
SUBJECT DESCRIPTION**50918 Media Arts and Production Project Seminar**

Course Name:	Graduate Program in Media Arts and Production
Level:	500
Number of Credit points:	8
Prerequisites:	Completion of 16cp in MAMP 400 Level
Semester offered:	Autumn
Grading:	Graded

HANDBOOK DESCRIPTION

Project Seminar is a key component of the MAMP. Some students undertake this subject concurrently with **Project A**, while others complete this subject prior to the project. All students are asked to nominate the project or projects they intend to present as their major work in MAMP Project early in the semester. The seminar offers advice on research, planning and technical implications of the proposed projects. Group work in the seminar offers a chance to present and debate central elements of each project and provides a means of becoming familiar with the wider media production constructs involved in their proposed work. Students are encouraged to report on research and developments in their work and to seek advice on aesthetic, technical and production issues through work-in-progress screenings and presentations.

CONTRIBUTION TO GRADUATE PROFILE

Students completing this subject:

- Demonstrate their advanced professional knowledge and professional skills in their specialisation in media production.
- Demonstrate their knowledge of media culture and industries.
- Have the ability to conceptualise and realise an innovative and creative project idea.
- Show their independent initiative as writers, directors, producers and makers of media work in addition to their capacity to lead and work within a creative team.
- Demonstrate their capacity for critical analysis and review of their own production work.

SUBJECT OBJECTIVES

On completion of this subject students are expected to be able to:

- a) Demonstrate their ability to initiate a short media production project and to take their idea through research into preproduction and production;
- b) Show evidence of their technical proficiency in chosen media production roles;
- c) Critically evaluate their own production work;
- d) Have a critical appreciation of the issues involved in undertaking collaborative work and building a creative team;
- e) Develop an understanding of the contemporary production contexts in the relevant media production industry.

TEACHING AND LEARNING ACTIVITIES

In Autumn semester the subject will be conducted as weekly seminars throughout the semester. There will be lectures, seminar discussions, screenings and case study presentations. Students will present seminar papers and participate in work-in-progress discussions of their project development.

In Spring semester the subject is offered by self directed learning under supervision. Students must negotiate a plan of work-in-progress reports and presentations to their supervisor which covers the necessary project development stages within the timeframe of the semester.

CONTENT

Students are required to undertake the pre-production for or production of an original short piece of work informed by theoretical study, based on independent research and showing evidence of their professional skills and creative expertise. The project can be in any of the following media: radio, sound, film, music, multimedia events, video, interactive media, performances, CDs and telecommunication projects. The proposed project must be feasible and meet the guidelines for the Project subject. The proposed project is the basis of work-in-progress presentations during the seminar. Students will undertake a seminar presentation on a short media production work relevant to their own production project. There will be seminars on producing, production management, budgeting and post production pathways, script editing, visual style, director's role and working with crews. Short films will be screened for critical analysis and as case studies for production.

ASSESSMENT

Assessment item 1: Students must take their final draft scripts or production proposals into production, or agreed stage of preproduction as appropriate, during the semester.

Objectives: a. b. c.d

Value: 80%

Due: As determined by schedule in subject outline

Task: Students must take their final draft scripts or production proposals into production, or to an agreed stage of preproduction as appropriate, during the semester.

Student undertaking the subject prior to Project A will be required to submit the following on the due dates in the subject outline: Synopsis and project proposal; final draft script or proposal in the case of media production processes other than film or video; a full budget for the project; a detailed production schedule; storyboard/visual style and participate in work in progress presentations throughout the semester.

Assessment Criteria

Students must demonstrate their ability to take a creative idea into production according to an agreed upon schedule during the semester. Production work will be assessed on the degree to which the student has critically engaged with ideas and issues in their own work and the issues involved in undertaking collaborative work. Assessment will also include the quality of work-in-progress presentations.

Assessment item 2: Seminar presentation

Objectives: c,d,e

Value: 20%

Due: As scheduled throughout semester

Task: Prepare a case study presentation of a short film, video or media production work which is relevant to the student's own project. The case study is based on independent research into the production with director, design, producer or creative team members and includes a critical analysis of the program.

In Spring semester the seminar presentation is replaced by a 3000 word essay.

Assessment Criteria

Students should demonstrate a high quality of independent research and the capacity to critically analyse a media production work from conceptual, technical and production perspectives. Their presentation should demonstrate their understanding of the contemporary context in their relevant media production industry.

MINIMUM REQUIREMENTS

Active involvement in the seminar and a satisfactory performance in all aspects of assessment are required to pass the subject. Students are expected to attend 80% of classes.

TEXTS AND REFERENCES

Alderson, Mathew (ed) *Current Issues in Film Law* Prosect Intelligence Report, Prospect Media, St Leonards, 2001

Billups, Scott *Digital Moviemaking The Filmmaker's Guide to the 21st Century* Focal Press, Boston and London, 2001

Case, Dominic *Case Film Technology in Post Production* Focal Press, Sydney and Boston, 2001

Dancyger, Ken *The World of Film and Video Production- aesthetics and practices*, Harcourt Brace & Co., 1999

Fairservice, Don *Film Editing: History, Theory and Practice – Looking at the Invisible* Manchester Uni Press, Manchester and New York, 2001

Fauer, Jon *Shooting Digital Video* Focal Press, London and Boston, 2001

Katz, Steven *Shot by Shot Film Directing: Visualising from Concept to Screen*. Michael Wiese Productions, Los Angeles, 1991

Katz, Steven *Film Directing: Cinematic Motion* Michael Wiese Productions, Los Angeles, 1997

Mamet, David *On Directing Film*. Faber & Faber, London 1991

Newton, Dale and Gaspard John *Digital Filmmaking 101* Focal Press, Boston 2001

Rabiger, Michael *Directing: Film Techniques and Aesthetics* 2nd Ed Focal Press, Boston, 1997

Simon, Deke and Wiese, Michael. *Film and Video Budgets* Third Edition Focal Press, 2001

Vineyard, Jeremy. *Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Know*. Michael Wiese Productions, Los Angeles 2000

Weston, Judith *Directing Actors*, Michael Weise Productions, Michigan 1996.

Wheeler, Paul *Digital Cinematography* Focal Press, Boston 2001