ARTS3061

Video Project

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Greg Dolgopolov	gregd@unsw.edu.au	Tues 1 - 2 and Tues 3 - 3:30pm or by appointment	Room 207, Robert Webster Building	93854866

Tutors

Name	Email	Availability	Location	Phone
Amin Palangi	a.palangi@unsw.edu.au	Tuesday afternoons	Room 3110 Level 3 Robert Webster Building	

School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the

granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Film Studies*

This course provides some practical experience in video-making and gives you an understanding of the basic concepts that underlie a video production, from script to final cut. Video Production allows you to put into practice some of the theories and conceptual materials that you have covered in your preceding studies. You will have the opportunity to create a range of short video works with an emphasis on conceptual innovation. You are encouraged to look for practical solutions to theoretical problems concerning film/video that you may have encountered during your film and media courses. You will be introduced to the basic technical skills of operating a camera, lighting, scripting, pre-production planning, editing and presentation. The course aims to increase your practical knowledge and awareness of film language, style, process, and technique by way of craft-based functional workshop exercises, independent assembly and a substantial group-generated production process. The course encourages collaborative working practices to a professional standard.

In the first six weeks, your production skills will be developed and challenged through a range of technical exercises and a series of obstructions. You will be also required to develop the script and pre-production of your project. In the second part of the course, working as a group you will produce two short films. These films will then be curated and programmed for a special screening at the end of semester. The screening of a range of short fiction and factual films will introduce you to the art of the short film. You will be encouraged to critically evaluate these films, your own work and the work of others and to test theoretical positions with creative solutions and practical exercises.

At the conclusion of this course the student will be able to

1. Demonstrate the basic craft and technical skills necessary to make a short video production in a variety of formats and for different platforms
2. Analyse short films - their own and others focusing on structure, ideas, technique, storytelling, lighting, sound and editing
3. Demonstrate an audiovisual creativity and develop critical thinking along with the appropriate skills of expression
4. Develop skills and strategies in planning and time organisation
5. Express a deeper understanding of screen culture and language through practical and creative application
6. Work collaboratively and undertake a range of crew roles to a professional standard
7. Negotiate effectively
8. Exhibit a range of skills in researching and developing audiovisual concepts

Teaching Strategies

While the instructors for Video Production recognise that not all students undertaking this course will seek to work in the film and media industries, this course is structured as a production course with high level expectations of professional conduct, robust group dynamics, ongoing formative feedback and a supportive environment for creativity. My teaching philosophy is to provide all the necessary materials, environment and facilitation to allow students to solve problems in a creative and pragmatic manner. I

encourage self-determination and negotiation skills in providing solutions for pragmatic considerations that will invariably impact on creative decisions. This course does have high time demands outside of class time and but with smart time management all students have the opportunity to gain valuable experiences. My teaching strategy is to structure a number of key skills based exercises in the first half of the semester to develop students' craft skills with more time available than in previous courses thereby demanding higher quality outcomes. I seek to encourage student creativity and engagement with cinematic history through robust group collaborations to produce work of a high standard that is intended to be subsequently presented at film festivals.

This course is firmly situated in a hands-on approach to screen studies by exploring a range of production approaches in the short, multi-platform narrative format. Students who aim to continue with the study of film, media and communications, particularly those with a special interest in cultural representation and the study of film theory, styles, genres and history will benefit from this course. The course encourages collaborative working practices. The execution of crew roles to a professional standard will be expected as a minimum and will be evaluated along with the conceptual quality of the final project and the capacity of the crew to make changes from the rough cut to the final draft.

Assessment

Video Project is a third-year production course that allows you to put into practice some of the theories and conceptual materials that you have covered in your preceding studies. The focus is on producing narrative works of fact or fiction with an emphasis on conceptual innovation. You are encouraged to look for practical solutions to theoretical problems concerning film/video that you may have encountered during your film and media courses.

In the first six weeks, your production skills will be developed and challenged through a range of technical exercises and a series of obstructions. You will be also required to develop the script and preproduction of your project. In the second part of the course, working as a group you will produce two short films. These films will then be curated and programmed for a special screening at the end of semester.

The screening of a range of short fiction and factual films will introduce you to the art of the short film. You will be encouraged to critically evaluate these films, your own work and the work of others and to test theoretical positions with creative solutions and practical exercises.

Students are given the opportunity to create a range of short video works using a variety of formats and devices. You will be introduced to the basic technical skills of operating a camera, lighting, scripting, pre-production planning, editing and presentation. The course aims to increase your practical knowledge and awareness of film language, style, process, and technique by way of craft-based functional workshop exercises, independent assembly and a substantial group-generated production process.

Video Project introduces students to developing, researching, creating and circulating short screen-based, low-budget, digital narratives. It aims to develop the creative process and to explore the ways in which ideas may be translated into stories, images and sound through a script writing and editing exercise and two production exercises.

The course encourages collaborative working practices. The execution of crew roles to a professional standard will be expected as a minimum and will be evaluated along with the conceptual quality of the final project and the capacity of the crew to make changes from the rough cut to the final draft.

There will be a public exhibition of the video projects in the first week of June predominately for cast, crew, families and industry guests. Producers are urged to submit their films to film festivals and competitions following the premier screening. Use filmfestival.org for a comprehensive list of possible festivals.

Submission strategy

In order to introduce greater collaboration and discussion, save paper, reduce clutter and create a more immediate communicative environment, all submissions need to have an online component. Create your own online portfolio site (for egs. Wordpress or Weebly site - this is very easy and should take less than an hour) and write your clearly marked entries in the Blog section indicating the subject and week number in the header. Your site should be clearly identifiable as yours. You are encouraged to check out your colleagues sites. Please send your tutor an email once you have completed your entry so that they have list of all students' websites. You may also be required to submit hard copies of your work be it on paper, usb or some other format.

Attendance

Owing to the nature of the production process, late arrivals and early departures will NOT be accepted. **You MUST be able to attend all scheduled workshops and group meetings**. Make arrangements NOW in order to do so – you will be very busy in April and May. You cannot complete this course without punctuality, organization and a professional attitude with a high commitment to your safety and the safety and well-being of your colleagues.

Video production is a collaborative process and it is essential that you are punctual, reliable and maintain a high level of group responsibility. Lateness or absence from workshops and lectures will attract marking penalties. Absence or tardiness in attending production group meetings may result in expulsion from the group with subsequent assessment penalties (ie. you may fail this component of the course).

As a production unit, *Video Project* is a time intensive course. There is an assumption that many workshop exercises and technical skills will be completed or developed outside of class time. The *Video Project* course assumes that students will invest significant energy and time outside of the allocated classes to working on their collaborative productions. It is up to the groups to negotiate meeting and working times. Students will be assessed on their level of group participation, their punctuality as well as on the level of participation they display in workshop exercises and discussions. For a grade to be awarded, your attendance at all the seminar/lectures, screenings, workshops and your creative group meetings must be comprehensive. If you are absent you must provide a good reason backed up by documentation. This commitment is necessary to instil a similar culture to the professional film and media industry where punctuality and preparation prior to call time is fundamental as is responsibility to your team members and where the 'work' is always above personal issues and sorting out creative disagreements is part of the process. In order to achieve an optimal mark, you will need to take an active and responsible part in workshop discussions, collaborative projects and other associated activities.

Among the criteria for assessing the quality of your participation are:

- Responses to the ideas discussed in the seminars, workshops and screenings
- Active collaboration with your colleagues on group work where ownership of creative content is shared
- Creative solutions to workshops exercises
- Attendance and punctuality
- Professional attitude
- Ability to translate feedback and incorporate into your work

Collaboration

All students will be asked to self-organise into groups of three to five at various stages of the workshop process. During the course, students will be asked to contribute to the group project by performing specific roles related to camera, sound, editing, producing and directing.

Video productions are collaborative processes and it is important that you develop the necessary skills for effective teamwork, communication and conflict resolution. It is essential that you attend all the planning, discussion and pre-production meetings that you arrange as a group. The formal **Resonance Meeting** is a pre-production process that is a course requirement and will necessitate a special meeting arrangement with your group and your tutor. It is the responsibility of the group to arrange this with your tutor between Weeks 7 – 9.

If communications break down within the group it is up to the group to find a solution to mediate this

process in order to achieve a working outcome. It is important that the group notify their tutor or course convenor of such circumstances and request assistance in a mediation process. Ultimately the final project is a group exercise. The interests of the group and the project will be placed above individual aesthetic desires. This is an opportunity for all participants to develop the subtle skills of negotiation and creative persuasion and to be able to let go of ideas easily while maintaining a tight focus on the concept.

Regular and ongoing independent study, reading, note-taking, scribbling and conceptualising are essential components of this course. This is a course in creativity and this requires discipline and establishing a rigorous imaginative practice. it is an expectation that the students will conduct their own research based on knowledge gained in Film Studies. You are expected to become familiar with the technical and creative writings in the field through relevant readings and various online tutorials in order to think about the specific craft skill discussed and start thinking of how you would adapt this to your creative project. Martha Mollison's (2004) book is a good place to start. The end of session screening will require voluntary assistance to make the evening a huge success. We will need the post-production team to produce the event, a selection of mini-docos to be packaged online and screened; a marketing team to generate an e-flyer to distribute to your guests and raise the profile of the event with follow up distribution of individual films to various festivals and film competitions; technicians to operate the projector and a creative team to coordinate the evening with an MC to guide the audience. This is your night to shine and support your colleagues.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Scriptwriting Project	30%	27/03/2018 02:30 PM	2,3,5,6,8
Single location film/scene	30%	17/04/2018 02:00 PM	1,2,3,4,5,6,7,8
Short film	40%	25/05/2018 02:00 PM	1,2,3,4,5,6,7,8

Assessment Details

Assessment 1: Scriptwriting Project

Start date: 6/03/2018

Length: Standard script format. No longer than 8 pages. 2 pages for longline, synopsis and exegesis. Script editing notes: formal response to the script 2 pages and in-text editing notes

Details: Students are required to write their own original short fiction film scripts.8 pages + 2 pages that include a log line, synopsis and exegesis.Students are then required to script edit another script of one of their peers.Feedback is provided at three levels: students are encouraged to discuss their concept and show early drafts to get feedback from their tutor.Students receive formal feedback from their peers at the script editing phase.Students then receive written feedback on their final script submission.

Additional details:

In order to provide original scripts for the final project, students are required to write their own short fiction film scripts. Final films must be based on well tested scripts submitted for the Scriptwriting Project.

Details on the theme will be discussed in the lectures.

Length: **8 pages + 2 pages** that include a log line, synopsis and exegesis.

The script must be written in the correct script-writing format. Created in CELTX. Delivered as a PDF on your portfolio website and on moodle and as a hard copy (with attached feedback and notes) submitted to your tutor.

Your are strongly recommended to minimise dialogue and focus on action, character and story and not on exposition.

The script needs to respond to the short film genre and specific genre rules.

Without limiting your imagination, writers need to be mindful of writing scripts that can be practicably produced as a short film for this course.

Synopsis   The purpose of a synopsis is to detail the basic plot and motivations of the characters and situations in a clear and succinct manner that is engaging and revealing. It can be one line or a short paragraph. It should be written in a way which is as dynamic and enticing as possible. It may include the following:

- What is the project about
- The premise
- A sense of whose story this is – the major characters & how they interact

- The setting and timing of the story
- The stimulus for the story and how it unfolds
- The climax and resolution of the story

You will also need to script doctor another writer's script. Once you have received a **copy of their script by Week 4 in class**, you will need to read it and write up detailed commentary & constructive feedback (2 pages). This feedback needs to be attached to your partner's script for submission. The original writer then has one week to rewrite/rework the script to respond to your partner's feedback. **Final submission will be in Week 5.**

Submit your script and the accompanying feedback. You may wish to offer a short note of the changes you made in the second draft after acknowledging the feedback. Your partner submits their script and your feedback.

Your grade is an assessment of the combination of the quality of your script, its response to the set criteria, the accompanying details and the effectiveness of your script doctoring and commentary.

Assessment is graded according to the following criteria:

- Genre specificity and creative response to the set theme
- Clarity of narrative, action and character development
- Experimentation and conceptual awareness
- Development of original ideas and technical skills
- Critical strength of feedback and written submission
- Thoughtful and constructive script doctoring/editing

Submission notes: Please submit your script and your partners scripts together thereby including your script-edited notes with their script and your partner's scripted edited notes with your script's final draft

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Single location film/scene

Start date:

Details: This exercise is in developing a script and a single location scene that will feed into the final group project.Working in a team of three, students will make a short 3-minute film.Students receive consultation and formative feedback during the process of project development. The students will get written feedback on their projects after submission.

Additional details:

You will create a three-minute film working in small teams of three at a single location (to avoid logistics issues) either three individual (unconnected) one minute films, with each group member rotating through the key crew roles: (1) writer-director-editor, (2) cinematographer (3) sound or a connected three-minute film composed of three interconnected sections, but once again crew members need to rorate through the crew roles in a structured, organised fashion.

Potentially this is an possibility to develop your ideas in a smaller format to feed into your final project. Alternatively, these films do not necessarily have to have a connection to your final project but will provide you with the opportunity to develop your skills in impacting an audience.

This is an exercise in creating a sustained mood where the location acts as a character. You are free to explore a variety of genres and approaches with an emphasis on the spontaneous. The focus is on clear ideas, smart engagement and the single location constraint, effective group collaboration and rigorous pre-production in preparation for a project that appears authentic and spontaneous and total approach to creating an emotional impact.

Assessment criteria:

- Inventive, original and robust engagement with ideas
- Response to key theme
- Effective performance of crew role(s)
- Emotional impact of film(s)
- Clear dramatic structure and narrative development
- Original response to style and structure
- Detailed pre-production documentation & process
- Application of technical skills and proficient use of equipment
- Linking visual and aural choices with theoretical and critical knowledge & research
- Clarity of intention as substantiated by supporting written commentary

Risk Assessment Form Week 4

Final Draft Week 6 (screening in class for feedback)

Final Submission Week 7

Submission notes: Week 3 Identify project. Week 4 Risk Assessment Form completed. Week 6 Final Draft presented in class for feedback. Week 7 Final Submission. Each group member must submit a copy of the film on Moodle and on individual portfolio sites

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Short film

Start date: Week 6 following the Pitches

Details: Working in small production groups of 5, students will be allocated a crew role and required to work collaboratively to devise, research, plan, shoot and edit their narrative (max. length 7 minutes).Students will be asked to complete a 1000 word self-evaluation form and a peer review form at the completion of the project as well as an individually written 500 word.This is the final assessment task.Students receive considerable consultation and formative feedback during the process of project development. The students will get oral and written feedback on their projects at submission and after presentation at the final screening night.

Additional details:

Small production groups (5 members) will be selected to develop a script for production that examines the course theme (to be discussed in class). You are strongly encouraged to work with a script written as part of the script writing assessment task. You may change or adapt this script to respond to production requirements. You may add more dialogue if required.

Crew roles will be allocated and you will be required to work collaboratively to devise, research, plan, shoot, and edit your narrative (maximum length **7 minutes**). You will be expected to apply all the technical and theoretical knowledge that you have learnt during your film studies. This short drama must respond clearly to a selected genre – fulfilling the rules of the genre and the spirit of the theme. You will be allocated to a group according to your preferred crew roles and your preference for a specific project. It is essential that you start generating ideas from Week One and communicating them to your workshop group so that the most engaging projects can be selected and made.

Preparation

Individually or as a group you are required to come up with a project to work on. This may include going through a range of available scripts or creating an adaptation or a remake. Your preparation should be systematic and include: creative development meetings; thematic discussions and storyboard development, pre-production planning, equipment re-familiarisation along with image and sound tests, location and actor clearances and all other pre-production business.

Resonance Meeting

Prior to commencement of shooting, it is imperative that a formal meeting is set up where all production participants, irrespective of their crew roles, bring in material that is relevant to the project; echoes its themes, research and accompanying ideas. This needs to be presented formally to your tutor in 30 minute session. The process should consolidate the concept, bring everyone 'on to the same page' while allowing a breadth of expression and an unravelling of the underlying influences and subtextual meanings of the project. The Resonance Meeting should provide all participants with common ownership of the project and any observers with an understanding of the project's objectives. Filming should not commence until this meeting has taken place, as it is an essential aspect of pre-production. Meeting

arrangements should be made with your tutor and may occur outside of class time. **You cannot commence shoot prior to resonance meeting.**

You cannot commence shooting unless you have completed your Risk Assessment documentation. Risk Assessment Form Complete by Week 9

Production

Plan for two or three days of shooting. All shots should be carefully planned and locations reconnoitred and cleared for permission. Allow yourself one day for 'pick ups' if you do not get all the coverage that you want. Make sure that you plan for contingencies such as inclement weather, technical malfunctions (they do happen) and unavailable actors.

Crew

Groups should be composed of five key members (not including the original writer):

      1. Producer / Production Manager
      2. Director
      3. Camera (DoP)
      4. Sound/Camera Assistant
      5. Editor / Designer

The **Producer** is the person ultimately responsible for the entire production and will be the contact person for communication between the production group and the tutor. The crew will be selected by the tutor in order to give you either your first or second choice of preferred role.

It is anticipated that all students will take an active role in devising the project concept and ideas. If the student who presented the project also becomes the **writer**, it is advised that they do not also become the director or editor in order to generate a dynamic creative relationship between these roles. Potentially some students will perform more than one crew role by working on more than one production as well as taking performing responsibilities. If you do so, congratulations – you are well on the road to becoming a 'total' filmmaker.

If there are no major issues, all production members will be awarded the same grade for their genre group project. This assumes that while each group member will have different production responsibilities, all will contribute equally to the completed work. If issues arise that cannot be dealt with internally, please see you tutor ASAP to help resolve. If a student does more or less than the group average they will be justifiably rewarded or penalised based on the crew role evaluation process. There is a self and crew role evaluation process that facilitates this process to ensure transparency and equity. (See below for more details)

Editing

You are encouraged to show your rushes to your tutor for comment. However, it is essential that your 'final draft' undergoes a thorough feedback session with time to make changes so that any recommendations may be incorporated. The group's ability to negotiate creative suggestions and make changes is vital to an optimal outcome.

The producer is responsible for delivering the completed film project in a timely manner so that your group's film can be evaluated.

Late returns of borrowed equipment have clearly defined group penalties.

Due Date: Submit completed project files by 2pm on 25 May.

You will be offered ongoing feedback by your tutor. You will have an opportunity to address that feedback and make appropriate alterations to your project prior to the public presentation.

Crew Role Evaluation & Production Notes

As part of assessing your participation and contribution, you will be asked to complete a self-evaluation form and a peer review form at the completion of the project

Peer Review: Students will be given a form to fill out to reflect on their team member's contribution to the Project. This is a confidential form

Self Evaluation: Each student is required to complete a brief written evaluation (1000 words) of your crew role will need to be submitted along with the final video exercise. This statement may consider the following:

- your crew role and its relationship with the other crew and project concept
- what were the challenges, goals, obstacles, successes and what would you have done differently next time
- an evaluation of the group dynamics and questioning whether the production was a genuinely collaborative process and what could have been improved
- Production Notes may include selected documentation of the pre-production and shooting process such as photos and analysis

If a student fails to perform or attend adequately to their agreed upon crew role they will not be considered as having collaborated on the project.

Assessment Criteria:

- Evidence of research & development to support the concept and the set course theme
- Effective collaboration and contribution within the group
- Analysis of the ideas and the initial concept in final production
- Effective pre-production documentation and process
- Project's conceptual originality and clarity
- Technical competence and effective choices in shot composition, lighting, sound, direction (performances), design and editing
- Demonstrated experimentation in staging and direction
- Presentation and production efficiency
- Film literacy and responsiveness to film theory
- Successful troubleshooting, mediation and management of group dynamics

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Resources

Prescribed Resources

Most course resources will be posted on a weekly basis on the moodle site to support your course experience. Students are expected to review these resources thoroughly.

Recommended Resources

Course Evaluation and Development

FEEDBACK

Feedback is an essential part of production and creative processes. Tutors will provide ongoing oral and formative feedback for course materials in the process and preparation of your projects but only if you ask them for this feedback. Simialrly students are also encoruaged to provide feedback to staff to esnure continued course improvment and alignment with current student needs. Past student feedback is regularly incorporated in course redesign and development. For example, in the past year surprisingly no students identified as being directors and no one sought out this crew role. It is surprising as in previous years this was considered the most prestigious and sought after role as it shapes the projects creatiev drive. More attention in terms of skills and assessments will focus on allowing everyone the opportunity to act as a director and shape your own creative vision.

Feedback from staff will be provided on your assessable tasks as a combination of written and oral commentary.

Feedback form your colleagues is an essential part of the course and an appropriate balance needs to be struck and clearly established on a case by case basis.

Formative feedback on documentary and final projects will be provided at the development stage, at the resonance meeting, at the rough cut stage and leading up to or at the final screening.

A brief evaluation of your final project will be provided.

Please provide My Experience feedback for the course to enable continued course improvements

Image Credit

Bodies & Interfaces 2016

CRICOS

CRICOS Provider Code: 00098G