



# MAS 312

## Advanced Screen Production 1

S1 Day 2019

*Department of Media, Music, Communication and Cultural Studies*

### Contents

---

<a href="#"><u>General Information</u></a>	2
<a href="#"><u>Learning Outcomes</u></a>	2
<a href="#"><u>Assessment Tasks</u></a>	3
<a href="#"><u>Delivery and Resources</u></a>	12
<a href="#"><u>Unit Schedule</u></a>	13
<a href="#"><u>Policies and Procedures</u></a>	13
<a href="#"><u>Graduate Capabilities</u></a>	15
<a href="#"><u>Changes from Previous Offering</u></a>	20
<a href="#"><u>Changes since First Published</u></a>	20

---

#### **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](mailto:karen.pearlman@mq.edu.au)

Contact via [karen.pearlman@mq.edu.au](mailto:karen.pearlman@mq.edu.au)

10HA - 193H

by appointment Mondays & Tuesdays 1:15 to 1:45

gear & facilities manager

Marcus Eckermann

[marcus.eckermann@mq.edu.au](mailto:marcus.eckermann@mq.edu.au)

10HA loading dock

Credit points

3

Prerequisites

MAS212 and MAS213

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 non-fiction screen works.

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

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#"><u>Documentary Proposal</u></a>	10%	No	01 March, 2019
<a href="#"><u>Individual Video Essay</u></a>	20%	No	online Apr 8, in class Apr 8&9
<a href="#"><u>Production R&amp;D</u></a>	20%	No	26 April
<a href="#"><u>Short Documentary Production</u></a>	40%	No	June 3 or 4 by appointment
<a href="#"><u>Workshop Participation</u></a>	10%	No	scheduled workshops

### Documentary Proposal

Due: **01 March, 2019**

Weighting: **10%**

#### Assessment Task #1: Documentary Proposal

**Due Date: 01 March 2019**

**Weighting: 10 %**

Create a proposal for a documentary of up to 5 minutes in length. Create the proposal in power point and export it as a pdf for submission. If selected for pitching in week 2 you will pitch using your powerpoint.

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 interesting characters, places, events or issues, strong sounds and images, story or argument.

The documentary proposal needs to be well structured and engaging. Include the following, at least:

- Describe the **idea**. **What is this documentary called? what is it about?** why is it engaging or significant?
- **Tell us about the characters (social actors), events or entities** you would include in the project. Assure us that you have access to them or know how to contact them. It is

strongly advisable to confirm their willingness to participate before submitting your proposal.

- What **themes** are you hoping to explore? What is your **point of view** on your subject or themes? Is there an **argument** you may wish to make?
- Describe **research** you have conducted so far (been to the proposed location or event? Met the people? Looked online or in the library at the issue? Done reading on documentary styles?) and **further research** you will need to conduct.
- What is your **approach**? How do you see this unfolding onscreen? Is it driven by interviews or characters in action or events or poetics or something else? How will you use imagery and sound? what about tone and metaphors?
- **logistical** challenges and how you will meet them (eg. access to people, permissions for events or special places, time-sensitive material, special skills needed for approach)

The outline may be up to 10 slides long including your responses to each of the above points, with photographs, clips, quotes, links, archival material, drawings or other media that help to bring the idea to life for a reader. You may include an additional (11th) slide for your 'works cited' list (please include all credits for images and quotes!)

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

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

**SUBMISSION: Power points** Proposals must be **converted to PDFs** and submitted on ilearn by midnight 01 March, 2019

proposals **must** be named using the following naming convention: WORKSHOP TIME & DAY\_SURNAME\_PROPOSAL example: 2pmTues\_Pearlman\_Proposal

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

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Feedback (marks and comments) for all proposals will be via ilearn. Selected proposals will also receive feedback via email.

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 non-fiction screen works.

## Individual Video Essay

Due: **online Apr 8, in class Apr 8&9**

Weighting: **20%**

### Assessment Task #2: Video Essay

**Due Date: videos will screen in workshops in week 7 (Apr 8 or 9 depending on your group). links due online by midnight on April 8th,**

**Weighting: 20 %**

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 doco you are analysing, eg. title, makers, year, country, commissioning body or context,
- **Summation of the documentary idea:** succinctly describe subject, theme and argument or perspective
- **Analysis of approach and structure:** discuss the ways in which it communicates its ideas, is it driven by interview? poetics? character action or event? How does the story unfold onscreen? Does it start by posing a question? presenting a fact? Introducing a person or place? What does the beginning reveal about theme? How does the story develop? Where does it end? Why does it end there? What does the ending reveal

about perspective?

- **Analysis of creative and technical strategies:** include and analyse examples of visual and aural style, rhythm and juxtaposition, and how these contribute to the production's impact. How do shooting, editing, design, sound and/or music reveal tone, theme and perspective?

## ASSESSMENT CRITERIA

- Evidence based critical evaluation of a documentary screen work's approach, structure, theme, perspective or ideas.
- Clarity and accuracy of analysis of technical and creative strategies of documentary.
- Effectively prepared and structured video essay, responding to task requirements

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

**SUBMISSION:** of this task is by screening in week 7 workshop, and uploading of a link to ilearn on April 8th.

**Late Submissions:** Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

**Feedback:** will be via discussion with lecturer and peers at the screening, marks and any additional lecturer comments will be via ilearn.

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

## Production R&D

Due: **26 April**

Weighting: **20%**

## Assessment Task #3: Production Research and Development

**Due Date: 26 April**

**Weighting: 20 %**

This individual task is designed to support your contribution, through your research and crew role, to the quality of your group's production. The task is in two parts. Consult with other members of your group so that each of you contributes something unique. The task is due online on the 26th of April, however everyone should bring their research to a group production meeting and present it to each other before submitting it.

1. Select a topic from List A (below). Write a 350 word report on research you have done on the topic you select and how it has deepened your understanding of character, place, event, issue or ideas in the doco you are working on.
2. Select a topic from List B (below). Write a 350 word report on research you have done on the topic you select, or provide evidence of independent development of skills and knowledge required in your crew role to creatively realise the form and style of the doco you are working on.

### List A: Content & Ideas Research

- pre-interviews
- scholarly research eg. books & articles treating your subject from an academic disciplinary perspective such as cultural studies
- online or community research into subject/theme/perspective
- historical context research
- research into documentary forms or history or theory
- other (consult with your doco production team & lecturer)

### List B: Technical and Creative Research

- interview questions written
- recces done
- test shoots
- test sound recording
- test edits
- mood boards
- style references
- interview practice
- additional workshops
- schedules in preparation
- director's statements

- producer's logline & synopsis
- production meeting summaries
- other (consult with your doco production team & lecturer)

In addition to 350 word report on activities from List B, include examples of the material generated such as test shoots, edits, questions, recce photos etc. If the task is primarily written (eg production meeting summaries or director's statements, you may substitute the written task itself for any report on it.)

For noting: In your last assessment task for this unit you will be asked to reflect on your own process and contributions, and those of the group. One aspect you will be asked about is: how did your research contribute, and also how did other's research contribute. You will really only be able to answer this effectively if everyone brings their research to a group production meeting and and presents it to each other - make sure you see everyone on the team's work!

### **Assessment criteria**

- Depth and relevance of research & development activities
- Clarity and accuracy of critical analysis/interpretation of research materials
- Demonstrated development of technical or communication skills through production tests, workshops or materials generated

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

**SUBMISSION:** upload to ilearn by midnight on 26 April. Filename conventions for submissions:  
PRODUCTION NAME\_ SURNAME\_ ROLE

**Each person is individually responsible for clearly labelling their own submission with PRODUCTION NAME, SURNAME, ROLE, and uploading it in a timely manner.**

**Late Submission Policy:** Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

**Feedback:** Each submission is assessed individually. It is expected that team members will engage and give considered feedback to each other during the development of submissions. Lecturer feedback will be via ilearn.

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

## Short Documentary Production

Due: **June 3 or 4 by appointment**

Weighting: **40%**

### Assessment Task #4: Short Documentary Production

**Due Date: week 13, June 3rd or 4th depending on your workshop schedule.** Submission of productions is via a session with Marcus during which he will approve your sound mix and grade before you export. Producers must **schedule these sessions with Marcus** from 2 to 5 on Monday, or 10 to 1 on Tuesday, or 2 to 5 on Tuesday depending on your group's workshop schedule.

**Weighting: 40 %**

In this assignment each student will be individually assessed on their crew role contribution towards the development and production of a screen documentary of approximately 5 minutes duration (or negotiated duration of series episodes). Each student is expected to take responsibility for energetic, collaborative, communicative and focused execution of their role, and to strive for high quality productions and processes. These processes include creative, conceptual, technical and organisational preparation; and responsive and engaged execution of your crew role in pre-production, production and post-production.

The production parameters for the documentary are:

1. each team must schedule and participate in test shoots or other preparatory workshops as negotiated with Marcus before shooting.
2. shooting period is week 2 of the break, week 8 and 9. **Up to 5 shooting days** per team. Organise shoots to fall on consecutive days where possible. No half day shoots.
3. Producers book gear via email to Marcus.Eckermann@mq.edu.au at least one week before the date it is required. **Booking email subject line** should say: GEAR BOOKING REQUEST: PRODUCTION NAME: SHOOT DATE/S
4. Edit plan/paper edit sent to lecturer prior to commencement of editing. **5 days picture edit** per project
5. **2 days sound edit** per project
6. All crew members are to make themselves available to attend the planned shooting period. Editors may be exempted from this expectation since they will spend much more time in the edit suite than other crew members. However, editors may find it is beneficial to their editing process to attend shoot days in order to witness and advise on what is shot. All crew members are expected to view and comment on edits in workshops.

7. All crew members will present a short oral reflection on their process and contributions to production in workshops after the shoot, and write a short reflection statement to be submitted in week 13.

**Reflection statements (up to 750 words):** reflect on your own process and contributions to the production, and on the group's process. Include discussion of research, pre-production, production, and post-production phases and thoughts about the final product. Reflection statements **due midnight June 4th**.

**Assessment criteria:**

- Coherence and sophistication in conveying stories, themes, characters or perspective
- Effectiveness of creative choices in crew role
- Thoughtful application of collaboration, communication and problem solving strategies
- Energetic and focussed participation in creative process.

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

**SUBMISSION:** Short Documentary Productions will be submitted via exports of the production in week 13, as coordinated with the technical director for the unit. Reflective statements must be uploaded via the link on the unit's ilearn page.

**Late submission policy:** Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests

If a key crew member is granted special consideration that necessitates late submission, their team's due dates may be considered commensurately by clear communication and negotiation with the lecturer.

**Feedback:** will be via workshop discussion with lecturer and peers in weeks 10 & 11. Marks and any additional comments will be via ilearn.

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.

## Workshop Participation

Due: **scheduled workshops**

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.

#### ASSESSMENT CRITERIA

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

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

#### SUBMISSION

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

**late submission policy:** Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests

**Feedback:** will be given by lecturer and technical director throughout workshops.

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 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](http://www.timetables.mq.edu.au)

Please note that lectures run Monday 11 am to 1 pm weeks 1 to 6 ( No lecture on easter Monday) ; there are no lectures following the mid semester break.

Workshops are three hours in duration until mid semester break, and two hours in duration following the mid semester break.

There are no workshops in week 1 or in weeks 8 and 9 which are the production period. In years where Easter Monday falls during the first half of semester, students enrolled in the Monday workshop session may be invited to attend a Tuesday workshop instead in the week of Easter Monday, or have access to gear required to complete the workshop task that would otherwise occur on Easter Monday

All lectures and workshops are held in the Screen Studio: 10HA-189 or the screen editing suites during editing weeks.

### Attendance

Students attend a two-hour lecture in Weeks 1 through 6. Students are expected to read and view materials posted by the Convenors/Lecturers at the iLearn page for this course.

Students attend and participate in **a three-hour workshop in weeks 2 through 7, and a two hour workshop in weeks 10 and 11**. You are required to attend all workshops. As participation in the process of learning is linked to and underpins the unit Learning Outcomes, you will need to apply for SPECIAL CONSIDERATION to cover any missed workshops.

### 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. 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

I

Important schedule notes:

- Lectures run Monday from 10 to 12 in weeks 1, 2, 3, 4, 5, & 6 only
- 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. Lectures cover ideas generation and articulation, research for documentaries, documentary forms and approaches, creative strategies, and conveying theme and perspective.
- Workshops are three hours in duration until mid semester break (weeks 2-7) they will cover pitching, interviewing, shooting processes, shooting on the fly, editing preparation and editing.
- Workshop are two hours in duration after the mid semester break (weeks 10-11) they include viewing of assemblies, rough cuts and fine cuts and vitally important formative feedback.
- There are no workshops in weeks 8 and 9
- Weeks 8 and 9 are the production period
- weeks 10, 11, 12 are the image and sound editing period
- submission are due during your regular workshop time slot on Monday or Tuesday in week 13. Submission of final productions are via appointment with Marcus Eckermann for exporting.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)

- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway](https://students.mq.edu.au/support/study/student-policy-gateway) (<https://students.mq.edu.au/support/study/student-policy-gateway>). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central](http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct>

## Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) 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](http://ask.mq.edu.au) or if you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@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/](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](http://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](http://ask.mq.edu.au)

If you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@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/](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
- Individual Video Essay
- Production R&D
- Short Documentary Production
- Workshop Participation



## 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

- 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.

### Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Production R&D
- Short Documentary Production
- Workshop Participation

## 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 outcome

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

### Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Production R&D
- Short Documentary Production



- Workshop Participation

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

### Assessment tasks

- Documentary Proposal
- Individual Video Essay
- Production R&D
- 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 non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

## **Assessment tasks**

- Documentary Proposal
- Individual Video Essay
- Production R&D
- 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.
- Analyse technical and creative strategies through a critical appraisal of non-fiction screen works.

## **Assessment tasks**

- Documentary Proposal
- Individual Video Essay
- Production R&D
- 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 non-fiction screen works.
- Evaluate critically one's own and other's creative screen works.

### **Assessment tasks**

- Documentary Proposal
- Individual Video Essay
- Production R&D
- 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 tasks**

- Short Documentary Production
- Workshop Participation

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and

country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

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

- Production R&D
- Short Documentary Production
- Workshop Participation

## Changes from Previous Offering

Changes to MAS312 for 2019 include: streamlining of research task submission processes and addition of a reflection statement task.

## Changes since First Published

Date	Description
12/02/2019	typo in schedule changed to match advertised timetable