4), pp. 314-351.

Reading h:

Troyer, L and Younggreen, R (2009) 'Conflict and creativity in groups', *Journal of Social Issues*, 65(2), pp. 409-427.

TOPIC F: Mindfulness, Emotional Resilience and Wellbeing

Reading a:

Seligman, M (2011) 'What is well-being?' in *Flourish*. 1st ed. New York: Free Press.

Reading b:

Horan, R (2009) 'The neuropsychological connection between creativity and meditation', *Creativity Research Journal*, 21(2-3), pp.199-222.

Reading c:

McGonigal, K (2015) 'How to change your mind about stress' in *The Upside of Stress*. New York: Random House.

Reading d:

Horan, R (2007) 'The relationship between creativity and intelligence: A combined Yogic-Scientific approach', *Creativity Research Journal*, 19(2-3), pp.179-202.

Reading e:

Loehr, J and Schwartz, T (2001) 'The making of a corporate athlete', *Harvard Business Review*, January.

Reading f:

Andy Puddicombe (2011) 'The approach' in *Get Some Headspace*, Great Britain: Hodder and Stoughton.

Reading g:

Papinczak, Z, Dingle, G, Stoyanov, S, Hides, L and Zelenko, O (2015) 'Young people's uses of music for well-being', *Journal Of Youth Studies*, 18(9).

Reading h:

Edelman, S (2002) 'Cognitive Behaviour Therapy (CBT)' in *Change Your Thinking: Positive Ways to Overcome Stress, Negative Emotions and Self-Defeating Behaviour Using CBT*, Sydney: ABC Books, pp. 3-15.

Martin Seligman: The new era of positive psychology

https://www.ted.com/talks/martin_seligman_on_the_state_of_psychology

Kelly McGonigal: How to make stress your friend

https://www.ted.com/talks/kelly_mcgonigal_how_to_make_stress_your_friend?language=en

Andy Puddicombe: All it takes is 10 mindful minutes

https://www.ted.com/talks/andy_puddicombe_all_it_takes_is_10_mindful_minutes?language=en

Smiling Mind App:

<https://smilingmind.com.au>

Dr Sam Harvey - Exercise and mental health

https://www.youtube.com/watch?v=8ivfcDU_u8o

TOPIC G: Startups and Agile Project Management

Reading a:

Highsmith, J (2010) 'The Agile Revolution' in *Agile Project Management: Creating Innovative Products*. 2nd ed., Upper Saddle River, New Jersey: Addison Wesley.

Reading b:

Ries, E (2011) 'Introduction' in *The Lean Startup*. New York: Crown Business, pp-1-14.

Reading c:

Saras Sarasvathy (2008) 'Understanding effectuation: Dynamics of the effectual process' in *Effectuation: Elements of Entrepreneurial Expertise*. Edward Elgar: Cheltenham, pp. 96-121.

Reading d:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'Standing out in the crowd' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 37-62.

Reading e:

Kawasaki, G (2015) 'The art of starting up' in *The Art of the Start 2.0*, Penguin: New York.

Reading f:

Blank, S and Dorf, B (2012) 'The path to disaster' in *The Startup Owner's Manual: A Step-By-Step Guide for Building a Great Company*. Pescadero, CA: K&S Ranch.

Reading g:

Blank, S (2013) 'Why the lean startup changes everything. *Harvard Business Review*, May. <https://hbr.org/2013/05/why-the-lean-start-up-changes-everything>

Reading h:

Osterwalder, A and Pigneur, Y (2010) 'Definition of a business model' in *Business Model Generation*, John Wiley and Sons: New Jersey, pp. 14-35.

The Lean Startup: The Movement That is Transforming How New Products Are Built and Launched

<http://theleanstartup.com/>

TOPIC H: Workplace Design and Environmental Psychology

Reading a:

Schmidt, E, Rosenberg, J and Eagle, A (2014) 'Introduction: Lessons learned from the front row' in *How Google works*. 1st ed. London: John Murray.

Reading b:

Moskaliuk, J., Burmeister, C., Landkammer, F., Renner, B. and Cress, U (2017) 'Environmental effects on cognition and decision making of knowledge workers.' *Journal of Environmental Psychology*, 49, pp.43-54.

Reading c:

Lõun, K, Lavin, J, Riives, J and Otto, T (2013) 'High performance workplace design model.' *Estonian Journal of Engineering*, 19(1), p.47.

Reading d:

Brown, G and Zhu, H (2016) 'My workspace, not yours': The impact of psychological ownership and territoriality in organizations.' *Journal of Environmental Psychology*, 48, pp.54-64.

Reading e:

Gou, Z. and Siu-Yu Lau, S (2012) 'Sick building syndrome in open-plan offices.' *Journal of Facilities Management*, 10(4), pp.256-265.

Reading f:

Waber, B (2013) 'The water cooler effect' in *People Analytics*. 1st ed. Upper Saddle River, N.J.: FT Press.

Reading g:

Shernoff, D, Sannella, A, Schorr, R, Sanchez-Wall, L, Ruzek, E, Sinha, S and Bressler, D (2017) 'Separate worlds: The influence of seating location on student engagement, classroom experience, and performance in the large university lecture hall.' *Journal of Environmental Psychology*, 49, pp.55-64.

Puzzle Partners

<http://www.puzzlepartners.com.au/>

Make Space: The Book

<http://dschool.stanford.edu/makespace/>

TOPIC I: Creative Labour

Reading a:

Hesmondhalgh, D and Baker, S (2011) 'Introduction: Can creative labour be good work?' in *Creative Labour: Media Work in Three Cultural Industries*, Routledge: Milton Park.

Reading b:

McGuigan, J (2010) 'Creative labour, cultural work and individualisation', *International Journal of Cultural Policy*, 16(3), pp. 323-335.

Reading c:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'Realities of practice' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 81-96.

Reading d:

Coles, A (2015) 'Creative class politics: Unions and the creative economy', *International Journal of Cultural Policy*, 22(3), pp.1-17.

Reading e:

McDougall, J (2015) 'Open to disruption: education 'either/and' media practice', *Journal of Media Practice*, 16(1).

Reading f:

Cloonan, M (2014) 'Musicians as workers: Putting the UK musicians' union into context', *MusiCultures*, 41(1), pp. 10–29.

Reading g:

Stahl, M (2013) 'Introduction: Popular music and (creative) labour' in *Unfree Masters: Recording Artists and the Politics of Work*. Durham, NC/London, UK: Duke University Press, pp. 1-32.

Media and Cultural Work

<http://mediaculturalwork.org/>

TOPIC J: Design Thinking

Reading a:

Brown, T (2009) 'The power of design thinking' in *Change by Design*. 1st ed. New York, N.Y.: Harper Business, pp. 1-12.

Reading b:

Lockwood, T (2009) 'Notes on the evolution of design thinking: A work in progress' in *Design Thinking: Integrating Innovation, Customer Experience, and Brand Value*, Allworth Press: New York.

Reading c:

Goldschmidt, G (2016) Linkographic evidence for concurrent divergent and convergent thinking in creative design. *Creativity Research Journal*, 28(2), pp.115-122.

Reading d:

Fu, Y and Liu, G (2015). A framework of design thinking: illustrated by an empirical case of prototype innovation. *International Journal of Design Engineering*, 6(1), p.45.

Reading e:

Ligon, J and Fong, M (2011) 'Transforming design thinking into collaborative innovation: Meeting the emerging needs and demands of a complex world through design thinking and collaborative innovation.' *Iridescent*, 1(2), pp.40-46.

Reading f:

Liedtka, J (2014) 'Perspective: Linking design thinking with innovation outcomes through cognitive bias reduction.' *Journal of Product Innovation Management*, 32(6), pp.925-938.

Reading g:

Camacho, M (2016) 'David Kelley: From design to design thinking at Stanford and IDEO.' *She Ji: The Journal of Design, Economics, and Innovation*, 2(1), pp.88-101.

IDEO

<https://www.ideo.com/>

TOPIC K: Social Media and Journalism

Reading a:

Bastos, M (2015) 'Shares, pins, and tweets.' *Journalism Studies*, 16(3).

Reading b:

Rogstad, I (2014) 'Political news journalists in social media.' *Journalism Practice*, 8(6).

Reading c:

Paulussen, S and Harder, R (2014) 'Social media references in newspapers.' *Journalism Practice*, 8(5).

Reading d:

Ahmad, A (2010) 'Is Twitter a useful tool for journalists?' *Journal of Media Practice*, 11(2).

Reading e:

Hermida, A (2010) 'Twittering the news.' *Journalism Practice*, 4(3).

Reading f:

Schifferes, S, Newman, N, Thurman, N, Corney, D, Göker, A, Martin, C (2014) 'Identifying and verifying news through social media.' *Digital Journalism*, 2(3).

Reading g:

Ibrahim, Y (2015) 'Instagramming life: banal imaging and the poetics of the everyday.' *Journal of Media Practice*, 16(1).

Reading h:

Gibbs, M, Meese, J, Arnold, M, Nansen, B and Carter, M (2015) '#Funeral and Instagram: death, social media, and platform vernacular.' *Information, Communication & Society*, 18(3).

TOPIC L: The Control of Information

Reading a:

Robinson, L (2016) 'Collective memory: September 11th now and then.' *Information, Communication & Society*, 20(3), pp.319-334.

Reading b:

Silvestri, L (2014) 'Shiny happy people holding guns: 21st-Century images of war.' *Visual Communication Quarterly*, 21(2).

Reading c:

Olszanowski, M (2014) 'Feminist self-imaging and Instagram: Tactics of circumventing censorship.' *Visual Communication Quarterly*, 21(2).

Reading d:

Humphreys, L and Wilken, R (2015) 'Social media, small businesses, and the control of information.' *Information, Communication & Society*, 18(3).

Reading e:

Thornton, L (2014) 'The photo is live at applifam: An Instagram community grapples with how images should be used.' *Visual Communication Quarterly*, 21(2).

Reading f:

Ekstrand, V and Silver, D (2014) 'Remixing, reposting, and reblogging: Digital media, theories of the image, and copyright law.' *Visual Communication Quarterly*, 21(2).

Reading g:

Czerniewicz, L, Goodier, S and Morrell, R (2016) 'Southern knowledge online? Climate change research discoverability and communication practices.' *Information, Communication & Society*, 20(3), pp.386-405.

TOPIC M: Videogames: Thinking with Games, Cloning Games, and Regulating Games

Reading a:

Phillips, T (2015) "'Don't clone my indie game, bro": Informal cultures of videogame regulation in the independent sector.' *Cultural Trends*, 24(2).

Reading b:

Yousafzai, S, Hussain, Z and Griffiths, M (2014) 'Social responsibility in online videogaming: What should the videogame industry do?' *Addiction Research & Theory*, 22(3).

Reading c:

Goodbrey, D (2015) 'Game comics: an analysis of an emergent hybrid form.' *Journal of Graphic Novels and Comics*, 6(1).

Reading d:

Krcmar, M and Lachlan, K (2009) 'Aggressive outcomes and videogame play: The role of length of play and the mechanisms at work.' *Media Psychology*, 12(3).

Reading e:

Adams, E (2006) 'Will computer games ever be a legitimate art form?' *Journal of Media Practice*, 7(1).

Reading f:

Ashton, D (2009) 'Thinking with games: exploring digital gaming imaginaries and values in higher education.' *Journal of Media Practice*, 10(1).

TOPIC N: The Future of Journalism

Reading a:

Franklin, B (2014) 'The future of journalism.' *Journalism Practice*, 8(5).

Reading b:

Picard, R (2014) 'Twilight or new dawn of journalism?' *Journalism Practice*, 8(5).

Reading c:

Clerwall, C (2014) 'Enter the robot journalist.' *Journalism Practice*, 8(5).

Reading d:

Lewis, S , Kaufhold, K and Lasorsa, D (2010) 'Thinking about citizen journalism.' *Journalism Practice*, 4(2).

Reading e:

Domingo, D, Quandt, T, Heinonen, A, Paulussen, S, Singer, J, Vujnovic, M (2008) 'Participatory journalism practices in the media and beyond.' *Journalism Practice*, 2(3).

Reading f:

Hopper, M and Huxford, J (2015) 'Gathering emotion: examining newspaper journalists' engagement in emotional labor.' *Journal of Media Practice*, 16(1).

Reading g:

Tandoc, E and Vos, T (2015) 'The journalist is marketing the news.' *Journalism Practice*, 10(8), pp.950-966.

TOPIC O: Fashion Media

Reading a:

Rocamora, A (2016) 'Mediatization and Digital Media in the Field of Fashion.' *Fashion Theory*, pp.1-18.

Reading b:

Rocamora, A (2012) 'Hypertextuality and remediation in the fashion media.' *Journalism Practice*, 6(1).

Reading c:

Engholm, I and Hansen-Hansen, E (2014) 'The fashion blog as genre—between user-driven bricolage design and the reproduction of established fashion system.' *Digital Creativity*, 25(2).

Reading d:

Halvorsen, K, Hoffmann, J, Coste-Manière, I and Stankeviciute, R (2013) 'Can fashion blogs function as a marketing tool to influence consumer behavior? Evidence from Norway.' *Journal of Global Fashion Marketing*, 4(3).

Reading e:

Chittenden, T (2010) 'Digital dressing up: modelling female teen identity in the discursive spaces of the fashion blogosphere.' *Journal of Youth Studies*, 13(4).

Reading f:

Pan, Y, Roedl, D, Blevis, E and Thomas, J (2015) 'Fashion Thinking: Fashion Practices and Sustainable Interaction Design.' *International Journal of Design*. 9(1).

Reading g:

Kim, A and Ko, E (2010) 'Impacts of luxury fashion brand's social media marketing on customer relationship and purchase intention.' *Journal of Global Fashion Marketing*, 1(3), pp.164-171.

TOPIC P: Creative Entrepreneurship and Higher Education

Reading a:

Beckman, G (2007) ‘Adventuring’ arts entrepreneurship curricula in higher education: An examination of present efforts, obstacles, and best practices.’ *The Journal of Arts Management, Law, and Society*, 37(2), pp.87–112

Reading b:

Bridgstock, R (2012) ‘Not a dirty word: Arts entrepreneurship and higher education’, *Arts & Humanities in Higher Education*, 12(2–3), p.122–137.

Reading c:

Cope, J (2005) ‘Toward a dynamic learning perspective of entrepreneurship’. *Entrepreneurship: Theory and Practice*, 29(4), p.373+.

Reading d:

Brindle, M (2011) ‘Careers and internships in arts management’ in *The Arts Management Handbook: New Directions for Students and Practitioners*. New York, M.E. Sharpe, pp.185–216.

Reading e:

Dhliwayo, S (2008) ‘Experiential learning in entrepreneurship education.’ *Education + Training*, 50 (4), pp.329–340.

Reading f:

Rasmussen, E and Borch, O (2010) ‘University capabilities in facilitating entrepreneurship: A longitudinal study of spin-off ventures at mid-range universities.’ *Research Policy*, 39(5), pp.602–612.

TOPIC Q: Internships and the Individual

Reading a:

Hanson, J (1984) ‘Internships and the individual: Suggestions for implementing (or improving) an internship program.’ *Communication Education*, 33(1), pp.53–61.

Reading b:

Wong, A (2011) 'How is the internship going anyways? An action research approach to understanding the triad relationship between interns, mentors, and field advisors.' *Educational Action Research*, 19(4), pp.517–529.

Reading c:

Daniel, R (2010) 'Career development and creative arts students: An investigation into the effectiveness of career theory and WIL experiences on practice.' *Australian Journal of Career Development*, 19(2), pp.14–22.

Reading d:

Daniel, R and Daniel, L (2013) 'Enhancing the transition from study to work: Reflections on the value and impact of internships in the creative and performing arts.' *Arts and Humanities in Higher Education*, 12(2-3), pp.138-153.

Reading e:

Carneiro, M (2013) 'University-employment transitions in international Performing Arts: The intern's story.' *Arts and Humanities in Higher Education*, 12(2-3), pp.154-160.

Reading f:

Jackson, D (2015) 'Career choice status among undergraduates and the influence of work-integrated learning.' *Australian Journal of Career Development*, 24(1), pp.3-14.

TOPIC R: Community Video Production & Documentary Filmmaking

Reading a:

Barbash, I and Castaing-Taylor, L (1997) 'Chapter 2: From Fieldwork to Filming' in *Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos*. Berkeley: University of California Press.

Reading b:

Chávez, V, Israel, B, Allen, A, DeCarlo, M, Lichtenstein, R, Schulz, A, Bayer, I, McGranaghan, R (2004) 'A Bridge between Communities: Video-Making Using Principles of Community-Based

Participatory Research.’ *Health Promotion Practice*, 5(4), pp. 395-403.

Reading c:

Nichols, B (2010) ‘Chapter 1: Why Are Ethical Issues Central to Documentary Filmmaking?’ in *Introduction to Documentary*. Bloomington: Indiana University Press, pp. 1-19.

Reading d:

Bernard, S (2007) ‘Documentary storytelling’ in *Documentary storytelling: Making Stronger and More Dramatic Nonfiction Films*. Amsterdam: Focal Press. pp. 137-174.

Reading e:

Das, Trisha (2009) ‘How to Write a Documentary Script’. *Unesco*. Page 1 of 52.

360° Storytelling: A Case Study

<https://vimeo.com/9751007>

Unit webpage and technology used and required

Online units can be accessed at: <http://ilearn.mq.edu.au/>.

PC and Internet access are required. Basic computer skills (e.g., internet browsing) and skills in word processing are also a requirement.

Please consult teaching staff for any further, more specific requirements.

Unit Schedule

This unit features an **optional** weekly seminar from 9am to 11am on Tuesdays throughout the semester. Please come along to the first seminar at 9am on Tuesday February 28 (Week 1). We will be meeting in room **C5C 209** and will then be moving to the **MUSE building** to work in

smaller groups.

We will use the 2-hour seminar to run a weekly session that functions like a design/production/advertising/PR agency that will be of service to the University as well as to our external PACE partners. This 'agency' will have a variety of clients and will feature a variety of project-based learning activities relating to Community Video Production, educational media production for flipped units, projects relating to MQ sustainability, freelance artists, and the startup companies that are located in the University's Pop Up Incubator, for example. While all students enrolled in the unit are welcome to attend these seminars to ask questions regarding any aspect of the unit, for the students who choose option 3 (working in groups on campus for PACE partners), these seminars will double as your PACE activity for the unit.

In addition, in terms of peer-reviewed research, the content that will be woven into these 'sessions' will concern core topic areas available on the unit around creativity research, collaboration, idea generation and employability. The seminars will also be used to guide students through the assessment tasks. If you have any questions about the tasks, please come along and ask them.

For more information about the Pop-up Incubator we will be visiting at Macquarie University, see: <http://www.mq.edu.au/about/events/view/pop-up-incubator-for-students-staff-and-researchers/>

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

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy_2016.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 (in effect until Dec 4th, 2017): http://www.mq.edu.au/policy/docs/disruption_studies/policy.html

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

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](#).

- **Please note that while late submissions for this unit are permitted, a 10% penalty per day will apply for late submissions.**

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

- Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.
- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.
- Demonstrate an ability to collaborate and to discover new knowledge.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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 outcomes

- Apply an appetite for discovery and passion for work.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.
- Apply an appetite for discovery and passion for work.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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 outcome

- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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

- Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.
- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.
- Demonstrate an ability to collaborate and to discover new knowledge.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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

- Further develop a capacity for independent thought, a potential ability to change, and for creativity in the generation of new ideas.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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 outcome

- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final

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 outcomes

- Demonstrate an ability to integrate academic and vocational knowledge in order to maximise personal engagement and achievement in relation to employability.
- Apply an appetite for discovery and passion for work.
- Display a capacity for interdisciplinary thinking, creativity, curiosity, criticism, and be able to collaborate and show compassion and composure in the workplace.

Assessment tasks

- Resume and Cover Letter
- Essay
- Final