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ARTS2065

Working with Image and Sound

Semester Two // 2018

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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School Contact Information

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

Attendance Requirements

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

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

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

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

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

Academic Information

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

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Film Studies*

This course can also be studied in the following specialisation: Media, Culture and Technology

This course provides you with a practical understanding of film language, narrative and pre-production processes. By exploring the construction and use of images and sounds through workshop exercises and case studies of specific film practices, you will gain an understanding of the technical, aesthetic and sensory workings of screen production. You will develop a basic understanding of how film language works and in so doing will develop an understanding of the creative potential of the medium. In this course you will explore ways of preparing narrative outlines and storyboards, learn how to capture and generate images and sounds, experiment with existing images and sounds and the editing process. The course will explore the creative potential of audio-visual media and deal with a range of practical and conceptual problems in developing group projects.

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

1. Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work
2. Contextualise and adapt theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices with practical applications
3. Reflect on and identify the development of the creative outcomes to advance skills in independent and collaborative learning
4. Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts

Teaching Strategies

This course is structured as a creativity development course with high level expectations of professional conduct, robust group dynamics, technical proficiency, ongoing formative feedback and a supportive environment for creativity. Exercises are set to develop practical and technical skills that will garner peer feedback. My teaching philosophy is to provide all the necessary materials, environment and facilitation to allow students to solve problems in a creative and pragmatic manner. This course does have high time demands outside of class time and but with smart time management all students have the opportunity to gain valuable experiences from their projects and the group dynamics.

Assessment

Collaboration

All students will be asked to self-organise into groups at various stages during the course. It is essential that you attend all the planning, discussion and pre-production meetings that you arrange as a group. The pre-production process is collaborative and it is your responsibility to develop the necessary skills for effective teamwork, communication and conflict resolution. There are substantial penalties for not participating actively in group work.

Submitting Assignments

In order to pass this course you must seriously attempt and submit ALL the assessment tasks.

You shoudl submit all your work via Moodle but you should also present it on your individual portfolio sites

When submitting your work, make sure it is clearly identified with your name, student number, tutor's name and project title. ***Late work will attract penalties.***

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Photo Essay	25%	22/08/2018 04:00 PM	2,3,4
Scriptwriting	25%	12/09/2018 05:00 PM	1,3,4
Workshop exercises	10%	10/10/2018 04:00 PM	2,3,4
Adapting a classic	40%	25/10/2018 05:00 PM	1,2,3,4

Assessment Details

Assessment 1: Photo Essay

Start date: 01/08/2018 12:00 PM

Length: Film 3 mins. Supporting documentation no more than 500 words

Details: Solo exercise. 3 to 5 mins long with accompanying pre-production documents.Regular production and development feedback. Written feedback at submission.

Additional details:

Digital Storytelling is the modern expression of the ancient art of storytelling. Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights. Tell your story now digitally. - Leslie Rule, Digital Storytelling Association

Tell your own story in a 3 minutes digital video. This is a first person narrative, recorded with your own voice, illustrated with still images from your family archive or new images that you take for the project. You are required to use mainly photographs. You can have one moment of video - not the entire project. The focus is on photography. It is essential to only use your own images – nothing borrowed. The focus is on authenticity, honesty and personal stories. The project is self-devised and self-made but shaped through a collaborative story circle. You are expected to complete the exercise outside of class time but you will have time in tutorials to develop key skills towards your assessment. With careful preparation you should be able to complete this project in about one week. After undertaking a story-circle with your creative team, you should prepare and edit your script. You will need to obtain feedback either from your tutor or from your colleagues. Once the script is worked out to a final draft, you need to source and arrange your visual assets (photos). Using an editing softare you should present a rough draft of your images into a clear sequence. Then record your voiceover and complete a rough edit. Then use a clean recording that is performed - please use another team memebr to help record your audio so that you speak to them and do not read off yoru script - this will have a positive impact on your vocal performance. You are encouraged to be as brave as possible. The challenge is to select and structure your story with only the most essential images. You may be required to recut the final draft following discussion with your tutor.

While this is a highly personal project, you are encouraged to work in small groups (no more than 3) to assist with the logistics, share resources and skills and to offer creative support. Formative feedback will be provided at the script and rough draft phase.

Requirements:

- Submit a 3-minute first person narrative as a vimeo link (or similar).
- Present online on your portfolio website
- You should prepare a 200 word script
- Source material – photos or much loved object or a single clearly contained site
- You must record your own voice – everything else is up to you
- You may use any editing software program that you are familiar with
- Titles need to be short – just the name of the piece and the writer/creator/director. Short credit sequence at the end – simple white on black
- Attach a short written critical commentary on your story, research, structural decisions and your conceptual intentions separately (500 words). This should address your intentions, how you worked with the structure, your response to the material, consideration of how the formal qualities of video and its subsequent public presentations impact on your film and an engagement with the discourse of digital storytelling.
- The commentary should be set out formally with an introduction, contents, story outline, research, inspiration & rationale and then the still images. You may submit storyboards and a folio of your creative development process.
- You may add music and/or SFX but it is not essential
- No copyright infringements
- If you do not know how to use Premiere Pro or another editing software, please seek help from your tutor early

STORYBOARD

You are encouraged to storyboard your project. A storyboard is a series of sequential drawings, pictures or photographs that are used to represent the intended shots in a film. Ideally the storyboard is a paper version of a finished film. It helps structure the story and organise the pre-production requirements. It shows how the videomaker intends to shoot and frame various shots. A completed storyboard should demonstrate how a number of shots are linked together to tell a story. Storyboarding is a good starting

point to allow the videomaker to put ideas down on paper and think about what they want to achieve and how. It also helps them communicate their ideas visually to the crew. Storyboarding is essential for low-budget filmmakers as it allows the crew to visualise all the shots and work out precisely what is needed and avoid necessary shots that will increase the time taken and the budget.

Assessment criteria:

- Effective Storytelling
- Emotional impact
- Originality of the presentation and articulation of the concept /story
- Technical skills and proficiency. Presentation
- Narrative structure of sequence: Poetic quality of story, clarity of script and storytelling
- Visual and aural strength of sequence
- Clarity of intention as substantiated by supporting written commentary

Digital Storytelling Resources

http://electronicportfolios.com/digistory/faq.html

http://www.bbc.co.uk/wales/capturewales/

http://www.inms.umn.edu/Elements/index.php

http://www.bbc.co.uk/wales/digitalstorytelling/sites/shoeboxstories/

Submission notes: Submit vimeo link on Moodle (LMS) alongside your written documents

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Scriptwriting

Start date: Not Applicable

Details: Collaborative story idea development and scriptwriting. 5-6 group members. 8 pages long (approx. 1500 words) with 2 pages supporting documentation.Students receive an individual mark.Idea development feedback. Group feedback at the conclusion of the process.

Additional details:

Working with a partner you will need to write a fiction film script based either on an adaptation of a current news story or an adaptation of a literary short story. You need to address your source materials, your treatment of this and your working process in a 500-word exegesis.

The script length is 6 pages. This does not include the front page (separate). **Script may contain only ten lines of dialogue. That means ten standard sentences. the focus is not on dialogue but on action and story**

The supporting materials: logline, synopsis, treatment, lookbook etc – maximum 2 pages

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

Week 7 Bring in your script draft and the accompanying notes for formative feedback

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

It may include the following:

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

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

While this is a team project, your grade is a combination of the quality of your team-written script and yoru individual response to critical analysis of the process and your exegesis of the materials.

Assessment is graded according to the following criteria:

- Clarity of narrative & character development
- Technical scriptwriting skills
- Experimentation and conceptual awareness
- Development of original ideas and technical skills
- Skills of adaptation
- Analytic and critical thinking skills

Submission notes: Submit script and supporting documentation via Moodle

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Workshop exercises

Start date: 02/08/2018 09:00 AM

Details: Collection of 5 selected workshop exercises with brief commentary and analysis.Formative feedback on exercises in class and feedback on the entire collection.

Additional details:

You need to create and maintain an online portfolio site of your ideas, workshop exercises and critical appraisals of your work. All your work needs to be hosted here. It is recommended that you use: *your.name.free website creator.com*

In order to demonstrate your technical competence and to develop the skills of negotiation and communication that are essential for successful group work, you will undertake a series of in-class workshop exercises working in small groups. You are requested to upload selections (at least five) from these exercises individually to your personal online site and offer some process notes and critical commentary (500 word exegesis overall or - 100 words for each project). It is essential that you can articulate conceptually what you were attempting to achieve and your analysis of your practical work.

You are highly encouraged to maintain a process diary or workbook to document your creative development and video making methods your thoughts, experiences and notes.

Due: Ongoing. Completed by Week 11

Assessment criteria:

- Critical thinking and clarity of intention as substantiated by supporting written commentary on your work (exegesis) and the work of your colleagues (evaluations)
- Consistent contribution to workshop exercises and discussions
- Effective analysis of your selected workshop exercises
- Demonstrated safe working practice, technical skills and proficiency
- Effective collaborative work and competent execution of a range of crew roles
- Clearly, attractively and cogently presented online portfolio

Submission notes: Create an online portfolio. Attach link in Moodle. Your featured best 5 projects will be assessed

Turnitin setting: This is not a Turnitin assignment

Assessment 4: Adapting a classic

Start date:

Length: Film 5 mins. 500 word exegesis

Details: Group production exercise. 5 – 6 group members. No more than 5 mins long (30%). 500 word exegesis (10%). This is the final assessment task.On-going pre-production feedback and support. Feedback at presentation of final cut.Assessment includes and individual and a group mark.

Additional details:

As a group you will select, pre-produce and remake a ‘classic’ scene from the 1980s of your choice (5 minutes max). As a shot-for-shot remake you will need to stick to the script, the shots, the mise en scene, but you can change the meaning or the inflection. You are encouraged to produce full pre-production documents (storyboards, mood book, bible, notes, schedles, shot lists, casting notes etc)

Submission includes

- Online presentation with your version presented alongside the original scene (group & individually)
- Individual Exegesis including a critical analysis of the group project along with self and peer evaluation forms (500 words total)

There will be an informal pitching process for project selection. Groups will be constituted in Week 7 to comprise of five key crew roles that may include: writer, director, producer, sound designer, editor and cinematographer. Students will take the responsibility for their crew role as well as the outline of the entire project in developing the adaptation. The crew roles may be self-selected.

Effective group collaboration is the responsibility of the entire group and will require the development of negotiation skills to attain the greatest benefit from the entire team. If a team member undermines a group's efforts and communications, they are liable to fail this assessment task.

As a group you will decide and select a specific scene from a film 'classic'. The scene should be no longer than 5 minutes. You will remake this scene shot-for-shot. You are encouraged to analyse well-known shot-for-shot remakes *Psycho* (Gus Van Sant, 1998), *The Ring* (Gore Verbinski, 2002) and *Funny Games* (Michael Haneke 2007). You will have access to some basic film production equipment, however the focus is on the pre-production and the group production process.

Assessment is graded according to the following criteria:

(Individual component)

- Effective collaboration and contribution within the group
- Exegesis of production and pre-production process and critical evluation of ideas and process

(Group component)

- Effectiveness of remake/adaptation: clarity and critical awareness
- Genre specificity: fulfilling the rules of the genre
- Creative solutions for technical obstacles and negotiation skills
- Innovative use of sound and images
- Evidence of research and development to support the concept through effective pre-production

This project has two assessment components – an individual and a group mark for the final project. Your final grade will be based on both your individual and group work. As part of assessing your participation and contribution, you will be asked to complete a confidential self-evaluation form and a peer review form to ensure equitable group work.

Self Evaluation: Each student will be given a Self-Evaluation form where they can reflect on their own participation.

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

Submission notes: Every student should submit a link to their group film on Moodle (LMS) and their individual 500 word exegesis that includes their peer and self review forms

Submission of Assessment Tasks

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

Turnitin Submission

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

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

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore 17 – [25 (0.05 x 3)] = 13.25

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore 68 – 15 = 53

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

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

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

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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

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

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

Correct referencing practices:

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

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

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

Completing the ELISE tutorial and quiz will enable you to:

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

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

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

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	Film as Art, Sound and Visual storytelling Course Outline. Structure, Expectations, Assessment, Pre-production
	Screening	The Five Obstructions (Lars Von Trier), Woman with the Editing Desk (K. Pearlman)
	Tutorial	Introduction, Assessment, Cameras and Tripods 8 Shot exercise
	Reading	Tarkovsky, Robert Rodriguez, Dogme95, Eisenstein. NoFilmSchool: https://nofilmschool.com/ Taste of Cinema: http://www.tasteofcinema.com/
Week 2: 30 July - 5 August	Lecture	From Photography to Film Remix The essayistic approach. The Photo Film: La Jetee
	Tutorial	Assessment, Reading the still image Digitales, Camera Workshops. Story circle - please bring in your images or photos in hard copy. At least 3 images to discuss
	Reading	Barthes, Cubit, Eisenstein, Soundslide documentary, Tasmanian Bushfires.http://www.theguardian.com/world/interactive/2013/may/26/firestorm-bushfire-dunalley-holmes-family
	Screening	La Jetee, Gondry, Andrew Taylor's Siberia, Soundslide documentary, Tasmanian Bushfires.http://www.theguardian.com/world/interactive/2013/may/26/firestorm-bushfire-dunalley-holmes-family
Week 3: 6 August - 12 August	Lecture	Film Grammar
	Tutorial	Storyboarding, Framing Introduction to Celtx
	Reading	Katz, Rabiger, Gibbs

	Screening	Stalking scenes
	Homework	Find your favourite stalking scene and unpck the film grammar required to make it work - increase the tension and make you care for the characters
Week 4: 13 August - 19 August	Lecture	How Sound works with Image
	Tutorial	Introduction to sound design How sound impacts on images. Rhythm, Montage. Sound Equipment
	Reading	Thom, Marshall, Holman Donnelly, Sonnenschein, Eisenstein,
	Screening	Montage Scenes, Odessa Steps, Battleship Potempkin Music Clips and Short Films, Gondry, Horniak Happy Feet - George Miller
	Homework	Read the online manuals for the Zoom audio recorder (NH4) and watch the youtube clips on how to use a Zoom audio recorder for field recording
Week 5: 20 August - 26 August	Lecture	Scriptwriting Writing projects: character and plot. Essayistic sound scripts.
	Tutorial	Writing projects: character matrix
	Reading	Egri, Cooper & Dancyger, Bergman, Sample Concept, AFC Notes
	Assessment	**Assessment 1 Photo-Essay due**
	Homework	Download free version of celtx (celtx.com) and start using. Look at online support videos for learning how to use Celtx. Look at imsdb.com and find your favourite film's script. Examine the script carefully. Compare to your memory of the film. Identify the efficency of the script and its economic use of action and description. Examine the dialogue
Week 6: 27 August - 2 September	Lecture	Structures: Short Films & (Web)Episodic Drama
	Tutorial	Short film writing. CELTX Short Film Analysis
	Reading	Raskin Screenculture.net Cate Shortland, *Flowergirl* Script and synopsis, in Crimmings & Graham (Eds.) *Short Site: Recent Australian Short Film*, ACMI, 2004, pp 88-111 *Cracker Bag* Script Glendyn Ivin
	Screening	Reservoir Dogs, The Graduate, Manhattan
Week 7: 3 September - 9 September	Lecture	Cinematography
	Tutorial	Cameras and light. Staging action with dolls & light
	Reading	Katz, Dworkin, Eisner, Eisenstein

	Screening	Masters of Light: Cinematographers speak on Film Noir style
Week 8: 10 September - 16 September	Lecture	Adaptation
	Tutorial	Literary and factual adaptation exercises. Pitching Exercises
	Reading	Bortolli, Leach, Millard
Week 9: 17 September - 23 September	Lecture	Editing
	Tutorial	Pitching forum (2 mins. each) Editing exercises
	Reading	Dancyger, Pearlman
Week 10: 1 October - 7 October	Lecture	Film Sound and Space
	Tutorial	VR. Using sound to create a sense of space and place. Use of sound effects. Foley
	Reading	Chion, Parker, Murch, Yu
Week 11: 8 October - 14 October	Lecture	Production
	Tutorial	The job of the producer and crew protocol
	Reading	Rea, Seger, Whetmore, Vachon
	Assessment	***Assessment 3 Portfolio***
Week 12: 15 October - 21 October	Lecture	Submission & Exhibition Digital Distribution
	Tutorial	Final Editing and Feedback
	Reading	Carroll Harris

Resources

Prescribed Resources

List of Readings

Week 1 **Film as art**

Andrey Tarkovsky (1986) 'The Film Image', *Sculpting in Time,* London: The Bodley Head, pp. 104 -134

Robert Rodriguez '10 minute Film School', www.exposure.co.uk/makers/minute.html

Dogme 95 *Manifesto* and *Vow of Chastity,* www.dogme95.dk

Week 2 **From Photography to Film**

Roland Barthes (1977) 'Rhetoric of the Image', *Image, Music-Text,* (32- 51)

Sean CUBITT (2005) 'Entrée: The Object of Film and the Film Object', *The Cinema Effect,* Cambridge, Massachusetts: The MIT Press, pp. 1-12

Sergei Eisenstein (1949). Essays in film theory pp 49-74

Digital Storytelling online resources

Soundslide documentary, Tasmanian Bushfires.http://www.theguardian.com/world/interactive/2013/may/26/firestorm-bushfire-dunalley-holmes-family

Week 3 **film grammar**

Steven KATZ (1991) 'Point of View', *Film Directing: Shot By Shot*, Michael Wiese Productions, p. 267 - 275

Michael RABIGER (2004) 'Screen Grammar' in *Directing the Documentary,* Focal Press, Elsevier

John Gibbs (2002) 'The Elements of Mise en Scene', *Mise en Scene*, London: Wallflower Press, p. 5 - 26

Week 4 How Sound Works with Image

Randy THOM (1999) 'Designing a Movie for Sound'
www.filmsound.org/articles/designing_for_sound.htm

Jane Knowles MARSHALL (1988) 'An Introduction to Film Sound'

http://filmsound.org/marshall/index.htm

Tomlinson HOLMAN, 'Introduction', *Sound for Film and Television*, 2nd Edition, Boston: Focal Press, pp. xvii-xx

K.J. DONELLY (2005), 'Demonic Possession: Horror Film Music', *The Spectre of Sound: Music in Film and Television*, London: BFI, pp. 88-109

David SONNENSCHEIN (2001), extract from *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, Michael Wiese Productions, pp. 190-213

Week 5 scriptwriting

Jonathan Dawson 'Getting Ideas' in *Screenwriting: A Manual* (2000) Oxford Uni Press

Lagos EGRI (1960) 'Premise', *The Art of Dramatic Writing*, Simon & Schuster: NY, pp. 1 - 31

Pat COOPER & Ken DANCYGER (2005) 'Telling a Story in Images', *Writing the Short Film,* Focal Press: USA 3rd Edition, pp. 17 - 36

Ingmar BERGMAN (1977) 'Cries & Whispers' (fragment), *Four Stories by Ingmar Bergman*, Anchor Books: NY, pp. 59- 67

Australian Film Commission 'What is a Synopsis – Outline – Treatment?

Suggested Script Layout www.afc.gov.au

Week 6 **Structures: Short Films & (web)episodic Drama**

Richard Raskin (2002) ‘Coffee and Cigarettes’ *The Art of the Shirt Fiction Film*, McFarland: Jefferson, NC. Pp. 36-49

Interview with Kriv STENDERS (2004), *Short Site*: *Recent Australian Short Film,* (Eds. Crimmings & Graham, ACMI: Melbourne

Crimmings & Graham (Eds.) *Short Site: Recent Australian Short Film*, ACMI, 2004, 'Flowergirl' script and synopsis, pp 88-111

Webisodes Reading: Online Resources + screenculture.net.au

Week 7 **cinematography**

Steven KATZ (1991) ‘Storyboards’, *Film Directing: Shot By Shot*, Michael Wiese Productions, pp. 22 - 44

Susan DWORKIN (1984) ‘Murder By Shots’, *Double De Palma*, Newmarket Press: NY, 37 – 41

Will EISNER (1985) ‘Timing’, *Comics & Sequential Art*, Poorhouse Press: Florida, pp. 25-31

Sergei Eisenstein (1947) ‘Colour and Meaning’, *The Film Sense*, London, Faber & Faber, pp. 92 – 122

MID SEMESTER BREAK

week 8 **Adaptation**

Gary Bortolli & Linda Hutcheon ‘On the origin of Adaptations: Rethinking Fidelity Discourse and “Success”, New Literary History, Vol 38, No. 3, Summer 2007 pp. 443 – 458

Thomas Leitch ‘Twelve Fallicies in Contemporary Adaptation Theory’, Criticism, Vol. 45. No. 2, Spring 2003, pp. 149 - 171

Kathryn Millard: 'Adaptation: Writing as Rewriting and *The Lost Thing*' in *Screenwriting in a Digital Era* 2014, Palgrave McMillan pp 77-96

Week 9 **editing**

Ken Dancyger (2002) ‘The Picture Edit and Continuity’, *The Technique of Film & Video Editing*, Focal Press: USA, pp. 349 - 360

Software manuals for FCP, iMovie, Premiere Pro, Sony Vegas

Week 10 **Film Sound & Space**

Michel CHION (2003), ‘The Silence of the Loudspeakers, or Why With Dolby Sound it is the Film That Listens To Us’, *Soundscape: The School of Sound Lectures 1998-2001*, London: Wallflower, pp. 150-154

Phil PARKER (2003), ‘Filling the Gaps’, *Soundscape: The School of Sound Lectures 1998-2001*, London: Wallflower, pp.184-194

Emily YU (2003) ‘Sound of Cinema: What do we really hear? Perspectives’, *Journal of Popular Film and Television*

Walter MURCH (2000) ‘Stretching Sound to Help the Mind See’, http://filmsound.org/murch/stretching.htm

Week 11 **Producing**

Peter REA & D. IRVING (1995) ‘Preproduction’ in *Producing and Directing the Short Film and Video,* Boston: focal Press

Linda SEGER & Edward WHETMORE (1994) ‘Sneak preview: the magnificent risk-takers’, *From Script to Screen: The Collaborative Art of Filmmaking*, NY: Henry Holt & Company

Christine Vachon (1998) *Shoot to Kill,* Harper Paperbacks, Chapter 1

Week 12 **Distribution**

Lauren Carroll Harris (2014) Film Distribution'

Greg Dolgopolov (2013) 'Film Festivals

SAFETY Student Safety - Occupational Health and Safety

In the event of an accident, please contact 9385 1980

Report any incidents to Course Convenor/s.

In managing risk there are three aspects to consider:

- Identifying physical hazards… i.e. risk assessment by reflecting on your working location and your work practices.
- Applying strategies for prevention and control of risk.
- Knowing workplace procedures for dealing with accidents and the prevention of accidents.

Identify possible sources of accidents when working. Plan to avoid accidents.

Consider how to prevent people from tripping over cables, tripods and lighting stands. Watch power points and cables near liquids.

See http://www.riskman.unsw.edu.au/ohs/ohs.shtml for more information

Recommended Resources

Suggested Further Reading & Research

Editing

Walter Murch, *In the Blink of an Eye*, AFTRS (1992)

Michael Ondaatje, *The Conversation* (In conversation with Walter Murch)

Sound

www.filmsound.org – a valuable and copious resource for articles and features on film sound.

Des Lyver, *The Basics of Video Sound,* Focal Press, 2nd Ed.,1999

Short Films

Crimmings & Graham (Eds.) *Short Site: Recent Australian Short Film*, ACMI, 2004

Metro Magazine – short film review section as well as good articles on recent Australian films and film making issues www.metromagazine.com.au,

Peter W. Rea & David K. Irving, *Producing & Directing the Short Fiction Film and Video*, Focal Press, 2nd Ed, 2001.

Journals

RealTime, Inside Film, Filmink, iCreate, Encore

Screenwriting

Jonathan Dawson, *Screenwriting: A Manual*, Oxford, 2001.

Linda Seger, *Making A Good Script Great,* Samuel French (1994)

Kathryn Millard, *Screenwriting in a Digital Era*, Palgrave McMillan (2014)

Script writing online assistance http://www.scriptbuddy.com/account/index.php

Scriptwriting Resources

AFC Guidelines http://www.afc.gov.au/downloads/pubs/sugg_script.pdf

Scriptbuddy A free online scriptwriting program assisting your writing with structure & formatting

Writer's Block http://screenwriting.about.com/library/weekly/aa032502a.htm

Every writer experiences it. This article tells you what you can do about it.

European screenwriters http://www.geocities.com/mishaca/articles.html

An excellent online resource for exploring European ideas, etc., on film.

Screenplay tips http://www.geocities.com/Hollywood/Theater/6448/articles.html

A collection of excellent articles by screenwriters, including "Writing the Low-Budget Film", "The Nine-Act Structure", and "The Screenwriter in Cyberspace".

*Other online materials will be highlighted on the course blog

Course Evaluation and Development

Course Improvements

In Week one I read out student comments and feedback from previous years and explain how I addressed the feedback and suggestions.

Student evaluations will be conducted towards the end of the course using the MyExperience Process. Student feedback is taken seriously and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course. The Course Convenor/s welcome all suggestions – preferably in writing. MyExperience is administered electronically to enable a faster, more efficient more environmentally friendly process. However it does really put the onus on you to go to the site rather than waste class time. It's easy and it will benefit your future colleagues just as you have benefited from the feedback of students who have taken this course before you.

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