Faculty of Arts and Social Sciences

School of the Arts and Media

ARTS2065

Working with Image and Sound

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Greg Dolgopolov	gregd@unsw.edu.au	Tues 10 - 11am	Webster 207	93854866

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

Attendance Requirements

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

• A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence 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 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, 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.

• 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

• For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Essential Information For SAM Students

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/

Course details

Credit Points: 6

Summary of the Course:
Working with Image & Sound explores the creative and communicative possibilities of film, video and other audio-visual technologies. The course will develop your understanding of film as a technological medium by exploring some of its basic forms and features and by looking at different aspects of moving image production. Working with Image & Sound prioritises practice-based learning (both in terms of the ways that it can develop your understanding of key concepts in the discipline and because it can enhance your skills in creative thinking). For this reason many of the concepts that we will be examining in the course will be explored through practical exercises and through case studies of specific film and video practices—from classics of experimental film to the latest new media. Each of these practical exercises and case studies is designed to develop your understanding of the technical, aesthetic, and sensory workings and potential of audio-visual media and your knowledge of some of the ways that artists and mainstream producers have explored film and video. This knowledge can then be drawn on and developed in the creative work that you produce in the course.

Aims of the Course:
The course aims to:

1. Develop some of the ideas initiated in Introduction to Film in a more hands-on approach.
2. Emphasize pre-production concepts (outlines, storyboards, scripts, designs, staging and developing team work), rather than the production of completed films.
3. Introduce the creative and communicative potential of recorded images and sounds.
4. Enable the exploration of creative audio-visual ideas while working in a low-tech and lo-fi environment.
5. Provide some experience of the practical, technical and aesthetic constraints shaping film and small screen production.
6. Encourage collaborative working practices and responsibilities.
7. Introduce some basic technical knowledge, development techniques and the vocabulary for conceptualising, creating, producing and analysing audio-visual material.
8. Offer a framework for understanding the business of cinema in an industry context.
9. Initiate different modes of thinking creatively about cinema, video, sound and images.

Student learning outcomes:
On successful completion of this course you should be able to:

1. Identify and comprehend some of the key concepts for understanding film as a technological medium;
2. Apply theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices;
3. Contextualise and describe your own creative work in relation to different forms and approaches to filmmaking
4. Reflect on and identify the development of your creative thinking and thereby develop your skills in independent learning;
5. Recognise and demonstrate some of the basic communication, organisational, and conceptual skills required for creative collaborative work;
6. Analyse and interpret a film text across a range of technical dimensions;
7. Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts;
8. Read technical, instructional and creative forms of writing about film and begin to learn how to use relevant software.

Graduate Attributes:
On successful completion of this course you should be able to:

1. an understanding of the methods of analysis and thinking specific to the discipline of film studies

2. a knowledge of the historical development of film as a both a specific medium and as part of a constantly evolving media landscape

3. an understanding of the aesthetic, technical and aesthetic dimensions of film

4. the skills to analyse and interpret written and audio-visual texts

5. the ability to link creative production with theoretical and critical knowledge

6. the conceptual and organisational skills required to undertake self-directed learning the organisational and communication skills required for effective and creative collaborative work

Rationale for the inclusion of content and teaching approach
This course is structured as a pre-production and creativity development course with high level expectations of professional conduct, robust group dynamics, 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

This course involves considerable group work and the development of collaborative creative skills. 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.

All your assessable work should also appear online on your portfolio site. As part of the submission policy it is essential that you present all your course work and any additional experimentation on your own portfolio website. It is imperative that the work is date and time stamped to ensure equitability and the accurate submission dates. It is recommended that you use a free website generator for your own web presence: it is free, reasonably easy to use and is networked to the course and all the other students.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Digitale (30%)	3 to 5 mins long with accompanying pre-production documents.	25%		1,2,3,4,5,6	Week 5, 25 August
Scriptwriting (20%)	2 mins and supporting documentation	25%		1,3,4,5	Week 7, 8 Sept First draft
Workshop exercises (10%)	10 script pages maximum	10%		1,2,4,5,6	Week 11, 15 Oct
Adapting a classic (40%)	various. no more than 3000 words	40%		1,2,3,4,5	Week 13, 29 Oct

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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 in SAM there will no longer be any hard-copy submission; assessments 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.

All assessment will be submitted electronically. All assignments need to be presented on an external portfolio

site.

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 SAM 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 (found in Forms on SAM website) to the Course Authority before the due date.
  • The Course Authority should respond to the request within two working days of the request.
  • 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.
  • 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.
  • 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.
  • A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
  • For more information, see the SAM 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://student.unsw.edu.au/special-consideration

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.

· **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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (http://www.lc.unsw.edu.au/academic-integrity-plagiarism), in the myUNSW student A-Z: Guide https://student.unsw.edu.au/plagiarism and in Appendix A of the Student Misconduct Procedure (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.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content
Week 1: 27-31 July	Film as Art and Film as Collaboration	Course Introduction Requirements Assessments and structures The Five Obstructions Introduction to Digitales	Introduction to storytelling Introduction to equipment care and borrowing protocols
Essential Readings: Tarkovsky, Robert Rodriguez, Dogme95			
Week 2: 3-7 August	From Photography to Film	Telling stories through photographs: introduction to Digitales Photography and image literacy Framing and composition Chris Marker's La Jetee (1962)	Introduction to Camera Equipment Camera Exercises Framing and shot composition Story circle - 2 minute short stories
Essential Readings: Barthes, Sean Cubitt			
Week 3: 10-14 August	Film Grammar	Pre-production: Storyboarding, Pre-viz Framing, shot composition, photography and cinematography Introduction to scriptwriting	
Essential Readings: Katz, Rabiger, Gibbs			
Week 4: 17-21 August	How sound works with images	Introduction to sound design How sound impacts on images Listening and anaysing a script for sound	
Essential Readings: Thom, Marshall, Holman, Donnelly, Sonnenschien			
Week 5: 24-28 August	Scriptwriting	The Drama of Being	

		Human	
Essential Readings: Egri, Cooper and Dancynger			
Week 6: 31 August - 4 September	Structures of Short Films and Webisodes	Short Film Analysis Storyworlds	
Essential Readings: Raskin			
Week 7: 7-11 September	Cinematography	Staging Action Lights, Colour Painting with Light	
Essential Readings: Katz, Dworkin, Eisner, Eisenstein			
Week 8: 14-18 September	Adaptation	Theories and approaches to adaptation analysis of successful adaptations	
Essential Readings: Bortolli, Leach			
Week 9: 21-25 September	Editing	Analysis of different approaches to editing Motivations for editing Not editing	Editing exercises
Essential Readings: Dancynger			
Week 10: 6-9 October	Film Sound and Space	Using sound to create a sense of place and space Use of sound effects Foley	
Essential Readings: Chion, Parker, Murch, Yu			
Week 11: 12-16 October	Production and crew roles	Examining the role fo the Producer	Crew roles and the role of the creative producer and the line producer Risk Managment
Essential Readings: Vachon, Rea, Seger, Whetmore			

Week 12: 19-23 October	Submission and Exhibition	The art and business of Exhibition and Distribution New platforms and distribution Film Festivals	
Essential Readings: Carroll Harris			
Week 13: 26-30 October	Group Presentations - No Lecture	In Class group presentations of the adaptation of a classic	
Essential Readings: no reading			

Course evaluation and development
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