



## Introduction

### Welcome

Welcome to Global Film and Television!

This course is designed to introduce you to some of the key narrative and stylistic aspects of non-Hollywood film and television.

Combining creative and critical forms of assessment, the course is divided into two parts:

1. A study of global 'art' cinemas, examined in relation to key European film movements;
- A study of trans-national flows of film and entertainment, examined in relation to trends in contemporary 'world' cinemas.

Topics covered include: German Expressionism, Italian Neo-Realism, the French New Wave, Japanese cinema, the new extremism in European 'art' cinema, Hong Kong action cinema, Iranian animation, transnational blockbusters and transnational anime.

Best of luck with the course. We look forward to discussing Global Film and Television with you!

**Dr Saige Walton**

**Course Coordinator**

**PLEASE NOTE: COMM 1077 Hurdle Requirements and UniSA Creative Late penalties apply**

- Students must attempt **all components of assessment** in order to pass.
- Students **must attend at least 10 out of 12 set tutorials (an external class option is available).**

- Late submissions will receive a deduction of **5% per day up to five days (including weekends)**.
- Assignments submitted **more than 5 days late** will not be accepted (unless exceptional circumstances apply).

Please refer to the 'Further Assessment Information' for further information.

## Academic Work Definitions

**Internal mode** includes face to face/in person components such as lectures, tutorials, practicals, workshops or seminars that may be offered at a University campus or delivered at another location. Courses delivered in internal mode may also be offered intensively allowing them to be completed in a shorter period of time. There is an expectation that students will be physically present for the delivery of face to face/in person teaching and learning activities.

### Lecture

#### Student information

A lecture is delivery of course content either in person, or online in a virtual classroom, that builds on the course readings and pre-lecture requirements for you and other students in the course. The primary purpose of the lecture is to comprehensively describe and explain course content, ideas or skills to provide a foundation on which students build understanding through extended study. Lectures may also be pre-recorded and embedded in online courses.

All students are expected to have undertaken required readings and assigned activities prior to the lecture.

#### Staff information

A lecture is delivery either in person, or online in a virtual classroom environment, of original material to students with the primary purpose of comprehensively describing and explaining course content, ideas or skills. Consequently, lectures require adequate preparation time to ensure appropriate and current content across multiple delivery modes. Online delivery may require additional preparation time to adapt or record material.

### Tutorial

#### Student information

A tutorial can be conducted either in person or online in a virtual classroom. A tutorial is a facilitated group discussion, where your tutor leads analyses of issues and/or more detailed explanations related to the topics provided to you in online resources and/or lectures.

All students are expected to be familiar with relevant lecture content and readings prior to a tutorial and to participate actively in the related activities assigned for preparation. Tutorials may include a range of activities, including problem solving, group work, practical activities, and presentations.

#### Staff information

A tutorial can be conducted either in person, or online in a virtual classroom, as a facilitated group discussion, which includes analysis of issues and/or more detailed explanation related to topics provided in online resources and/or lectures. Tutorials may include a range of activities, including problem solving, group work, practical activities, and presentations.

Staff are expected to be familiar with the relevant and related course content as described and set out in the course documentation. Consequently, tutorials require adequate preparation time to ensure relevance to, and reinforcement of, course content across multiple delivery modes.

### Workshop

#### Student information

A workshop is a structured activity, delivered either in person or online in a virtual classroom in which the student is required to actively contribute. Your instructor will facilitate guided activities that relate to course content previously covered in a lecture and/or seminar and/or tutorial.

All students are expected to be familiar with relevant lecture seminar and/or tutorial content prior to a workshop in preparation for undertaking the activities in the workshop.

#### Staff information

A workshop is a structured activity delivered either in person, or online in a virtual classroom, which involves guided, structured activities that relate to course content previously covered in a lecture seminar and/or tutorial.

Workshops would normally require less preparation than a lecture or tutorial, but require reasonable time allocated to set up materials and equipment prior to the workshop, and to dismantle, clean and put away materials and equipment on completion. Where relevant, set up and break down time may require an allocation each time the workshop is delivered.

## Course Teaching Staff

Course Coordinator:	Dr Saige Walton
Location:	UniSA Creative B2-19
Telephone:	+61 8 8302 4849
Email:	Saige.Walton@unisa.edu.au
Staff Home Page:	people.unisa.edu.au/Saige.Walton

\* Please refer to your Course homepage for the most up to date list of course teaching staff.

## Contact Details

UniSA Creative

Website: <https://www.unisa.edu.au/about-unisa/academic-units/creative/>

# Course Overview

## Prerequisite(s)

There are no prerequisite courses to be completed before this course can be undertaken.

## Corequisite(s)

There are no corequisite courses to be completed in conjunction with this course.

## Course Objectives

On completion of this course, students should be able to:

CO1. Demonstrate a familiarity with the historic, industrial and formal strategies of non-Hollywood film and media

CO2. Display the competent use of camera, sound and editing technologies and techniques and adhere to basic professional practice expectations

CO3. Implement all stages of the film and television production cycle from concept to screen to create and produce content for global screen industries

CO4. Demonstrate the ability to critically analyse non-Hollywood film and media in writing and practice

Upon completion of this course, students will have achieved the following combination of Graduate Qualities and Course Objectives:

Graduate Qualities being assessed through the course							
	GQ1	GQ2	GQ3	GQ4	GQ5	GQ6	GQ7
CO1	•		•	•	•		•
CO2	•	•	•	•	•	•	
CO3	•		•	•	•		
CO4	•		•	•		•	•

## Graduate Qualities

A graduate of UniSA:

GQ1. operates effectively with and upon a body of knowledge of sufficient depth to begin professional practice

GQ2. is prepared for life-long learning in pursuit of personal development and excellence in professional practice

GQ3. is an effective problem solver, capable of applying logical, critical, and creative thinking to a range of problems

GQ4. can work both autonomously and collaboratively as a professional

GQ5. is committed to ethical action and social responsibility as a professional and citizen

GQ6. communicates effectively in professional practice and as a member of the community

GQ7. demonstrates international perspectives as a professional and as a citizen

## Course Content

Through a historic, formal and industrial survey of non-Hollywood filmmaking, students will be introduced to the global diversity of film and media. Emphasising the trans-national, students will explore the development of European 'art' cinemas, key movements in Asian film and media, international film festivals and the rise of a contemporary world cinema. In the practical components of the course, students will be introduced to the basic skills, techniques and professional practices that are required by global screen industries and increasingly trans-national flows of screen entertainment.

## Teaching and Learning Arrangements

Workshop (Screening: optional)	2 hrs x 12 weeks
Lecture	1 hr x 12 weeks
Practical	2 hrs x 12 weeks

## Unit Value

4.5 units

## Use of recorded material

This course will involve the production of audio and/or video recordings of UniSA students. To protect student privacy, you must not at any time disclose, reproduce or publish these recordings, or related material, in the public domain including online, unless the videoed students give consent for reproduction, disclosure or publication. This requirement is consistent with University statutes, by-laws, policies, rules and guidelines which you agreed to abide by when you signed the Student Enrolment Declaration.

## Further Course Information

Part 1 - European Art Cinema	Part 2 - Transnational Screens
Week 1: Introduction to Art Cinema - Agnès Varda	Week 7: Japanese Cinema
Week 2: German Expressionism	Week 8: Academic Skills Week
Week 3: Italian Neo-Realism	Week 9: Hong Kong Action Cinema
Week 4: French New Wave	Week 10: Art/Hollywood Blockbusters
Week 5: Audio-Visual Essays	Week 11: Iranian Art Cinema
Week 6: European Art Cinemas, Today	Week 12: Transnational Anime

# Learning Resources

## Textbook(s)

You will need continual access to the following text(s) to complete this course. Where possible the Library will make the book available for student use. Please check the Library catalogue before purchasing the book(s). The Library will always seek to purchase resources that allow an unlimited number of concurrent users, however availability is dependent on license arrangements with book publishers and platforms. <http://www.library.unisa.edu.au>

Mollison, M (2010). *Producing Videos: A complete guide* (3rd edition). Allen and Unwin.

## Reference(s)

All course materials (the set films, weekly readings, lectures and tutorial materials) can be accessed via the Learn Online course site. A list of Further Reading and Viewing is also provided.

## Materials to be accessed online

### learnonline course site

All course related materials can be accessed through your learn**online** course site which you will be able to access from the my Courses section in myUniSA.

### myUniSA

All study related materials can be accessed through: <https://my.unisa.edu.au>

# Assessment

## Assessment Details

Details of assessment submission and return are listed under each assessment task. Assessment tasks will be returned to you within two to three weeks of submission.

### Cover sheets

A cover sheet is not required for assessment tasks submitted via learnonline, as the system automatically generates one.

**If the Course Coordinator allows submissions in hard copy format**, you will be required to attach an Assignment Cover Sheet which is available on the learnonline student help (<https://lo.unisa.edu.au/mod/book/view.php?id=1843&chapterid=567>) and in myUniSA.

## Assessment Summary

#	Form of assessment	Length	Duration	Weighting	Due date (Adelaide Time)	Submit via	Objectives being assessed
1	Production 1	1575 words equivalent	N/A	35%	4 Sep 2020, 5:00 PM	learnonline	CO1, CO2, CO3
2	Critical analysis	1575 words equivalent	N/A	35%	16 Oct 2020, 5:00 PM	learnonline	CO1, CO4
3	Production 2	1350 words equivalent	N/A	30%	13 Nov 2020, 5:00 PM	learnonline	CO1, CO2, CO3

## Feedback proformas

The feedback proforma is available on your course site.

## Assessments

Audio-Visual Essay and Script (Graded)

**Assignment 1 (35%) consists of a 5 min Audio-Visual Essay (including a researched and written script) that responds to the set Topic.**

**Topic:** How does *Metropolis* (1927), *Bicycle Thieves* (1948) or *The 400 Blows* (1959) reflect the characteristics of European 'art' cinema? Your response may focus on character types, settings, the particular historic context of your chosen film movement, narrative themes or uses of film style?

**Due:** Friday 4th September, 5pm (end of Week 6). Submit to Learn Online with a marked-off copy of the Assignment 1 Checklist.

**In response to the Topic, you will research, write and make an Audio-Visual Essay that demonstrates an understanding of what European 'art' cinema involves in terms of your chosen film and film movement (German Expressionism, Italian Neo-Realism or the French New Wave).**

All AV essays must be submitted with a written script that includes a Reference List. Your script must draw upon at least 3 academic references to answer the set Topic (see the academic reference requirements below). These references must be taken from the set course readings.

All AV Essays must show applied academic research. Aside from your written script, you can demonstrate applied academic research through your clear use of voice-over, your use of academic quotations, images, film analysis, text inter-titles etc.

### **Assignment 1: Audio-Visual Essay Requirements:**

- Choose one film and one European film movement to focus on. You cannot do a comparison between them.
- All AV Essays must be individual student productions.
- **All AV Essays must be submitted to Learn Online with a script (your written script will be run through Turnitin).**
- **Your written script must include the use of at least 3 academic references.**

**- Your 3 academic references MUST be taken from the course e-readings or the Further Readings list (Weeks 1-5).**

- You may use other academic sources if you wish.
- Your written script must use appropriate academic citation - UniSA Harvard - and provide a complete Reference List.
- You must include in-text citations for any references you directly quote or paraphrase.

### **- No Text-to-Speech Applications.**

- If you are uncomfortable recording your own voice, then ask a friend to voice your script or construct your AV Essay with text inter-titles (you will still need to submit a written script, with in-text citations as well as a Reference List).
- Stick to the time-limit. The set duration of the AV Essay is 5 min: the absolute minimum you can deliver is 3min. You can go up to 7min if you wish. Opening titles and closing credits do not count in your set time limit.
- All film excerpts must be identified by a title (in italics), the director and year of production when they first appear on-screen.
- You will be provided with an Assignment Checklist to consult before submitting. There will be no Assignment re-submissions.
- **All AV Essays must be submitted with a marked-off copy of the Assignment 1 Checklist attached.**
- **All AV Essay files are to be submitted in .mp4, .mkv or .avi formats ONLY. Use the University Server to upload.**

### **AV Essay Construction:**

- Digital copies of the films will be provided to you. Instructions about how to use Premiere Pro are also listed on the course site.
- Your AV Essay response can be delivered by voice-over, text inter-titles, as on-screen presence or you can do a combination of these modes.
- You can focus your AV Essay on one extended scene from the film or you can do an analysis of multiple scenes.
- You can include clips from other films but only if these show a clear relevance to the Topic and support your analysis of either *Metropolis*, *Bicycle Thieves* or *The 400 Blows*. All film excerpts need to be identified (see the instructions above).
- Remember: this is not the same as a written essay. Your script, your voice-over and your use of text/imagery needs to be clear and well coordinated.
- Find a quiet place to record. Speak slowly. When constructing your script, write for the 'ear' and not for the page!
- Text inter-titles need to be clear, readable and held on-screen long enough for the marker/viewer to read.
- Avoid hard-to-read fonts and distracting colours when it comes to the use of text.

**NOTE: Use the University server when submitting. If you experience problems, upload your essay to a video sharing site such as VIMEO then cut-and-paste the link into Learn Online by the due date. Make sure you inform your class tutor.**

**Grade Deductions:** AV Essays will receive a 5% deduction if they are submitted without a marked-off copy of the Assignment 1 Checklist; with any missing citation details in the script (e.g. missing page numbers in the in-text citations); with missing citation details in the Reference List or no Reference List at all. Essays that include irrelevant materials or those that do not clearly identify the film excerpts used will also lose 5%. The 5% deduction will be applied to each of the missing requirements.

**Failing Grades:** AV Essays will not be passed if they are submitted without a written script or the written script submitted contains no academic research; they do not focus on one of the set films or the Topic; a text-to-speech application has been used or the AV Essay submitted is under 3mins in duration.

**Late Submissions:** Standard UniSA Creative Late Policy applies. Late submissions will have marks deducted at the rate of 5% per day (including weekends) for a maximum of 5 days. Work that is submitted more than 5 days late will not be accepted (unless exceptional circumstances apply).

**A detailed Assignment 1 Brief and Checklist will be made available on the Learn Online site.**



## Critical Analysis (Graded)

**Assignment 2 (35%) consists of a Critical Analysis (1575 words), a Reference List and Filmography.**

**Due: Friday 16th October 5pm (end of Week 10). Upload to Learn Online along with a copy of the Assignment 2 Checklist.**

In response to the Topic, you will research a Global auteur from the pre-approved list, integrating close film analysis as well as academic research into your response. The Global auteur you select for analysis in Assignment 2 will then form the basis of your Assignment 3 (the Creative Audio-Visual Essay).

**Topic: What is the auteur theory and how might the auteur theory be applied to your chosen director? Your response must argue for a signature style in your director's body of work and/or distinct, recurring thematic concerns.**

### Assignment 2 - Critical Analysis Requirements:

- **Your response to the Topic is to be written up in the form of a short academic essay (introduction; body of the text; conclusion) that includes correct academic citation (UniSA Harvard), a Reference List and a Filmography.**
- **You must choose from the list of Global film auteurs provided and analyse at least two examples of their work.**
- You must locate and make use of **5 academic/academically relevant sources** in your Essay.
- **Essays that do not meet the academic research requirements will not be passed.**
- Your references must be drawn from Film, Media and Screen Studies sources (e.g. no architecture, social sciences, psychology studies journals etc). See the Critical Analysis: Research Resources tab on the course site for help with finding sources. We will also be running 'Academic Skills' workshops in Week 8 to assist.
- **No Honours, Masters or PhD theses may be used in your academic references.**
- You may use the course e-readings or the suggested Further Readings or you may conduct your own research through the Library.
- You must demonstrate academic citation (UniSA Harvard), provide a properly formatted Reference List and a Filmography.
- Essays that are submitted with any missing citation details (e.g. no specific page numbers with in-text citations; missing details in the Reference List or a missing Filmography) will receive **a 5% deduction for each missing requirement.**
- All film titles are to be presented in italics, citing the director and year of production in brackets when first mentioned.
- The set word length is 1575 words. The minimum word count you can deliver is 1418 words; the maximum is 1733 words.
- Your word count runs from your introduction to your conclusion. It does not include the Topic, your Reference List or your Filmography.
- **Essays that do not meet the word count requirement will not be passed.**
- You will be provided with an Assignment 2 Checklist to consult before submitting.
- **Upload a marked-off copy of the Assignment 2 Checklist when you submit. There will be no Assignment 2 re-submissions.**

**Grade Deductions:** Essays that are submitted without a marked-off copy of the Assignment 2 Checklist, with any missing citations details (e.g. missing page numbers in in-text citations; missing details in the Reference List or a missing Filmography) will have 5% deducted from their Assignment 2 grade for each missing requirement.

**Failing Grades:** Essays will not be passed if they do not focus on a pre-approved Global auteur; they do not include the analysis of at least two film examples; they do not deal with the set Topic; they do not meet the set word limit requirements or they do not meet the academic research requirement (5 academic and relevant sources, based in Film, Media and Screen Studies); no Honours, Masters or PhD theses are to be used.

**Late Submissions:** Late submissions have marks deducted at 5% per day (including weekends). Essays that are submitted more than 5 days late (after the original due date or the extension due date) will not be accepted.

The pre-approved list of Global film auteurs and the Assignment 2 Brief and Checklist will be made available on the Learn Online course site.

### Creative Audio-Visual Essay (Graded)

**Assignment 3 (30%) consists of a 5 min Creative Audio-Visual Essay (including written script).**

**Due: Friday 13th November 5pm (Week 14). Upload to Learn Online along with a marked-off copy of the Assignment 3 Checklist.**

**Based on the Global auteur identified in Assignment 2, you will produce a creative Audio-Visual Essay that demonstrates and reflects on the national, thematic and/or stylistic patterns of your chosen auteur's work. During Weeks 9-11, you will work with teaching staff and other classmates to help you to develop the critical and creative focus of your piece.**

#### **Creative AV Essay Requirements:**

- Your Creative AV Essay must deal with the Global film auteur identified in Assignment 2.
- **No text-to-speech applications.**
- If you are uncomfortable with recording your own voice, ask a friend to voice your script or make a Creative AV Essay with text inter-titles (you will still need to submit a written script).
- You can draw on pre-existing materials (film, animation, still images) or you can include your own footage in your AV Essays.
- You may use voice-over, inter-titles, sub-titles, music and sound effects but be wary of producing anything like a music video.
- Examples of different Audio-Visual Essays will be shown to you in lectures and in class (Week 5 on).
- We will also be devoting time in class (Weeks 9-11) to help you develop and refine your Creative AV Essays.
- **All AV Essays must be submitted with a written script attached** (regardless of the amount of dialogue)
- Your written script must include appropriate academic citation (UniSA Harvard) for in-text citations and a Reference List.
- All video files are to be submitted in .mp4, .mkv or .avi formats ONLY.
- Upload a marked-off copy of the Assignment 3 Checklist when you submit. There will be no Assignment 3 resubmissions.

**Grade Deductions:** Creative AV Essays submitted without a marked-off copy of the Assignment 3 checklist, without proper in-text citations in the script (for any quoting or paraphrasing) or missing details in their Reference List will have 5% deducted from their grade for each missing requirement.

**Failing Grades:** Audio-Visual Essays will receive a failing grade if they: use text-to-speech applications; do not submit a written script; do not focus on the Global film auteur chosen for Assignment 2; are under 3 mins (the required duration is 5 mins - opening titles and closing credits do not count in the set time limit); if they are 'fan' videos, music videos, biographies or if they read out written passages of Assignment 2 over clips.

**Late Submissions:** Late submissions will have marks deducted at 5% per day (including weekends) for up to 5 days. AV Essays that are submitted more than 5 days late will not be accepted.

The Assignment 3 Brief and Checklist will be made available on the course Learn Online Site.

## Submission and return of assessment tasks

See above under Assessment details.

## Exam Arrangements

This course does not have an exam.

## Variations to exam arrangements

Variation to exam arrangements does not apply to this course.

## Supplementary Assessment

Supplementary assessment or examination offers students an opportunity to gain a supplementary pass (SP) and is available to all students under the following conditions unless supplementary assessment or examination has not been approved for the course:

1. if the student has achieved a final grade between 45-49 per cent (F1) in a course
2. if a student who has successfully completed all of the courses within their program, with the exception of two courses in which they were enrolled in their final study period, a supplementary assessment or examination may be granted where the final grade in either or both of these courses, is less than 45 percent (F1 or F2) and all assessments in the courses were attempted by the student. Supplementary assessment will not be available for a course under investigation for academic integrity until the investigation is completed, and determined that it did not constitute academic misconduct.

More information about supplementary assessment is available in section 7.5 of the Assessment Policy and Procedures Manual.

<http://i.unisa.edu.au/policies-and-procedures/codes/assessment-policies/>

## Important information about all assessment

All students must adhere to the University of South Australia's policies about assessment:

<http://i.unisa.edu.au/policies-and-procedures/codes/assessment-policies/>.

## Additional assessment requirements

There are no additional assessment requirements identified for this course.

## Students with disabilities or medical conditions

Students with disabilities or medical conditions or students who are carers of a person with a disability may be entitled to a variation or modification to standard assessment arrangements. See Section 7 of the Assessment Policy and Procedures Manual (APPM) at: <http://i.unisa.edu.au/policies-and-procedures/codes/assessment-policies/>

Students who require variations or modifications to standard assessment arrangements should make contact with their Course Coordinator as early as possible in order to ensure that appropriate supports can be implemented or arranged in a timely manner.

Students can register for an Access Plan with UniSA Access & Inclusion Service. It is important to make contact early to ensure that appropriate support can be implemented or arranged in a timely manner. See the Access and Inclusion for more information: <https://i.unisa.edu.au/students/student-support-services/access-inclusion/>

Students are advised there is a deadline to finalise Access Plan arrangements for examinations. Further information is available at: [http://i.unisa.edu.au/campus-central/Exams\\_R/Before-the-Exam/Alternative-exam-](http://i.unisa.edu.au/campus-central/Exams_R/Before-the-Exam/Alternative-exam-)

arrangements/

## Deferred Assessment or Examination

Deferred assessment or examination is not available for this course. APPM 7.6.4

## Special Consideration

Special consideration is available for this course. Note: Special consideration cannot be granted for a deferred assessment or examination, or a supplementary assessment or examination. APPM 7.7.6

## Variations to assessment tasks

Variation to assessment methods, tasks and timelines may be provided in:

**Unexpected or exceptional circumstances**, for example bereavement, unexpected illness (details of unexpected or exceptional circumstances for which variation may be considered are discussed in clauses 7.8 - 7.10 of the Assessment Policy and Procedures Manual). Variation to assessment in unexpected or exceptional circumstances should be discussed with your course coordinator as soon as possible.

**Special circumstances**, for example religious observance grounds, or community services (details of special circumstances for which variation can be considered are discussed in clause 7.11 of the Assessment Policy and Procedures Manual). Variations to assessment in expected circumstances must be requested within the first two weeks of the course (or equivalent for accelerated or intensive teaching).

Students with disabilities or medical conditions please refer to **Students with disabilities or medical conditions**.

## Academic Integrity

Academic integrity is the foundation of university life and is fundamental to the reputation of UniSA and its staff and students. Academic integrity means a commitment by all staff and students to act with honesty, trustworthiness, fairness, respect and responsibility in all academic work.

An important part of practising integrity in academic work is showing respect for other people's ideas, and being honest about how they have contributed to your work. This means taking care not to represent the work of others as your own. Using another person's work without proper acknowledgement is considered Academic Misconduct, and the University takes this very seriously.

The University of South Australia expects students to demonstrate the highest standards of academic integrity so that its degrees are earned honestly and are trusted and valued by its students and their employers. To ensure this happens, the University has policies and procedures in place to promote academic integrity and manage academic misconduct. For example, work submitted electronically by students for assessment will be examined for copied and un-referenced text using the text comparison software Turnitin <http://www.turnitin.com>.

More information about academic integrity and what constitutes academic misconduct can be found in Section 9 of the Assessment Policies and Procedures Manual (APPM): <http://i.unisa.edu.au/policies-and-procedures/codes/assessment-policies/>. The Academic Integrity Module explains in more detail how students can work with integrity at the University: <https://lo.unisa.edu.au/mod/book/view.php?id=252142>

## Further Assessment Information

### Hurdle Requirements

The course contains the following Hurdle requirements to pass the course:

- students **must attempt all components of assessment** in order to pass.
- students **must attend at least 9 out of 11 set tutorials/practicals** in order to pass.

It is your responsibility to ensure your name is marked on the attendance roll. Attendance will be monitored. More than two absences will require a formal student Access Plan (week-by-week medical certificates will not be accepted for absenteeism). Access plans can be obtained via this link: <http://www.unisa.edu.au/Disability/Current-students/Access-plans>.

The following reasons will not be accepted for students not meeting the course's Hurdle Requirements: part-time work; recreational activities; holidays/overseas travel; production schedules or your workload in other courses. If you anticipate problems with your studies or attendance, speak to the Course Coordinator or one of the Media Arts Program Directors as soon as possible.

### Late Submissions

Late submissions policy:

- all assignments must be submitted by the due date
- late submissions will have **marks deducted at the rate of 5% per day** (including weekends).
- **assignments submitted more than 7 days late (without an extension or a formal access plan) will not be accepted and will be awarded an F2 (zero).**

### Extensions

Extensions policy:

- extension requests must be submitted before the due date: do not email your tutor or the course coordinators with extension requests - **apply through Learnonline.**
- teaching staff may grant or refuse your request at their discretion.
- **extensions will only be granted for up to 7 days from the original due date (additional time requires a formal student Access Plan).**
- assignments submitted later than the approved new due date will have **marks deducted at the rate of 5% per day** (including weekends).
- **assignments submitted more than 7 days after the original due date will not be accepted and will be awarded an F2 (zero).**

Please note that if you are enrolled full-time at UniSA, work or leisure commitments outside of University are not appropriate grounds for an extension.

### Professional Practice

**Due to the highly competitive, collaborative, intensive, deadline-driven nature of the media industry, a high standard of commitment, communication and professionalism is required of graduates by the industry. The sorts of professional practice qualities required, such as punctuality, reliability, working in teams, communicating effectively with others, meeting deadlines and performing ethically and responsibly, are reflected in the University's stated graduate qualities.**

**Satisfactory professional practice is an assumed and constantly assessed component of the course and is embedded in all required course sessions and assignment work activities. This includes required workshop screenings, lectures, tutorial classes, student-lecturer meetings, and agreed to production group meetings, pre-production, production and post-production work.**

**Students are required to demonstrate a satisfactory level of professional practice through the following:**

- punctual and full attendance at all required course sessions and assignment work activities. Students may not miss any required course sessions or assignment work activities without supplying a pre-arranged/pre-discussed student Access Plan (note: work, holidays/overseas travel, production schedules or your workload in other courses are not acceptable explanations for absence).

- attentive and constructive participation in all course sessions and assignment work activities.
- communicating clearly, cooperatively and in a timely manner with each other, contributing constructively to your group, carrying a fair share of the production workload, punctually attending agreed to group production meetings, and undertaking and meeting agreed to production roles, tasks and deadlines.
- communicating maturely and respectfully with other students, staff and the public (not just face-to-face, but also in emails and social media platforms).
- acting safely, responsibly and producing work that is ethical and appropriate for an academic course and public exhibition.
- keeping production facilities clean and in order, making clear and timely arrangements with your production group and the Production Office when booking equipment, and meeting the Production Office's Loan Terms and Conditions requirements (see the Production Office Loan Terms and Conditions document), in particular responsibly booking, caring for and returning equipment on time.

Students' professional practice performance within and across all required course sessions and assignment work activities will be taken into account when assessing and marking assignments as well as final overall course marks and grades.

**POOR PROFESSIONAL PRACTICE WILL RESULT IN A SIGNIFICANT LOSS OF MARKS AND POSSIBLE FAILURE OF THE COURSE.**

### Action from previous evaluations

At the end of the study period, you will be offered the opportunity to evaluate this course using the Course Evaluation Instrument (CEI) and Student Evaluation of Teaching (SET) instruments of the University of South Australia. Your feedback and contribution to these online questionnaires is highly valued and will be used to develop future offerings of the course as well as those you are potentially yet to enrol in. Previous student evaluations from other courses have been incorporated into the course's design, content and assessment tasks.

# Course Calendar

## Study Period 5 - 2020

	Weeks	Topic	Assessment Details (Adelaide Time)	Public Holidays
	13 - 19 July	Pre-teaching		
	20 - 26 July	Pre-teaching		
1	27 July - 2 August			
2	03 - 9 August			
3	10 - 16 August			
4	17 - 23 August			
5	24 - 30 August			
6	31 August - 6 September		Audio-Visual Essay and Script due 04 Sep 2020, 5:00 PM	
7	07 - 13 September			
8	14 - 20 September			
	21 - 27 September	Mid-break		
	28 September - 4 October	Mid-break		
9	05 - 11 October			Labour Day 05 Oct 2020
10	12 - 18 October		Critical Analysis due 16 Oct 2020, 5:00 PM	
11	19 - 25 October			
12	26 October - 1 November			
13	02 - 8 November	Swot-vac		
14	09 - 15 November		Creative Audio-Visual Essay due 13 Nov 2020, 5:00 PM	
15	16 - 22 November			
16	23 - 29 November			