

MSP 5547: MA Project Workshop

CRN 38495

3.0 Credit Hours (i.e. expect 6 hours out of class work each week)

Tuesday 5:00-7:30pm

Annenberg Hall 5

Fall 2019

Slack: maprojectworkshop.slack.com

Instructors:

Prof. Laura Zaylea

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Email: Laura.Zaylea@Temple.edu

Email hours: M-Th 12:30-1:30

Office Location: Annenberg 203b

Office hours (sign up on Canvas calendar for a meeting): T 2:00-3:30pm or by appointment

Prof. Adrienne Shaw

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Email/Slack hours: 11am-1pm M-F

Office Location: Annenberg 203a

Office Hours (sign up on Canvas calendar for a meeting): Th 12-1 and 5:15-6:15pm by appointment

Course Description:

From the TU Course Catalog: This workshop-style course gives students the preproduction and previsualization tools needed to design and produce a well-crafted, well-researched media production for their Media Studies and Production Master of Arts final graduate project.

Goal: Students will gain a deeper understanding of preproduction tools and will complete the research, project design and organization needed to achieve a successful Master of Arts final project.

This workshop-style course gives students hands-on experience with the preproduction tools and techniques needed to ensure that their final work for the Master of Arts in Media Studies and Production program is professional, unique, creative, feasible, and grounded in quality research. This workshop includes both creative production planning as well as researching and articulating the core themes and intellectual questions driving your hands-on production work. We will explore tools and resources available to you, and each student will consider the many options (production modes, genres, strategies and tools) within media production and which is best for this project at this time. We will then explore practical elements of preproduction and previsualization including doing academic research, planning a film shoot, casting actors and/or securing documentary subjects, arranging for locations, securing permits and contracts, and putting together a realistic budget and achievable production schedule. The goal of this course is to assist students in designing compelling, challenging and realistic final projects. Topics include: Aesthetic framework and crafting cinematic point of view; assessing needed technical skills and training; determining the core research questions driving this work; finding a support system as you critique and share work; forming

crews; and securing people resources (cast members for narrative productions, subjects for documentary work, production teams for hands-on work, etc).

Course Objectives:

- Introduce theories and techniques of preproduction
- Engage in critical viewing and analysis of a variety of media works, and “work backwards” to pinpoint the preproduction tools (location scouting, storyboarding, equipment training) needed to craft this work
- Gain hands-on experience with preproduction tools, including location scouting, storyboarding, hosting casting calls and/or securing documentary subjects, and creating call sheets and production schedules
- Create an environment for productive critique and feedback
- Discuss professional screening venues and how to identify and engage audiences
- Tie in critical theories and research with hands-on production work

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

- Clearly articulate what their final MA project is, why they are creating it the way they are, and how they plan to realistically achieve their vision
- Demonstrate understanding of preproduction tools including location scouting; recruiting crews, hosting casting calls and/or finding documentary subjects; making call sheets/schedules; identifying production needs and securing needed resources
- Design projects that are challenging and engaging and feasible
- Write intent statements that articulate the essence of the project intent, how theoretical work drives production choices and how production choices influence research direction
- Identify key authors in their field and conduct a literature review, identifying the core research questions driving their work.
- Describe their work in relation to a larger artistic and/or scholarly context
- Watch a film or piece of media and identify its underlying themes and the preproduction work that may have been needed to create it
- Share a finished, portfolio-quality website complete with their resume and work to date. This site will soon house their final MA project.

Recommended Readings: There are recommended texts that will help you with various skills required to complete an MA project listed on Canvas in Ares (online course reserves). Primarily, however, you are identifying the work you need to read to inform your individual projects. Students should expect to read 2 or more articles per week, most of which you will be finding through your own research, guided by your project needs.

Fall 2019 Academic Calendar: Per the academic calendar, the last day to add/drop a full term 16-week course is September 9th. The last day to withdraw is October 22rd.

Assignment Types:

There are three main assignment types for this course, worth a total of 1000 points. You can find them listed by due date in the “modules” of the course on Canvas. There you will find the detailed instructions for each assignment as well as information on where/how it is submitted.

1. **Regular participation (150 points):** This includes attendance (100 points) and in-class engagement (50 points).
2. **Weekly Blog posts (360 points):** Each week (see schedule) you are required to post to your own blog following the instructions listed for that week’s post in the related Canvas module. Twelve posts are required out of 13 possible posts (meaning the lowest scoring one will be dropped from your final grade. These should be clearly written, with proper grammar, citations (APA style), and fulfill the requirements of the prompt for that week. Each post is worth 30 points.
3. **Major Assignments (490 points):** In addition to these regular assignments, your final project has been broken up into smaller milestone assignments. Detailed instructions and due dates for each are on Canvas.
 - a. Potential Committee (25 points)
 - b. Project Treatment (50 points)
 - c. Finalized Committee Paper (25 points)
 - d. Training modules (50 points)
 - e. Initial Media (50 points)
 - f. Paper outline, annotated bibliography, and writing schedule (50 points)
 - g. Proof of concept (60 points)
 - h. Pre-production binder (60 points)
 - i. Paper draft (60 points)
 - j. Next deliverable (60 points)

You can use Canvas to see a clear breakdown of assignments, points values, and use the “what if” tool to gauge your final grade.

GRADES:

Using the scale enumerated here, grades are determined:

A 93-100	B 83-86	C 73-76	D 63-66
A- 90-92	B- 80-82	C- 70-72	D- 60-62
B+ 87-89	C+ 77-79	D+ 67-69	F Below 60

SYLLABUS CHANGES:

Because we are dependent on technology and because we are human, there are some situations in which it might become necessary to change or adapt projects, assignments, and related course schedules. This syllabus, its assignments and related course calendars are subject to reasonable change and adaptation with the understanding that the changes shall not be punitive in nature and do not significantly interfere with the successful completion of course objectives. Any update to the course syllabus will be announced in class, posted on Canvas/Slack, and/or announced via Temple University email.

IMPORTANT NOTICE: Your instructors are co-teaching two courses this semester (this one and MSP 4451: Mobile Media), which meet at the same time. There will be some weeks where we will introduce and assignment and expect you to work together in the classroom together while neither of us are present. One of us will always come back to the room to check in before you are allowed to leave for the evening.

COURSE SCHEDULE:				
Date	Week	Topics	Due Before Class	Due following Sunday by 11pm
Aug. 27	1	Introductions	Review previous MA projects listed on Slack	Set up Blog and create Slack accounts. Weekly Blog #1.
Sept. 3	2	Getting Ready: Pre-planning	Potential Committee	Weekly Blog #2
Sept. 10	3	Research Review	Skim "Craft of Research". Have clear project plan.	Weekly Blog #3
Sept. 17	4	Getting started	Finalized Committee Paper; Project Treatment	Weekly Blog #4
Sept. 24	5	Production Day	Training Modules List	Weekly Blog #5
Sept. 30- Oct. 11	6 & 7	NO CLASS: Fieldwork and Meetings	See Canvas for what you are to accomplish these weeks	Weekly Blog #6 & 7
Oct. 15	7	Reviews and Critiques	Initial Media	Weekly Blog #8
Oct. 22	9	Writing Workshop	Research outline, annotated bibliography, and paper writing schedule. If possible skim They Say/I Say.	Weekly Blog #9
Oct. 29	10	Project Check In	Proof of Concept	Weekly Blog #10
Nov. 5	11	Workshop Day	Pre-production Binder	Weekly Blog #11
Nov. 12	12	Guest lecture and Workshop Day	Paper Draft	Weekly Blog #12
Nov. 19	13	NO CLASS: Committee Meeting	See Canvas	
Nov. 26 NO CLASS FALL BREAK/THANKSGIVING				
Dec. 3	14	NO CLASS: Feedback and Next Steps	Schedule individual meetings with Instructors	Weekly Blog #13

Your Next Deliverable is the final assignment you are submitting to us, but really just the next step of your MA projects which continue over break and into the Spring. These are due **DECEMBER 12 by 11pm via Canvas** and the specifics will depend on what your committee tells you they want next.

POLICIES AND COURSE EXPECTATIONS: There are more detailed descriptions of the late assignments, attendance, disabilities and accommodations, and inclusivity policy available on Canvas.

Attendance: This is a once a week class, and there are three weeks we are not meeting at all. Attendance each week we do meet is imperative as we are moving very quickly. For these reasons we will not be allowing any excused absences. That said, missing class happens, for lots of reasons. If you cannot make it we still do ask that you submit the assignment due that day to minimize the effect your absence has on your final grade (and remember attendance is just 10% of your total grade, a single absence will not cause you to fail). Two late arrivals (more than 10 minutes after class starts) or early departures will count as 1 absence (and if you arrive late and depart earlier from a single class session you will be counted as absent for that session). If you are absent or late, it is your responsibility to catch up by asking a classmate for notes, completing assignments, or scheduling a meeting with that week's instructor.

Late Assignments: Due dates are in place to structure the course and to help all of us organize our time. There is also a time after which an assignment can no longer meet its pedagogical goals. For that reason, assignments due in class (see schedule) cannot be accepted late. For other assignments, we are willing to grant you a negotiable, no penalty extension if you contact us (**both of us**) by the due date/time. When writing indicate what date/time you plan on submitting the assignment. We retain the right to tell you if the extension is unacceptably long but until you hear from us assume the extension is granted. Note, however, that if you do not submit the assignment by the scheduled deadline we cannot guarantee you will get comments on your assignment (just a score/grade). If you do not contact us, you will receive a zero for the assignment (no exceptions).

Inclusivity Policy: There is an inclusivity policy on Canvas. You will be asked to sign this at the start of the semester, committing yourself to promoting a safe and inclusive classroom for all students, guests, and instructors.

Behavior and Technology Policy: Laptops, tablets and phones are allowed only during designated activities. Unrelated activities (i.e., reading newspapers/Facebook/Twitter/etc., sleeping, doing work for other classes, etc) are never allowed. You are expected to treat all members of our class as well as the classroom environment and all production gear with respect at all times. All non-active participation will count against your participation grade.

Accommodations and Basic Needs: The need for any accommodations should never get in the way of your access to education. I will do my best to work with any student who requires accommodations and to minimize the access barriers posed by course structures and materials. Similarly, if you find yourself struggling to meet your own basic needs, there are a variety of resources available to you I can help you with. See Canvas

for additional details, contact details for University services, as well provisions for students with children, chronic illness, etc.

Academic Honesty/Originality of work: Plagiarism is the representation of someone else's ideas, quotations, or research as your own. It is a form of theft. Passing off someone else's work as your own is a failing offense in the classroom, and a firing offense in the professional world. Violations or attempted violations of academic honesty include, but are not limited to, cheating, fabrication, and plagiarism. You should not be submitting work for this class that was originally completed for another class. All written assignments must enclose directly quoted material inside quotation marks, include in-text parenthetical citations for all material drawn from another source (including direct quotations, summaries, and paraphrased material), and include a works cited list. All citations must be formatted in APA (American Psychological Association) style. It is worth noting that plagiarism and academic dishonesty are not limited to written text. Using copyright-protected music, images or video clips without proper citations and/or unauthorized collaboration without prior approval and/proper credits is also a form of academic dishonesty. If you have questions about what can or cannot be included in a project, or how to properly cite material, please speak with the course instructors *before* the project is due. **PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.** See Canvas for an outline of the plagiarism penalty structure. Students with questions about University policy on academic honesty should refer to the "Student Responsibilities" section of the Temple University Undergraduate Bulletin: <http://bulletin.temple.edu/undergraduate/about-temple-university/student-responsibilities/>

Conduct Code: Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple's Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee's right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion from the University) pursuant to the conduct code policies.

Student and Faculty Academic Rights and Responsibilities Policy: Freedom to teach and freedom to learn are 2 inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02