



ARTS 3061

Video Project 2014

Film Studies

School of Arts and Media

CRICOS Provider Code: 00098G

UNSW

Course Coordinator: Greg Dolgoplov
Semester 1, 2014

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Course Administrative and Contact Details

Seminar	Wednesday 12 - 1pm, Room 327, Webster
Workshops	Tutorials start in Week 1. Computer Labs 136 Webster Building rehearsal rooms from Week 1 to Week 13. Non-teaching week for post-production work
Web	http://unswvideox.weebly.com http://sam.arts.unsw.edu.au
Course Reader	While there is no formal course reader you are encouraged to purchase a copy of Martha Mollison's <i>Producing Videos: A Complete Guide</i> (2004) from the UNSW Bookshop. A recommended reading list is provided on the course blog
Course Coordinator	Dr Greg Dolgoplov (02) 9385 4866 Webster Building, Room 207 E: gregd@unsw.edu.au - this is the best way of contacting me. Please put 'ARTS 3061' in the subject line of your email Office Hour: Tues 10am – 11am
Contact Information	School of the Arts and Media Room 312, level 3 Robert Webster Building Phone: 9385 4856 Email: sam@unsw.edu.au Your tutors will provide their contact details at the first tutorial
Webster Technical Support:	You can find up to date information about Webster lab procedures and issues on the TRC website: http://trc.arts.unsw.edu.au/support/faqs/webster/computing.shtml
Creative Practice Lab (Io Myers)	Manager: Su Goldfish , ext 55684, s.goldfish@unsw.edu.au Mark Mitchell , 9385-4863, m.mitchell@unsw.edu.au
Course Information	Units of Credit 6 Hours Per Week 4 Length of course 12 weeks

Relation to other courses in Film and Media Studies This course complements and extends current Undergraduate Film Studies Courses:

- a) Working with Image & Sound (ARTS2065)
- b) Contemporary Approaches (ARTS2061)
- c) Film Genres (ARTS 2064)

Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 10 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

Essential Information

For essential student information relating to: *attendance requirements; 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 matters, see the SAM Policies and Guidelines webpage:*

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

	ASSESSMENTS	LECTURE	WORKSHOP	PROJECT
W1 (4/3)		Introduction Documentary	Introduction: Resources, Cameras, Facilities, Safety, Expectations, Pre-Viz	Celtx writing workshop – Camera Inductions
W2 (11/3)		Film Grammar POV	Screenings Introduction to Camera 12 shot exercise	Intro to documentary Treatment writing Script Ideas
W3 (18/3)		Lighting	Lighting Exercises @ Io Myers 3 Way Dialogue Scenes	Staging action
W4 (25/3)		Scriptwriting	Scripting, interviewing	Writing action
W5 (1/4)	Script handover	Sound	Sound Recording & Sound Post Dialogue scene & VO	Interviews: Documentary Script exercises
W6 (8/4)	Submit Writing Project Final	Producing	Pre-production: crew roles and responsibilities	Pre-production doco
W7 (15/4)	Submit First Draft Doco Project	Staging	Staging action. Work of the director	Pre-production
18/4 – 27/4	MID SEMESTER BREAK			
W8 (29/4)	Start Final Projects Submit Doco	Editing	Editing Exercises	Pre-production
W9 (6/5)	Pre-production package for Final	Production	Resonance Feedback	Production
W10 (13/5)		Post- production	Production support	Post-production – Rough Cut
W11 (20/5)		Post-production	Post-Production support	Post-production – Fine Cut
W12 (27/5)	Submit Final Project	Programming Feedback	Screening and preparation. Feedback on final cuts. Selecting films for screening	Groups coordinate to prepare for final screening & online presentation/DVD authoring
W13	SCREENING	Programming Feedback	Screenings. Feedback Programming selection	Groups required to prepare venue for exhibition and technical projectionist team

Introduction

Video Production is a third-year production course that allows you to put into practice some of the theories and conceptual materials that you have covered in your preceding studies. The focus is on producing narrative works of fact or fiction with an emphasis on conceptual innovation. You are encouraged to look for practical solutions to theoretical problems concerning film/video that you may have encountered during your film and media courses.

In the first six weeks, your production skills will be developed and challenged through a range of technical exercises and a series of obstructions. You will be also required to develop the script and preproduction of your project. In the second part of the course, working as a group you will produce two short films. These films will then be curated and programmed for a special screening at the end of semester.

The screening of a range of short fiction and factual films will introduce you to the art of the short film. You will be encouraged to critically evaluate these films, your own work and the work of others and to test theoretical positions with creative solutions and practical exercises.

Students are given the opportunity to create a range of short video works using mini-DV, HD and mobile technologies. You will be introduced to the basic technical skills of operating a camera, lighting, scripting, pre-production planning, editing and presentation. The course aims to increase your practical knowledge and awareness of film language, style, process, and technique by way of craft-based functional workshop exercises, independent assembly and a substantial group-generated production process.

Video Project introduces students to developing, researching, creating and circulating short screen-based, low-budget, digital narratives. It aims to develop the creative process and to explore the ways in which ideas may be translated into stories, images and sound. There are two production exercises:

- **Documentary Reconstruction/Re-enactment Project**
Working in a team of three you will make an interview based short doco with a significant reconstruction component to address the issue of documentary as a 'creative treatment of actuality'. You are free to explore a variety of documentary modes and approaches seeking to tell a powerful, truthful and moving story based on real people. The focus is on clear ideas, robust argument, effective group collaboration and rigorous pre-production in preparation for a project that appears authentic and spontaneous. (3 - 5 minutes)
- **Short Film: Fiction or Webisode series** - Working in a small group (5) you will contribute to the production of a short film or a section of a webisode. Each group member adopts a crew role. You will need to learn and demonstrate the rules and narrative structure of your selected genre. The script can be original or an adaptation. The focus is on effective group collaboration, appropriate genre research, professional performance of crew roles, creative development, problem solving and an exploration of the art of film production (4 - 7 minutes)

The course encourages collaborative working practices. The execution of crew roles to a professional standard will be expected as a minimum and will be evaluated along with the conceptual quality of the final project and the capacity of the crew to make changes from the rough cut to the final draft.

There will be a public exhibition of the video projects in the first week of June predominately for cast, crew, families and industry guests. Producers are urged to submit their films to film festivals and competitions following the premier screening. Use filmfestival.org for a comprehensive list of possible festivals.

Goals

- To investigate and apply film language and theory to a range of practical exercises
- To develop the creative process and to explore the ways in which ideas may be translated into narratives, images and sound
- To explore practical solutions to conceptual problems and film theory
- To develop creative collaborative and individual working practices
- To survey a range of technical skills and processes for learning new skills and applications
- To examine a range of short film and video works
- To reflect on the criteria for evaluating the quality of a film or a production process
- To develop the techniques of analysis, research, writing, public presentation and developing new creative ideas

Outcomes

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

- Demonstrate the basic craft and technical skills necessary to make a short video production in a variety of formats and platforms
- Analyse short films – their own and others focusing on structure, ideas, technique, storytelling, lighting, sound and editing
- Demonstrate an audiovisual creativity and develop critical thinking along with the appropriate skills of expression
- Develop skills and strategies in planning and time organisation
- Express a deeper understanding of screen culture and language through practical and creative application
- Work collaboratively and undertake a range of crew roles to a professional standard
- Negotiate effectively
- Exhibit a range of skills in researching and developing audiovisual concepts

Learning Intentions

On successful completion of this course students will be better skilled in:

1. Applying a range of technical skills to developing their own work and articulating film theory in practice.
2. Working with technical, conceptual and aesthetic constraints in devising creative work
3. Engaging, applying and communicating film and video craft and screen language
4. Planning conceptual projects and working creatively in groups
5. Conceiving, researching, preparing, editing and presenting audio-visual concepts, storyboards, photo-essays and scripts
6. Reading technical, instructional and creative forms of writing about film and learning to learn how to use software

Graduate Attributes

ARTS 3061 is connected to the development of the following graduate attributes:

1. An understanding of the aesthetic, technical, and cultural dimensions of film
2. The skills to analyse and interpret written and audio-visual texts
3. The ability to link creative production with theoretical and critical knowledge
4. The conceptual and organisational skills required to undertake self-directed learning
5. The organisational and communication skills required for effective and creative collaborative work
6. Skills in scholarly research as applied to and appropriate for the field of film studies

Students will be supported in developing the above attributes through:

- Course planning and documentation
- Varied assessment strategies
- Learning and teaching strategies that include individual and group work
- Continued feedback and course evaluation

Rationale for the inclusion of content and teaching approach

While the instructors for this course recognise that not all students undertaking this course will seek to work in the film and media industries, this course is structured as a production course with high level expectations of professional conduct, robust group dynamics, ongoing formative feedback and a supportive environment for creativity. Nonetheless there are powerful pragmatic considerations that will invariably impact on creative decisions. 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.

Relationship to other courses

This course is firmly situated in a hands-on approach to screen studies by exploring a range of production approaches in the short, multi-platform narrative format. Students who aim to continue with the study of film, media and communications, particularly those with a special interest in cultural representation and the study of film theory, styles, genres and history will benefit from this course.

This is a key third year course for Film Studies and Media students that develops the debates initiated in Introduction to Film and Working with Image and Sound but develops them through a series of independent and group productions. ARTS3061 is designed to prepare students for graduating with robust technical and conceptual skills. Many graduates of this course have found employment in the film and media production sector within months of completion.

The focus on independent learning, practical solutions and student centred research and group learning will provide a strong foundation for further practice-based research and higher-level study.

Course requirements

Attendance at all seminars and workshops is compulsory. As this is a production course with substantial group work, you are ultimately responsible to the group for your attendance and, most importantly, punctuality and commitment to agreed upon tasks. Small groups function through democratic processes, active communication and genuine collaboration. It is important that all members pull their weight. Group decisions are final. Any disputes that cannot be amicably resolved by the group will need to be urgently presented to the Course Coordinator for mediation. All students in a production group will receive the same mark unless there are extraordinary circumstances.

There are no set readings for this course, however students are urged to read Martha Mollison's *Producing Videos: A Complete Guide* as well as other technical publications while maintaining a wide ranging reading practice in film theory. This is a seminar-based course. Students should arrive ready to ask questions, engage with the workshop exercises, raise issues, listen carefully to others, and contribute to the discussions and group projects. All assessment tasks are compulsory in order to pass this course.

Submission strategy

In order to introduce greater collaboration and discussion, save paper, reduce clutter and create a more immediate communicative environment, all submissions need to have an online component. Create your own online portfolio site (for egs. Wordpress or Weebly site - this is very easy and should take less than an hour) and write your clearly marked entries in the Blog section indicating the subject and week number in the header. Your site should be clearly identifiable as yours. You are encouraged to check out your colleagues sites. Please send your tutor an email once you have completed your entry so that they have list of all students' websites. You may also be required to submit hard copies of your work be it in paper or disk format.

Lectures

Lectures will cover the conceptual and procedural approaches to video production and the short film genre. Students are required to attend all lectures as the tasks for the week will be detailed and discussed. Due to the numerous variables involved in group video production, it will be necessary to maintain a degree of flexibility and adaptation to the production requirements in the lecture structure.

Screenings

Most lectures will be accompanied by screenings of short films or sequences from longer works in order to illustrate their narrative, technical or aesthetic approaches. The screenings will range from short film classics to avant-garde productions and former student films. Students are advised that attendance is compulsory as most of the material is not easily available elsewhere. It is advised that you make some notes immediately after a film that focus on technical and structural aspects of the films. If you have some favourite short films that you think the larger group would enjoy, please suggest them to the course convenor.

For the documentary project – documentaries utilising reconstructions and re-enactments will be examined.

Workshops

The production workshops will put into practice a range of technical skills and will provide an introduction to the research and conceptual requirements in the development of short video productions. The workshops will combine instruction in some specific craft skills along with group directed explorations of these exercises and a creative forum for sharing conceptual ideas, insights and solving problems. They only work if everyone takes an active part in them – and that includes active listening and contributing in group work. For most workshops, craft skills will be introduced in the first hour along with a specific exercise task. You will then be required to complete that task before returning to the workshop to present your experiences to your colleagues for discussion and evaluation. The technical skills will include the use of digital video cameras, lighting, sound, editing software, the performance of crew roles, producing, writing and directing. More specialised technical demonstrations will be arranged in addition to the scheduled workshops on a specified needs basis. The success of workshops will depend heavily on student input and participation. As we get closer to the production dates workshops may become an opportunity for group pre-production meetings and consultations with your instructors.

Premier Screening

At the end of semester there will be a screening party of the Video Project production. Students are asked to help organise this event in conjunction with Video Project and Production Unit staff. Event organisers will be nominated closer to the date. Post-production teams will be asked to volunteer to create a curated and commemorative DVD and/or online repository.

Attendance

Owing to the nature of the production process, late arrivals and early departures will NOT be accepted. **You MUST be able to attend all scheduled workshops and group meetings.** Make arrangements NOW in order to do so – you will be very busy in April and May. You cannot complete this course without punctuality, organization and a professional attitude with a high commitment to your safety and the safety and well-being of your colleagues.

Video production is a collaborative process and it is essential that you are punctual, reliable and maintain a high level of group responsibility. Lateness or absence from workshops and lectures will attract marking penalties. Absence or tardiness in attending production group meetings may result in expulsion from the group with subsequent assessment penalties (ie. you may fail this component of the course).

As a production unit, *Video Project* is a time intensive course. There is an assumption that many workshop exercises and technical skills will be completed or developed outside of class time. The *Video Project* course assumes that students will invest significant energy and time outside of the allocated classes to working on their collaborative productions. It is up to the groups to negotiate meeting and working times. Students will be assessed on their level of group participation, their punctuality as well as on the level of participation they display in workshop exercises and discussions. For a grade to be awarded, your attendance at all the seminar/lectures, screenings, workshops and your creative group meetings must be comprehensive. If you are absent you must provide a good reason backed up by documentation. This commitment is necessary to instil a similar culture to the professional film and media industry where punctuality and preparation prior to call time is fundamental as is responsibility to your team members and where the 'work' is always above personal issues and sorting out creative disagreements is part of the process. In order to achieve an optimal mark, you will need to take an active and responsible part in workshop discussions, collaborative projects and other associated activities.

Among the criteria for assessing the quality of your participation are:

- Responses to the ideas discussed in the seminars, workshops and screenings
- Active collaboration with your colleagues on group work where ownership of creative content is shared
- Creative solutions to workshops exercises
- Attendance and punctuality
- Professional attitude
- Ability to translate feedback and incorporate into your work

Collaboration

All students will be asked to self-organise into groups of three to five at various stages of the workshop process. During the course, students will be asked to contribute to the group project by performing specific roles related to camera, sound, editing, producing and directing.

Video productions are collaborative processes and it is important that you develop the necessary skills for effective teamwork, communication and conflict resolution. It is essential that you attend all the planning, discussion and pre-production meetings that you arrange as a group. The formal **Resonance Meeting** is a pre-production process that is a course requirement and will necessitate a special meeting arrangement with your group and your tutor. It is the responsibility of the group to arrange this with your tutor between Weeks 7 – 9.

If communications break down within the group it is up to the group to find a solution to mediate this process in order to achieve a working outcome. It is important that the group notify their tutor or course convenor of such circumstances and request assistance in a mediation process. Ultimately the final project is a group exercise. The interests of the group and the project will be placed above individual aesthetic desires. This is an opportunity for all participants to develop the subtle skills of negotiation and creative persuasion and to be able to let go of ideas easily while maintaining a tight focus on the concept.

Regular and ongoing independent study, reading, note-taking, scribbling and conceptualising are essential components of this course. This is a course in creativity and this requires discipline and establishing a rigorous imaginative practice. It is an expectation that the students will conduct their own research based on knowledge gained in Film Studies. You are expected to become familiar with the technical and creative writings in the field through relevant readings and various online tutorials in order to think about the specific craft skill discussed and start thinking of how you would adapt this to your creative project. Martha Mollison's (2004) book is a good place to start. The end of session screening will require voluntary assistance to make the evening a huge success. We will need the post-production team to produce the event, a selection of mini-docos to be packaged online and screened; a marketing team to generate an e-flyer to distribute to your guests and raise the profile of the event with follow up distribution of individual films to various festivals and film competitions; technicians to operate the projector and a creative team to coordinate the evening with an MC to guide the audience. This is your night to shine and support your colleagues.

Assignments

When submitting your work, make sure it is clearly identified with your name, student number, tutor's name and project title. Assignments/tapes/DVDs can be lost. You are required to always keep a second copy of all material that you submit for assessment so that you can provide another copy immediately if yours is mislaid. Make sure you have your own **portable hard drive** to backup all files. As part of the assessment tasks you are required to present all your work on a **portfolio website** (free website creators: wordpress, wix, weebly, yola etc) in order to minimise the possibility of work being lost and to facilitate the dispersed feedback and communication of your efforts. You may also create a separate website for your group projects

Assessment

The assessment tasks have been designed to provide students with an opportunity to work individually and collaboratively in small groups. There are four key components to the assessment for this course:

No.	Assessment Task	Weighting	Graduate attributes assessed	Learning outcomes assessed
1	Short Script and Critical analysis	30%	1, 2, 3, 4, 6	1, 2, 3, 4, 6
2	Documentary Project Critical analysis	30%	1, 3, 4, 5, 6	1, 3, 4, 5, 6
3	Group Project Short narrative film Written presentation Pre-production materials, research and exegesis	40%	1, 3, 4, 5, 6	1, 3, 4, 5, 6

NB. All assignments must be attempted in order to pass this course

All assignments need to be accompanied by a 500-word exegesis. Production projects require the submission of pre-production documents to demonstrate your level of readiness. All assessment submissions need to be presented on your individual Portfolio website

Late Assignments

As there is a set screening date, there can be no extension for the final production. If you miss the cut off date, your film will not be screened and will not make the Final Collection.

If you experience any issues talk to your tutor as soon as possible.

Late returns of hired equipment impacts heavily on your colleagues so please make sure that you stick to your return commitments, as heavy borrowing penalties will apply that will impact on your group work.

Workshop Exercises & Online Portfolio

You need to create and maintain an online portfolio site of your ideas, workshop exercises and critical appraisals of your work. Let your tutor know your URL address by the end of Week 2.

In order to demonstrate your competence with the camera, sound and lighting equipment and to develop the skills of negotiation and communication that are essential for successful group work you are required to undertake a series of in-class workshop exercises working in small groups. You are requested to upload selections from these exercises individually to your personal online site and offer some process notes and critical commentary (exegesis). 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.

Please archive all your creative work on this site: script, exercises, doco and final project.

Ongoing

(1) Scriptwriting Project - THE FANTASTICAL – Near Future Events

In order to provide source material and original scripts for the final project, students are required to write their own original short fiction film scripts. Final films will be based **ONLY** on scripts submitted for the Scriptwriting Project.

Length: **8 pages + 2 pages** that include a log line, synopsis and exegesis.

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 feedback and notes) submitted to your tutor.

The script may contain **only ten lines of dialogue**.

It needs to respond to genre - both a short film genre and specific genre rules.

It needs to be mindful of being practicably produced as a short film for this course.

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

You will also need to script doctor another writer's script. Once you have received a **copy of their script by Week 5**, you will need to read it and write up detailed commentary & constructive feedback (2 pages). This feedback needs to be attached to your partner's script for submission. The original writer then has one week to

rewrite/rework the script to respond to your partner's feedback. **Final submission will be in Week 6.**

Submit your script and the accompanying feedback. You may wish to offer a short note of the changes you made in the second draft after acknowledging the feedback.

Your partner submits their script and your feedback.

Your grade is a combination of the quality of your script, its response to the set criteria, the accompanying details and the effectiveness of your script doctoring and commentary.

Assessment is graded according to the following criteria:

- Genre specificity
- Clarity of narrative & character development
- Experimentation and conceptual awareness
- Development of original ideas and technical skills
- Critical strength of feedback and written submission

(2) Documentary Project: Re-enactment and reconstruction

Working in pairs or small group of three you will become Documentarians creating a mini-documentary with a substantial reconstruction or re-enactment component. See *An Act of Killing* (2013) as a powerful example. The focus of this exercise is on effective group collaboration and rigorous pre-production in preparation for a project that appears authentic and spontaneous. Your documentary needs to provide a 'creative treatment of actuality' and include a slice-of-life narrative, an interview, a sense of drama or strong ideas and a concern for style and aesthetics. The key criteria in this narrative factual exploration is making a strong argument, having a point or an angle on a situation and structuring your evidence in a powerful presentation that will seek to change the audience's perceptions.

Produce a short film working with a real person(s) to tell an engaging, unusual and powerful story. While an interview may be the basis of the film you are encouraged to consider using either archival material, images that resonate with the real person's story or that operate in counterpoint. You need to carefully select your subject and discuss the process that you will employ in making your collaborative film. As this is a short, you need to be highly selective in your choices in order for the factual material and presenting a slice of life. Prior to shooting, research your subject. The focus should be on producing a dramatic short factual film.

Assessment criteria:

- Strong, persuasive argument and engagement with ideas
- Clear dramatic structure and narrative development
- Original response to genre format, style and structure
- Detailed pre-production documentation & process
- Application of technical skills and proficient use of equipment

- Linking visual and aural choices with theoretical and critical knowledge & research
- Clarity of intention as substantiated by supporting written commentary

First Draft Due by Week 7

Final Submission following feedback Due Week 8

Assignment 3 Group Project – The Fantastical Near Future Event

Small production groups (5 members) will be selected to develop a project for production: either a short genre drama, or a **fantasy project** or a webisode series.

- If undertaking the short drama, you are strongly encouraged to work with a script written as part of the 2nd assessment task. You may change or adapt this script to respond to production requirements. Think *Black Mirror* as a source of inspiration.

Crew roles will be allocated and you will be required to work collaboratively to devise, research, plan, shoot, and edit your narrative (maximum length **7 minutes**). You will be expected to apply all the technical and theoretical knowledge that you have learnt during your studies. This short drama must respond clearly to a selected genre – fulfilling the rules of the genre. You will be allocated to a group according to your preferred crew roles. It is essential that you start generating ideas from Week One and communicating them to your workshop group so that the most engaging projects can be selected and made.

Preparation

Individually or as a group you are required to come up with a project to work on. This may include going through a range of available scripts or creating an adaptation or a remake. Your preparation should be systematic and include: creative development meetings; thematic discussions and storyboard development, pre-production planning, equipment re-familiarisation along with image and sound tests, location and actor clearances and all other pre-production business.

Resonance Meeting

Prior to commencement of shooting, it is imperative that a formal meeting is set up where all production participants, irrespective of their crew roles, bring in material that is relevant to the project; echoes its themes, research and accompanying ideas. This needs to be presented formally to your tutor in 30 minute session. The process should consolidate the concept, bring everyone 'on to the same page' while allowing a breadth of expression and an unravelling of the underlying influences and subtextual meanings of the project. The Resonance Meeting should provide all participants with common ownership of the project and any observers with an understanding of the project's objectives. Filming should not commence until this meeting has taken place, as it is an essential aspect of pre-production. Meeting arrangements should be made with your

tutor and may occur outside of class time. **You cannot commence shoot prior to resonance meeting**

Production

Plan for two or three days of shooting. All shots should be carefully planned and locations reconnoitred and cleared for permission. Allow yourself one day for 'pick ups' if you do not get all the coverage that you want. Make sure that you plan for contingencies such as inclement weather, technical malfunctions (they do happen) and unavailable actors.

Crew

Groups should be composed of five key members (not including the original writer):

1. Producer / Production Manager
2. Director
3. Camera (DoP)
4. Sound/Camera Assistant
5. Editor / Designer

The **Producer** is the person ultimately responsible for the entire production and will be the contact person for communication between the production group and the tutor. The crew will be selected by the tutor in order to give you either your first or second choice of preferred role.

It is anticipated that all students will take an active role in devising the project concept and ideas. If the student who presented the project also becomes the **writer**, it is advised that they do not also become the director or editor in order to generate a dynamic creative relationship between these roles. Potentially some students will perform more than one crew role by working on more than one production as well as taking performing responsibilities. If you do so, congratulations – you are well on the road to becoming a 'total' filmmaker.

If there are no major issues, all production members will be awarded the same grade for their genre group project. This assumes that while each group member will have different production responsibilities, all will contribute equally to the completed work. If issues arise that cannot be dealt with internally, please see your tutor ASAP to help resolve. If a student does more or less than the group average they will be justifiably rewarded or penalised based on the crew role evaluation process. There is a self and crew role evaluation process that facilitates this process to ensure transparency and equity. (See below for more details)

Editing

You may wish to show your rushes to your tutor for comment. However, it is essential that your 'final draft' undergoes a thorough feedback session with time to make changes

so that any recommendations may be incorporated. The group's ability to negotiate creative suggestions and make changes is vital to an optimal outcome.

The producer is responsible for delivering the completed film project in a timely manner so that your group's film can be evaluated and included in the DVD compilation of all films from the course.

Late returns of borrowed equipment have clearly defined group penalties.

Due Date: Submit completed project files and screener online by 12pm on 27 May.

You will be offered feedback by your tutor. You will have an opportunity to address that feedback and make appropriate alterations to your project prior to the public presentation.

Crew Role Evaluation & Production Notes

As part of assessing your participation and contribution, you will be asked to complete a self-evaluation form and a peer review form at the completion of the project as well as an individually written 500 exegesis on the project.

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

Self Evaluation: Each student is required to complete a brief written evaluation (1000 words) of your crew role will need to be submitted along with the final video exercise. This statement may consider the following:

- your crew role and its relationship with the other crew and project concept
- what were the challenges, goals, obstacles, successes and what would you have done differently next time
- an evaluation of the group dynamics and questioning whether the production was a genuinely collaborative process and what could have been improved
- Production Notes may include selected documentation of the pre-production and shooting process such as photos and analysis

If a student fails to perform or attend adequately to their agreed upon crew role they will not be considered as having collaborated on the project.

Assessment Criteria:

- Evidence of research & development to support the concept
- Effective collaboration and contribution within the group
- Analysis of the ideas and the initial concept in final production
- Effective pre-production documentation and process
- Project's conceptual originality and clarity
- Technical competence and effective choices in shot composition, lighting, sound, direction (performances), design and editing
- Demonstrated experimentation in staging and direction
- Presentation and production efficiency
- Film literacy and responsiveness to film theory
- Successful troubleshooting, mediation and management of group dynamics

Date Due: 9 June by 3pm (submit in hard copy or via email)

FEEDBACK

Feedback is an essential part of production and creative processes. Tutors will provide ongoing oral and formative feedback for course materials in the process and preparation of your projects but only if you ask them for this feedback.

Feedback will be provided on your assessable tasks as a combination of written and oral commentary.

Feedback from your colleagues is an essential part of the course and an appropriate balance needs to be struck and clearly established on a case by case basis.

Formative feedback on documentary and final projects will be provided at the development stage, at the resonance meeting, at the rough cut stage and leading up to or at the final screening.

A brief evaluation of your final project will be provided.

Please provide CATEI feedback for the course to enable continued course improvements

SAFETY

Video Production staff treat safety issues and appropriate equipment use VERY seriously. Video production is potentially dangerous as there are trip and fall and burn hazards, equipment damage and electrocution especially when it comes to working with lighting and sound equipment.

There are hazards involved with working with actors, in certain locations on and off campus and working long hours where tiredness can lead to safety short cuts. Students will be instructed in

appropriate safety measures and hazard reduction, to plan for risks and have measures in place to respond to accidents.

Student safety is of paramount importance. The welfare of your cast and crew and supporters is your most important consideration as a group. Safe practice in a safe environment makes for an efficient operation. At all times we must be vigilant in identifying all potential hazards by being aware of where we are, what we are doing, with what and with whom. Safety is everyone's responsibility.

All production groups are required to submit a safety plan to your tutor prior to the commencement of a shoot along with a copy sent to the School Manager (j.miller@unsw.edu.au)

On a professional film crew the line of responsibility runs from the Producer to the Production Manager and 1st Assistant Director and finally on to all crew members who have a duty of care which is recognised by law. If someone can see the potential for an accident and does nothing to try to prevent it, they can be held responsible in some way, probably along with their senior colleagues.

When filming, people have many things on their minds, things can get rushed, and hazards and risks can increase. Even simple things can become dangerous because this is not an ordinary situation. Of course, all of life presents hazards, but if someone is asked to run down hill repeatedly to get the scene right, for example, the risk of them tripping and falling on their face is increased with each time they do this. If the hill is pavement rather than grass the risk of serious injury is increased.

The way to stay safe is to look at each shooting set up or location individually and think of what exactly could go wrong. This is called a **risk assessment**.

It's a three step process:

1. Identify all the hazards
2. Evaluate the risks
3. Identify measures to control the risks

Then put in place safeguards to eliminate or minimise risk. You should make a record of any risk assessment to ensure that you are clear on how to stay safe. This can save time during your shoot. Rules about listening to each other, respecting a chain of command, looking after equipment properly, and not rushing, will all help to keep people safe and happy.

Report all incidents to the course coordinator and the SAM School Manager immediately.

Email Policy

E-Mails to course convenors and tutors will be attended to during business hours (Monday to Friday 9.00am-5.00pm). Please ensure that you are contacting the appropriate person - consult the course guide for your unit before you send the e-mail. Whilst staff will attempt to deal with genuine enquiries as soon as practicable during those hours, do not expect an immediate response. Requests for information which can be found easily elsewhere will be ignored. It is often useful to pose your question on the course website (ozcinema.multiply.com) often other students will provide the best answers. Work collaboratively. Make sure that the answer to your question is not already available in the course guide or on the School or course web site. Complex enquiries – particularly those concerned with essay requirements – are best answered face-to-face during consultation hours with the appropriate person.

If the Course Convenor or tutors need to contact you they will use your student email account

(the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use. You can do this at <http://www.disconnect.unsw.edu.au/>

All correspondence re this course should be sent with the subject line **ARTS3061**

Email correspondence should be used only for administrative matters and personal issues. The course website will be used to deliver courses information.

Backing-up Work

It is your responsibility to back your work up regularly. The presentation of all your work on your own portfolio website is designed to archive your work, present an efficient submission approach as well as act as a portfolio of your outcomes and achievements.

Losing all of your files and being required to start your project from scratch is regarded as evidence of unsatisfactory file management skills and is not grounds for any special consideration when projects are being assessed. If you are the kind of person who thinks it won't happen to you then you are a prime candidate for it happening. Lost work close to deadlines is no fun for anyone! So spend some time in the first weeks of session developing a personal back-up regime and stick to it. Be particularly vigilant when assessment deadlines are looming. Tired and stressed students are quite capable of deleting their own or others work by mistake.

For all other information please download
“**Essential Information for all EMPA students**”

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Extension Procedure

- A student seeking an extension should submit a SAM extension application form to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days.

- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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 information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **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.
- **Duplication:** 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.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

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.