Faculty of Humanities
School of Media, Creative Arts and Social Inquiry

Curtin University

Unit Outline

SPRO2004 Creative Documentary and Actualities
Semester 2, 2020

Unit study package code:	SPRO2004
Mode of study:	Internal
Tuition pattern summary:	Note: For any specific variations to this tuition pattern and for precise information refer to the Learning Activities section.
	Seminar: 1 x 3 Hours Weekly
	This unit contains a fieldwork component. Find out more about fieldwork on the work integrated learning (WIL) website at http://clt.curtin.edu.au/wil/fieldwork/index.cfm, which also contains a link to the Fieldwork Policy and Fieldwork Manual.
Credit Value:	25.0
Pre-requisite units:	Nil
Co-requisite units:	Nil
Anti-requisite units:	SPRO5000 (v.0) Creative Documentary and Actualities or any previous version
Result type:	Grade/Mark
Approved incidental fees:	Information about approved incidental fees can be obtained from our website. Visit fees.curtin.edu.au/incidental_fees.cfm for details.

Unit coordinator:	**Title:**	Dr
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	Location:	Building: 208 - Room: 312A
	Consultation times:	By appointment
Teaching Staff:	**Name:**	Dr Kenta McGrath
	Phone:	.
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	Location:	Building: . - Room: .
Administrative contact:	**Name:**	MCASI Teaching Support Team
	Phone:	+618 9266 7598
	Email:	MCASITeachingSupport@curtin.edu.au
	Location:	Building: 208 - Room: 414

Learning Management System: Blackboard (lms.curtin.edu.au)

Acknowledgement of Country

We respectfully acknowledge the Indigenous Elders, custodians, their descendants and kin of this land past and present. The Centre for Aboriginal Studies aspires to contribute to positive social change for Indigenous Australians through higher education and research.

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Syllabus

The unit examines the history, practices and narrative forms of non-fiction media texts with a specific focus on documentary film. Major historical and current trends in the creative treatment of actuality in documentary and factual production are identified and critiqued; the impact of digital technologies in the development of hybridism and nonlinear forms blurring traditional distinctions between fiction/non-fiction texts are also studied in connection with current critical discourse and new models of distribution. Students will research, develop and produce creative documentary screen projects, as well as examining and practising a number of documentary specific techniques and approaches.

Introduction

This unit introduces students to the history and evolution of documentary film and the technical, operational, aesthetic and thematic tasks involved in documentary production. Students will also become familiar with a range of aesthetic, ethical and practical issues surrounding the documentary form, and will partake in assessments and exercises that will acquaint them with a variety of styles/modes of documentary practice. The emphasis is on developing students' ability to examine and critique a range of non-fiction film texts within the context of documentary filmmaking as both a creative and cultural practice.

Unit Learning Outcomes

All graduates of Curtin University achieve a set of six Graduate Capabilities during their course of study. These inform an employer that, through your studies, you have acquired discipline knowledge and a range of other skills and capabilities which employers would value in a professional setting. Each unit in your course addresses the Graduate Capabilities through a clearly identified set of learning outcomes. They form a vital part in the process referred to as assurance of learning. The learning outcomes notify you of what you are expected to know, understand or be able to do in order to be successful in this unit. Each assessment for this unit is carefully designed to test your knowledge of one or more of the unit learning outcomes. On successfully completing all of the assessments you will have achieved all of these learning outcomes.

Your course has been designed so that on graduating you will have achieved all of Curtin's Graduate Capabilities through the assurance of learning processes in each unit.

	On successful completion of this unit students can:	Graduate Capabilities addressed
1	Identify and apply critical awareness and understandings of creative factual screen works	✅ 💡 🖥️
2	Assess different approaches to creative documentary form and narrative and select an appropriate approach in developing and producing own documentary projects	🖥️ 🌐
3	Create screen actuality media and film by applying relevant documentary techniques and aesthetic choices	🖥️ 🌐 👥
4	Critically reflect on own learning, communication, co-creation and collaborative creative research and practice	💡 🖥️

Curtin's Graduate Capabilities

✅	Apply discipline knowledge, principles and concepts	💡	Innovative, creative and entrepreneurial	🖥️	Effective communicators with digital competency
🌐	Globally engaged and responsive	👪	Culturally competent to engage respectfully with local First Peoples and other diverse cultures	👥	Industry connected and career capable
Find out more about Curtin's Graduate Capabilities at the Curtin Learning and Teaching website: clt.curtin.edu.au					

Learning Activities

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The weekly three-hour practical seminars are composed of a variety of teaching methods and activities. In general, the first half of the session will involve the workshopping of students' production ideas and progress, the screening and discussion of students' film exercises, and the discussion of issues in documentary production (sometimes involving lecture content, and the screening of documentary films); the second half will be devoted to practice and various filming exercises (to be viewed and discussed in subsequent workshops).

Some presentations, group planning and production meetings are held during workshop time. Further discussion of finished student work and ongoing production assignments will also be discussed during workshop time. Allowance for some of the fieldwork is made within the workshop time, but not all by any means. There is a large amount of fieldwork in this unit and students are required to do a significant amount of production work outside of workshop hours.

The unit can be considered as consisting of two overlapping modules that are designed to introduce and develop both critical concepts necessary for documentary production and the practice of technical and research skills necessary to produce effective documentaries.

Module 1 (Week 1-4, 6) – Research, Development

This module is devoted to exploring some of the key elements of documentary film production, and devising, researching and developing the minor and major productions (Assessment 1, 2, 3). Students will be introduced to a wide range of issues surrounding documentary production, partake in a variety of exercises and creative research activities, and discuss and workshop their documentary ideas in an ongoing manner. In the lead-up to and concurrently with their major productions students will film their minor production (Assessment 2); in Week 6 you will pitch your treatments (Assessment 1) in class and form Major production groups (Assessment 3).

Module 2 (Week 7-8, 10-14) – Production

This module is devoted to the productions of your minor and major documentary films, including production meetings and permissions, shoots, post-production, and group viewing and feedback sessions.

Learning Resources
Library Reading List

The Reading List for this unit can be accessed through Blackboard.

Online resources

- Rabiger, Michael. *Directing the Documentary*, 6th edition. Hoboken: Taylor & Francis, 2014.
  (http://ebookcentral.proquest.com/lib/curtin/detail.action?docID=1791317)

- Bill Nichols, *Introduction to Documentary*, Indiana University Press, Third Edition, 2017
  (http://link.library.curtin.edu.au/p?pid=CUR_ALMA51152613770001951)

- Patricia Aufderheide, *Documentary Film: A Very Short Introduction*, Oxford University Press, 2007
  (http://link.library.curtin.edu.au/p?pid=CUR_ALMA51165426370001951)

Other resources

- Trish Fitzsimons, Pat Laughren, Dugald Williamson, Australian Documentary, 2011
- Stella Bruzzi, New Documentary, 2002
- Michelle Arrow, Jeannine Baker, Clare Monagle, Small Screens: Essays On Contemporary Australian Television, 2016
- Kate Nash, Craig Hight, Catherine Summerhayes, New Documentary Ecologies: Emerging Platforms, Practices and Discourses, 2014
- Daniel Marcus, Selmin Kara, Contemporary Documentary, 2016
- Bill Nichols, Representing Reality, 1998
- Betsy A.Mclane, A New History of Documentary, 2012
- Erik Barnouw, Documentary: A History of the Non-Fiction Film, 1993
- Robert A Rosenstone, History on film/film on history, 2006

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- Barry Grant, Jeannette Sloniowski, Documenting the Documentary: Close Readings of Documentary Film & Video, 2014
- John Corner The Art of Record : A Critical Introduction to Documentary, 1996
- Alan Rosenthal, Why Docodrama?, 1999
- Keith Beattie, Documentary Screens: Nonfiction Film and Television, 2004

Additional readings and handouts will provided by your tutor in class and on Blackboard.

A variety of production equipment is provided for student use, and out-of-class technical workshops may also be made available for students.

For all production procedures, protocols and forms, consult the MCASI Production Wiki: https://curtinmcasi.atlassian.net/wiki/spaces/POS/pages

Assessment

Assessment policy exemptions

- There are no exemptions to the assessment policy

Assessment schedule

	Task	Value %	Date Due	Unit Learning Outcome(s) Assessed	Late Assessments Accepted?*	Assessment Extensions Considered?*
1	Creative research treatment	30%	**Week:** 6 **Day:** Monday, 7 September **Time:** (PITCH) in class; (TREATMENT) 12pm on workshop day	1,2	Yes	Yes
2	Minor project	30%	**Week:** 13 **Day:** Monday, 26 October **Time:** 10:00	3,4	Yes	Yes
3	Major project	40%	**Week:** 14 **Day:** Sunday, 8 November **Time:** 23:00	3,4	Yes	Yes

*Please refer to the Late Assessment and the Assessment Extension sections below for specific details and conditions.

Detailed information on assessment tasks

1. **Research Treatment & Pitch**

   Students are required to research and write a treatment for a **7-12 minute documentary** suitable for production in this unit, and pitch their idea to class. This assessment will form the basis of Assessment 3 – Major Production.

   This assignment has two submission processes:
   - The pitch will be delivered in class in **Week 6**
   - The treatment will be submitted electronically via Turnitin by 12pm on the day of your workshop.

   The pitch will be delivered orally and will run for strictly three to four minutes, followed by up to five

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minutes for questions and answers. Students are welcome to use audiovisual aids (such as images, PowerPoint, video clips, research footage) and handouts (other contextual information or evidence of research) as they please. You should notify your tutor as soon/early as possible should you be unable to do the presentation on the due date due to reasons beyond your control; in the case you are unable to present on the due date you will be required to apply for an assessment extension.

The treatment will have a word limit of 1500-1750 words, and any referencing must adhere to the APA 7th Edition format. Submit as either a word doc or PDF.

Assessments must be submitted via the relevant Turnitin submission points in Blackboard. Note that each assessment will have separate DRAFT and FINAL submission points set up in Blackboard.

- The Draft submission will allow ONE submission, for which students will receive feedback from Turnitin in the form of a Similiarity report. Submitting a draft is optional, and draft submissions will NOT be marked.
- The Final submission point will allow only ONE submission which will be marked and late submissions are allowed as part of the late assessment policy.

Suggested templates for both the pitch and treatment will be provided in class.

Assessment Criteria

The Research Treatment & Pitch will be assessed on the following criteria:

1. Evidence of research and concept development (mark out of 10)
2. Level of originality, strength and feasibility of the documentary idea as an achievable micro-budget production (mark out of 10)
3. Ability to communicate creative concept effectively through the presentation pitch and supporting materials (mark out of 10)

2. **Minor Production**

Students will form teams to produce **a series of micro docs (1-3mins)** on a specifc theme as part of a whole unit industry-based project. The industry partner will provide the project brief in consultation with the teaching and technical staff.

In collaboration with our industry partner the films will undergo a series of development phases that will involve site specific visits, testing and feedback rounds to produce the final films suitable for public screening.

The completed assignment must be placed in the "completed assignments" folder on the Isilon server by Monday, 26 October, 10:00 (Week 13).

You will receive a group mark for this assignment that is determined by your tutor, based on the quality of your final production. In some circumstances – if, for example, it is determined that a student did not contribute equally to the production – an individual student's mark may be adjusted. In such cases, students will be asked to submit a peer assessment form.

Assessment criteria

The Minor Production will be assessed on the following criteria:

1. Ability to meet the project brief - both technical specifications, key theme and concept elements (mark out of 5)
2. Quality of the interpretation of the key theme/concept - how successfully has it been captured, revealed, constructed or expressed (mark out of 10)
3. Level of viewer engagement - use of narrative techniques and formal approaches to engage viewers emotionally and/or intellectually, and maintain their interest (mark out of 10)
4. Technical quality of production within the required technical specifications (mark out of 5)

PLEASE NOTE:

Production Role Guidelines

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Each group member will take on one or more key creative and technical roles: production manager/producer, writer, director, camera operator, camera/ lighting assistant/data wrangler, sound operator/designer, editor/post- production supervisor. You are encouraged to choose the role/s you are most interested in. Your tutor will facilitate the process of role selection should it be required. You need to be pro-active in understanding the technical competencies and responsibilities of your assigned role/s. You are encouraged to attend the out-of-class workshops in addition to the technical in-class workshops. Your tutor will brief you on when the out-of-class workshops will be running. You can also request an out-of-class workshop.

You are required to follow production protocols and to complete the appropriate paper work in your area (i.e., production schedules, call sheets, camera/sound/continuity sheets). Please refer to the Essential Forms page in MCASI Production Wiki.

All sound and vision clips must record time-code (TC).

All shots and sound takes are to be correctly slated and documented (camera/sound/continuity sheets) for the editor.

All rushes must be logged with burnt in time-code (TC).

3. Major Production

Students will form project teams to produce a **7-12 minute documentary** chosen from the treatments pitched to the class in Week 6.

The documentary may take any form (observational, experimental, poetic, abstract, interview-based, etc.) and students will fulfill the following production roles in the groups: producer, director, director of photography/data wrangler, sound recordist/designer and editor. In some cases students may need to fulfill two production roles or share a role, depending on the number of group members and the nature of the project. Students will liaise extensively with their tutor throughout the semester on the research, development, pre-production, production and post-production processes of this assessment.

The completed assignment must be placed in the "completed assignments" folder on the Isilon server by the due date.

The self and peer review must be submitted to Turnitin. A template will be available in the Assessments folder in Blackboard.

You will receive an individual mark for this assignment.

Assessment criteria

The Major Production will be assessed on the following criteria:

1. Quality of the production (scope of concept, level of originality, mise en scene, viewer engagement, technical competency) (mark out of 25)
2. Individual competency in production role undertaken (mark out of 10)
3. Ability to critique your own work and others via self and peer review (mark out of 5)

Your film will be screened and assessed at a special screening held during the examination weeks 16 and 17. The screening is an important element of your learning because it is here that you will get feedback from your tutors and from your audience. Attendance at the screening is strongly encouraged.

Production Guidelines

You are required to follow production protocols and to complete the appropriate paper work in your area (i.e., production schedules, call sheets, camera/sound/continuity sheets). Please refer to the Essential Forms page in MCASI Production Wiki.

All sound and vision clips must record time-code (TC).

All shots and sound takes are to be correctly slated and documented (camera/sound/continuity sheets) for the editor.

All rushes must be logged with burnt in time-code (TC).

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Post-Production Work-Flow Guidelines

All audio interview material must be transcribed 'word for word' into a Word doc with time-code (TC) IN & OUT points at significant intervals. The role of transcriber may be undertaken by the director, producer/manager or shared amongst group members. Transcribing interview material is very time consuming but critical for the accurate and efficient documenting and selection of material for the editor.

Directors must highlight selected rushes known as 'paper edit' and provide the editor with the paper edit script (Word doc) before he/she can begin a first assembly.

Pass requirements

There are two requirements to achieve a 'pass' grade in the unit.

1. An overall mark of 50% across the different assessments in the unit, and
2. All assessments must be attempted and submitted.

Failure to attempt and submit an assessment will result in a 'Fail-incomplete' grade for the unit irrespective of the mark achieved.

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Assessment Moderation

Fair assessment through moderation

Moderation describes a quality assurance process to ensure that assessments are appropriate to the learning outcomes, and that students work is evaluated consistently by assessors. Minimum standards for the moderation of assessments are described in the Assessment and Student Progression Manual, available from policies.curtin.edu.au/findapolicy/

Pre-marking moderation

- Assessment task details are provided to students in the unit outline or prior to the assessment task
- Marking criteria are made available to students in the unit outline or when the assessment task is assigned
- Assessors are provided with rubric/marking guide and sufficient information to ensure fair and consistent evaluation of student work

Intra-marking / Post-marking moderation

- Second marking of student work samples near grade boundaries
- Second marking of borderline student work
- Analysis of the variances between markers and locations, or analysis of validity for eTests
- Second marking of a random sample to check for consistent application of marking criteria and standards
- Moderation of a sample of marked work by individuals outside of the teaching/marking team
- Panel of academics discuss and collectively reach a consensus

Late assessment

Where the submission of a late assessment is permitted, late penalties will be consistently applied in this unit.

Where a late assessment **is** permitted for an assessment item or the entirety of the unit (refer to the Assessment Schedule table in this Unit Outline) and the student does not have an approved assessment extension:

1. For assessment items submitted within the first 24 hours after the due date/time, students will be penalised by a deduction of 5% of the total marks allocated for the assessment task;
2. For each additional 24 hour period commenced an additional penalty of 10% of the total marks allocated for the assessment item will be deducted; and
3. Assessment items submitted more than 168 hours late (7 calendar days) will receive a mark of zero.

Where late assessment **is NOT** permitted for an assessment item or the entirety of the unit (refer to the Assessment Schedule table in this Unit Outline) and the student does not have an approved assessment extension:

1. All assessment items submitted after the due date/time will receive a mark of zero.

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Assessment extension

Where an application for an assessment extension **is** permitted for an assessment item(s) within this unit (refer to the Assessment Schedule table in this Unit Outline):

1. A student who is unable to complete an assessment item by/on the due date/time as a result of exceptional circumstances beyond the student's control, may apply for an assessment extension on the Assessment Extension Application Form as prescribed by the Academic Registrar. The form is available on the Forms page at https://students.curtin.edu.au/essentials/forms-documents/forms/ and also within the student's OASIS (My Studies tab – Quick Forms) account.
2. The student will be expected to submit their application for an Assessment Extension with supporting documentation:
   a. Australian Campuses: via the online form
   b. Offshore campuses: to the School representative nominated below
3. Timely submission of this information supports the assessment process. For applications that are declined, delayed submission may have significant ramifications on the possible marks awarded.
4. An application may be accepted up to five working days after the due date/time of the assessment item where the student is able to provide a verifiable explanation as to why they were not able to submit the application prior to the assessment due date/time

Where an application for an assessment extension **is NOT** permitted for an assessment item(s) within this unit (refer to the Assessment Schedule table in this Unit Outline):

1. All assessment items submitted after the due date/time will be subject to late penalties or receive a mark of zero depending on the unit permitting late assessment submissions.

All assessment extensions must be submitted via the online form:
https://student.connect.curtin.edu.au/app/assessment_extension.

For any other enquiries please contact the School Student Services Officer via the Student Enquiry Webform https://students.connect.curtin.edu.au/app/ask or by telephone on 1300 222 888.

Deferred assessments

If your results show that you have been granted a deferred assessment you should immediately check OASIS for details.

Further assessment

Further assessments, if granted by the Board of Examiners, will be held between 11/12/2020 and 08/01/2021 . Notification to students will be made after the Board of Examiners meeting via the Official Communications Channel in OASIS.

It is the responsibility of the student to be available to complete the requirements of a further assessment. If your results show that you have been granted a further assessment you should immediately check OASIS for details.

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Reasonable adjustments for students with disabilities/health circumstances likely to impact on studies

A Curtin Access Plan (CAP) is a document that outlines the type and level of support required by a student with a disability or health condition to have equitable access to their studies at Curtin. Carers for people with disability may also be eligible for support. This support can include alternative exam or test arrangements, study materials in accessible formats, access to Curtin's facilities and services or other support as discussed with an advisor from AccessAbility Services.

Documentation is required from your treating Health Professional to confirm your health circumstances or carer responsibilities.

If you think you may be eligible for a CAP, please contact AccessAbility Services. If you already have a CAP please provide it to the Unit Coordinator in week 1 of each study period.

Referencing style

The referencing style for this unit is APA 7th Ed.

More information can be found on this style from the Library web site:
http://libguides.library.curtin.edu.au/referencing.

Privacy

As part of a learning or assessment activity, or class participation, your image or voice may be recorded or transmitted by equipment and systems operated by Curtin University. Transmission may be to other venues on campus or to others both in Australia and overseas.

Your image or voice may also be recorded by students on personal equipment for individual or group study or assessment purposes. Such recordings may not be reproduced or uploaded to a publicly accessible web environment. If you wish to make such recordings for study purposes as a courtesy you should always seek the permission of those who are impacted by the recording.

Recording of classes or course materials may not be exchanged or distributed for commercial purposes, for compensation, or for any other purpose other than personal study for the enrolled students in the unit. Breach of this may subject a student to disciplinary action under Statute No 10 – Student Disciplinary Statute.

If you wish to discuss this please talk to your Unit Coordinator.

Copyright

The course material for this unit is provided to you for your own research and study only. It is subject to copyright. It is a copyright infringement to make this material available on third party websites.

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Academic Integrity (including plagiarism and cheating)

Academic Integrity

Curtin's Student Charter, Academic Integrity Program (AIP), and core Values guide expectations regarding student behaviour and responsibilities. Information on these topics can be found on the Student Essentials Website or the Academic Integrity tab in Blackboard.

Academic Integrity Warnings

An Academic Integrity Warning may be issued to a New-to-Curtin student if they have inadequately acknowledged sources or collaborated inappropriately. The Management of Academic Integrity Warnings for New to Curtin Students Procedures provide further information and explain who is considered to be New-to-Curtin.

Academic Misconduct

Students with an academic breach that do not meet the New-to-Curtin criteria will be managed through the misconduct process. Academic Misconduct means conduct by a student that is dishonest or unfair in connection with any academic work. This includes all types of plagiarism, cheating, collusion, falsification or fabrication of data or other content, and Academic Misconduct Other, such as falsifying medical certificates for extension. More details can be found on the Student Essentials Website or on the Academic Integrity Website.

Staff members are required to report suspected misconduct and an inquiry may take place. If misconduct is determined it will result in penalties, which may include a warning, a reduced or nil grade, a requirement to repeat the assessment, an annulled grade (ANN) or termination from the course. Some penalties may impact on future enrolment.

Academic work under inquiry will not be graded until the process has concluded. If your work is the subject of an inquiry you will be notified by email and Official Communication with an opportunity to respond. Appropriate support will be provided. For more information refer to Statute No.10 Student Discipline and Academic Misconduct Rules.

Information and Communications Technology (ICT) Expectations

Curtin students are expected to have reliable internet access in order to connect to OASIS email and learning systems such as Blackboard and Library Services.

You may also require a computer or mobile device for preparing and submitting your work.

For general ICT assistance, in the first instance please contact OASIS Student Support:
oasisapps.curtin.edu.au/help/general/support.cfm

For specific assistance with any of the items listed below, please contact The Learning Centre:
life.curtin.edu.au/learning-support/learning_centre.htm

- Using Blackboard, the I Drive and Back-Up files
- Introduction to PowerPoint, Word and Excel

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Additional information

- Ethical Guidelines for Documentary Students
- Curtin Official Communication Channel and Oasis
- Use of the Blackboard App
- Incidental Fees 2020
- **Screen Arts COVID-19 Protocols and Resources**
- MCASI Equipment Borrowing Procedures and Policies 2020
- APRA AMCOS Blanket Agreement
- Permission to Copy and Communicate Student Work

Ethical Guidelines for Documentary Students

As students at Curtin University there are general Ethical guidelines which you are expected to follow. As a student in Screen Arts at Curtin, there are additional ethical guidelines which must be observed while carrying out research and production of non-fiction video assignments.

Your work in this unit can be used for a number of purposes. First, any student production made within units is an assignment and must conform to unit outline guidelines. Second, it may be shown publicly or broadcast, and therefore must conform to a number of other copyright and industry norms. Third, it is a creative work made collaboratively in which other copyright resides with the student creators. Further to these, Curtin University asks permission to use all or some portion of some of these projects for future teaching and promotional purposes. Thus the work is private, but also shared, and has the potential to be made public.

In recognition of the above, and in relation to certain practices that may be employed in some parts of the world in gathering material for films and television programs, Screen Arts at Curtin University provides the following regulations concerning your conduct while you are a student making programs and assignments as part of your Screen Arts course.

1. You must identify yourself as a filmmaker researching or making material for an assignment at Curtin University to all interviewees, sources and participants.
2. All participants and interviewees must be clearly advised that the material in which they appear or are cited as sources of information may be broadcast or shown in public at a future time. This means that you must not mislead the participant by suggesting "it's only a uni assignment."
3. All people interviewed or featured in your production must fill out and sign the RELEASE FORM provided by on the MCASI Wiki. All release forms must be kept by Producers and a copy kept by the Production Coordinator.
4. You must not go "undercover", disguise or misrepresent who or what you are in any way to participants, subjects or the public. Failure to comply may lead to "legal action" by an aggrieved party. It will lead to a serious downgrading of marks for that assignment, and possibly the unit.
5. The use of hidden cameras or recorders, or material gained in this way, is strictly prohibited. While such deceptive practices are sometimes used in certain types of documentary making and journalism, they are ethically questionable and can result in legal action against those filmmakers. As students at Curtin, you are forbidden to use such practices.
6. Payment of participants for interviews is not permitted.
7. Acceptance by Screen Arts students of ex-gratia payments, gifts, favours or anything that might be construed to be an inducement associated with a production is strongly discouraged. It is the responsibility of students to seek guidance from Screen Arts lecturing staff if a question of inducements arises.

These guidelines refer specifically to ethical behaviour in Screen Arts units. They do not replace other guidelines relating to Health and Safety, equipment use, Fieldwork rules, guidelines regarding working with minors, nor the Ethical guidelines of Curtin University. If in doubt, please discuss all matters with your Executive Producer (tutor) during pre-production meetings and in editing rooms.

Curtin Official Communication Channel and Oasis

Students are responsible for checking the Official Communication Channel (OCC) via OASIS regularly (at least once

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per week). Important communications such as assessment extension application outcomes will always be sent via the OCC. Your OCC inbox is accessible via Curtin Student OASIS.

Use of the Blackboard App

A Blackboard App is available to download from Google Play or the Apple App Store. Please note that the App does not support all Blackboard functions and external links such as Reading Lists and iLectures cannot be accessed. To view iLectures on a mobile device, use the Echo360 App, which can also be downloaded from Google Play or the Apple App Store. Reading Lists should be accessed via web based Blackboard, e.g. Chrome or Firefox.

Please ensure you are always using the latest version of the app for best results as updates are frequently applied. Please also note that Curtin University is not responsible for the Blackboard app and any feedback you have should be made on the app directly.

Incidental Fees 2020

One or more incidental fees have been approved and apply to this unit. These essential fees cover a number of costs that are not included in the unit tuition fee. More detailed information about respective incidental fees (and a breakdown of each fee) is available at https://students.curtin.edu.au/essentials/fees/understanding-your-fees/.

Payment of essential incidental fees is compulsory, with non-payment resulting in the application of a student sanction preventing both access to results and course graduation. Students will be notified via the Official Communication Channel (not e-mail) regarding the procurement of externally sourced items in the first week of semester. Notification of fees payable to Curtin and payment instructions will be sent to students via the OCC in the week following the census date for the teaching period.

Optional fees may or may not apply to you, depending on the nature of the project or work that you undertake. If your unit has optional fee/s listed, please discuss this with your Unit Coordinator.

Screen Arts COVID-19 Protocols and Resources

Due to the COVID-19 Pandemic, there has been an unprecedented change in the way students engage with support staff, fellow students and accessing equipment. The School of Media, Creative Arts & Social Inquiry **(MCASI)** is implementing measures to help limit the spread of COVID-19: visit here.

MCASI Equipment Borrowing Procedures and Policies 2020

There are a large number of students using equipment from the MCASI Store. In order to make sure that all students have fair and appropriate access to equipment it is imperative that borrowing and booking procedures are maintained and respected by all students. It is your responsibility to be aware of these procedures and policies. Ignorance will not be accepted as an excuse for failing to adhere to policy and procedure.

If you have any questions on the equipment you are loaning from the MCASI Store, please ask a MCASI Store representative who will be able to assist you.

1. Appropriate Footwear: Transporting Equipment to and from the MCASI Store, and in and around the MCASI facilities, requires appropriate footwear. If you do not have appropriate footwear, you will be denied access to the facilities and to the equipment.
2. Students must book equipment with the MCASI Store staff **at least 24 hours in advance**. Students will be denied access to equipment if requesting use on the same day of production. Students are urged to book equipment as far in advance of their production day as possible. Under certain circumstances, your Tutor/Supervising Academic will make arrangements for you to access equipment without a prior booking; this is usually by email.
3. Students must have written permission from their tutor in order to borrow equipment. A Project Approval Form should be completed and submitted to your tutor for signing. This is then presented at the MCASI Store, as well as an Equipment Booking form. Your tutor will make arrangements for approving equipment loans in their absence. This will usually mean emailing your tutor who will then forward consent to the MCASI Store staff. Email consent does not equate to a booking. You must still complete a booking form and submit to the MCASI Store staff. Under certain circumstances, such as when booking a standard piece of equipment, the MCASI Store may deem it not necessary for a booking form to be completed.
4. As instructed by your Tutor/Supervising Academic, students must complete a Field Safety and Risk Assessment Form when borrowing equipment. This form MUST be submitted with your equipment

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booking form. Equipment should be collected and returned at the time specified on your booking form.

5. Make sure you allow adequate time for collection before the MCASI Store closes. Last collections must occur 15 minutes before closing time. **Students MUST allow at least 15 minutes to collect and drop-off equipment so that items can be appropriately checked.**

6. Students may borrow from the MCASI Store at short notice if they would like to practice using the equipment.   Students wishing to practice will only have access to equipment that has not already been booked, and is available in the MCASI Store at the time.   You may not leave the vicinity of Building 208 (interior and exterior area between Building 208 and Building 501- see the Safe Zone Risk Assessment Template at the MCASI Store for more details of the exact location). The borrowed items must be collected between 9am and 3pm, and returned at a time stipulated by the MCASI Store staff. The maximum booking time is 2 hours.

7. Students may have access to equipment during class time without a prior booking.   However, it is still recommended you book if you anticipate needing equipment during class time as your tutor may not have anticipated your need and cannot guarantee equipment will be available.

8. All students in a group are equally responsible for the safe and prompt return of equipment.   Late return will result in the loss of marks from each student's final grade.

9. Equipment should be returned in exactly the same state as when it was borrowed.   Please make note of how equipment is stored and packed, and make every effort to ensure equipment is returned in this state.   Badly packed equipment can cause damage and unnecessary frustration to students using equipment after you.   If returned equipment is dirty or packed badly the MCASI Store staff can request students to clean or repack the equipment on the spot.

10. If you discover that the equipment you have borrowed is faulty in some way, please report the fault to the MCASI Store staff on returning the equipment.   Fill out an Equipment Problem/Incident Form, making note of the equipment number, the exact nature of the fault, and the circumstances under which the fault occurred.

11. **Please respect your equipment and treat it as if it were your own**.   Equipment is expensive and easily damaged through negligent or careless use.   Return the equipment in the same state that you would wish to receive it.   It could be your shoot that is ruined or frustrated by faulty equipment.

APRA AMCOS Blanket Agreement

MCASI has negotiated a special licence on your behalf that permits you to use production music in student productions.

Important terms for you to abide by:

- Production Music may be used in your showreels and in short film festivals.
- The student productions may be uploaded to YouTube **ONLY**. YouTube clips may then be SHARED and EMBEDDED on other websites and social media for example Vimeo, Facebook, Twitter, etc.
- Student productions must **NOT** be uploaded directly to another website other than YouTube, unless you have organised a separate copyright licencing with APRA AMCOS; for assistance with this you can speak to the MCASI Production Office.
- The licence permits using music from the production music register of Beatbox Music **ONLY**.
- Commercially available and independent music NOT in the production music register of Beatbox Music REQUIRES separate copyright licencing with APRA; for assistance with this you can speak to the MCASI Production Office.
- The licence does not permit you to reproduce any lyrics, or to adapt or arrange the music.
- You must report ALL production music you use on each Production ID Slate.

If you have any questions and/or doubts please do not hesitate to contact the MCASI Production Office in advance.

Please note: you will still require other clearances to use your work (e.g. talent consent forms, etc.) –the licence only gives copyright clearance to use production music.

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Permission to Copy and Communicate Student Work

To grant Curtin University a royalty-free, non-exclusive license to copy and/or communicate copies of your works, or extracts of your works, for non-commercial educational or promotional/publicity purposes, please access the link below appropriate to your age.

Student Licence Agreement – Over 18
https://curtin.au1.qualtrics.com/jfe/form/SV_037XEo3jZld2mLb

Student Licence Agreement – Under 18
https://curtin.au1.qualtrics.com/jfe/form/SV_9SLrexTnLETVoCF

Enrolment

It is your responsibility to ensure that your enrolment is correct - you can check your enrolment through the eStudent option on OASIS, where you can also print an Enrolment Advice.

Student Rights and Responsibilities

It is the responsibility of every student to be aware of all relevant legislation, policies and procedures relating to their rights and responsibilities as a student. These include:

- the Student Charter
- Values and Signature Behaviours
- the University's policy and statements on plagiarism and academic integrity
- copyright principles and responsibilities
- the University's policies on appropriate use of software and computer facilities

Information on all of the above is available through the University's "Student Rights and Responsibilities" website at: students.curtin.edu.au/rights.
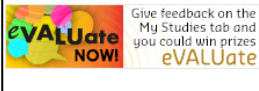
Student Equity

There are a number of factors that might disadvantage some students from participating in their studies or assessments to the best of their ability, under standard conditions. These factors may include a disability or medical condition (e.g. mental illness, chronic illness, physical or sensory disability, learning disability), significant caring responsibilities, pregnancy, religious practices, living in a remote location,or another reason. If you believe you may be unfairly disadvantaged on these or other grounds please contact the appropriate service below. It is important to note that the staff of the University may not be able to meet your needs if they are not informed of your individual circumstances, so please get in touch with the appropriate service if you require assistance.

To discuss your needs in relation to:

- Disability or medical conditions, contact AccessAbility Services: https://students.curtin.edu.au/personal-support/disability/
- Elite athletes, contact Elite Athlete Coordinator: https://stadium.curtin.edu.au/sport/academy/elite-athlete-program/
- All other grounds, contact the Student Wellbeing Advisory Service: https://students.curtin.edu.au/personal-support/counselling-guidance/wellbeing/

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Recent unit changes

Students are encouraged to provide unit feedback through **eVALUate**, Curtin's online student feedback system. For more information about **eVALUate**, please refer to evaluate.curtin.edu.au/info/.

Give feedback on the My Studies tab and you could win prizes eVALUate NOW! eVALUate	To view previous student feedback about this unit, search for the Unit Summary Report at https://evaluate.curtin.edu.au/student/unit_search.cfm. See https://evaluate.curtin.edu.au/info/dates.cfm to find out when you can **eVALUate** this unit.

Recent changes to this unit include:

- This is a new unit first delivered in Semester 2 2020.

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Program calendar

Program Calendar – Semester 2 2020

Week	Begin Date	Workshops	Assessments
Orientation	27 July	Orientation Week	
		MODULE 1 – RESEARCH, DEVELOPMENT	
1.	3 August	Introduction to Documentary Theory & Practice Concepts Creative Research Exercise #1	
2.	10 August	Introduction to Documentary Research: Creative Led Research & Treatment Writing Ideas & Concepts for A1/3, A 2 Projects Introduction Briefing for Minor Production Project A 2	
3.	17 August	Screen Exercise #1 Creative Research Exercise #2 Ideas & Concepts for A2	
4.	24 August	Screen Exercise #2 A2 Project pitches & team allocations The Interview in Documentary Creative Research Exercise #3	
5.	31 August	Tuition Free Week	
6.	7 September	Screen Exercise #3 **A1 Pitch Assessment Presentations** A3 Project Selections, Crewing allocations, pre-production A2 Project Production Cont.	**A1 Treatment Submit** **Workshop Day & Time**

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		MODULE 2 - PRODUCTION	
7.	14 September	A2 Project Production Cont. A3 Research & Script Development	
8.	21 September	A3 Research & Script Development Cont. A2 Project Post Production – Rough Cut Completed	A2 Rough Cut Submitted for feedback Monday 21st September, 10:00
9.	28 September	Tuition Free Week	
10.	5 October	A2 On Site Visit Testing & Feedback A3 Pre/Production	
11.	12 October	A3 Pre/Production A2 Fine Cut Completed	A2 Fine Cut Submitted for feedback Monday 12th October, 10:00
12.	19 October	A3 Production/Post A2 Final Testing on Site Visit & feedback	
13.	26 October	A3 Post Production	**A2 Minor Production Delivery** **Monday 26 October, 10:00**
14.	2 November	A3 Post Production	**A3 Major Production Sunday 8 November, 23:00** **A3 Peer & Self Review**
15.	9 November	Study Week	
16.	16 November	Examinations	
17.	23 November	Examinations	

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