SCHOOL of the ARTS and MEDIA

ARTS2065

WORKING WITH IMAGE & SOUND

Course Coordinator:
Greg Dolgopolov

SESSION 2, 2013
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Administrative and Contact Details

Lectures & screenings
Tuesday 9 – 11 am, Weeks 1-12 Ritchie Theatre
Lectures commence in Week 1

Course Details
6 Units of Credit. ARTS2065 is a Level 2 course
A two-hour lecture and a 90-minute workshop per week.
Considerable production time will be required outside of class

Workshops
Please note: tutorials run from Week 2 to Week 13 inclusive.

Course Reader
The Course Reader should be purchased from the UNSW Bookshop. (Copies will also be held in Reserve in the library).

Course Blog
Check http://www.imagesound.weebly.com for regular updates, links, reviews, suggestions & resources.
You are expected to start up your own online presence to host all your assessment tasks and to act as a form of communication with your colleagues.

Course Coordinators
Dr Greg Dolgopolov
(02) 9385 4866 Webster Building, Room 207
gregd@unsw.edu.au
Consultation time: Tuesday 11am – 12pm
(Please put ‘ARTS2065’ in the subject line of your)

Tutor Jack Sargeant <jack@jacktext.net>

School Office
School of the Arts and Media, Room 311U,
Level 3 Webster Building;
Email: sam@unsw.edu.au; telephone: 9385 4856

Essential Information
Please read carefully the Essential Information and SAM assessment policy from this link:
https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
<table>
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<th>Assessment</th>
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| W 1 (30/7) | Film as Art  
*The Five Obstructions* | No Tutorial in Week One | Tarkovsky, Robert Rodriguez, Dogme95 |
| 2 (6/8)    | From Photography to Film  
*La Jetee* (Marker, 1962) | Introduction, assessment, Reading the still image Digitales | Barthes, Cubit |
| 3 (13/8)   | Film Grammar | Storyboarding, Framing Introduction to Celtx | Katz, Rabiger, Gibbs |
| 4 (20/8)   | How sound works with image | Introduction to sound design How sound impacts on images | Thom, Marshall, Holman Donnelly, Sonnenschein |
| 5 (27/8)   | Assessment 1  
Photo-Essay / Digitale Scriptwriting | Writing projects: character matrix | Egri, Cooper & Dancyger, Bergman, Sample Concept, AFC Notes |
| 6 (3/9)    | Structures: Short Films & (Web)Episodic Drama | CELTX Short Film Analysis | Raskin Screenculture.net |
| 7 (10/9)   | Script 1st draft due Cinematography | Staging action with dolls & light | Katz, Dworkin, Eisner, Eisenstein, |
| 8 (17/9)   | Adaptation | Adaptation exercises | Bortolli, Leach |
| 9 (24/9)   | Assessment 2  
Scriptwriting Editing | Pitching forum (2 mins. each) Editing exercises | Dancyger |
| 28/9 – 6/10 | Mid Semester Break | *** | |
| 10 (26/9)  | Film sound & space | Using sound to create a sense of space and place. Use of sound effects | Chion, Parker, Murch, Yu |
| 11 (3/10)  | Assessment 3  
Portfolio Production | The job of the producer and crew protocol | Rea, Seger, Whetmore, Vachon |
| 12 (10/10) | Submission & Exhibition | Group Presentations | No readings |
| 13 (17/10) | Assessment 4  
Group Project No Lecture | Group Presentations & feedback | No readings |
ASSESSMENT IN BRIEF - further details see page 15

| WEEK 5 | Photo-Essay / Digitale  
|        | (Solo)  
|        | A stills exercise using photos and your own voice to tell a factual, emotionally powerful story (2 mins) Exegesis (500 words) | 20% |
| WEEK 7 | Scriptwriting and Script Doctoring project  
|        | (Partners)  
|        | You will need to write your own original short fiction film script  
|        | Length: strictly 8 pages. Include a log line, synopsis and exegesis.  
|        | Script may contain only ten lines of dialogue. It needs to be very genre specific  
|        | You will also need to script doctor your partner’s script -  
|        | Write up detailed commentary & constructive feedback (2 pages)  
|        | One week to complete and return to partner | 30% |
| WEEK 9 | Submit your script and the accompanying 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 |
| WEEK 11 | Workshop exercises & portfolio  
|        | (Solo)  
|        | All course work needs to be presented and archived on your portfolio site  
|        | This includes work for submission, your pre-production materials and a selection of your in-class workshop exercises | 10% |
| WEEK 13 | Adapting a Classic  
|        | (Group Production)  
|        | As a group you will select, pre-produce and remake a ‘classic’ Hollywood scene 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. Presented in final week of class.  
|        | Individual Exegesis (500 words) | 40% |

All assessment tasks must be completed and submitted in order to be eligible to pass this course
Introduction

*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.

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 a larger group project.

**Course Aims:**

- The emphasis is on *pre-production* concepts (outlines, storyboards, scripts, designs, staging and developing team work), rather than on the production of completed films.

- Develop some of the ideas initiated in *Introduction to Film* in a more hands-on approach.

- Introduce the creative and communicative potential of recorded images and sounds.

- Enable the exploration of creative audio-visual ideas while working in a low-tech and lo-fi environment.

- The course will provide some experience of the practical, technical and aesthetic constraints shaping film and small screen production.

- Encourage collaborative working practices and responsibilities.

- Introduce some basic technical knowledge, development techniques and the vocabulary for conceptualising, creating, producing and analysing audio-visual material.

- Offer a framework for understanding the business of cinema in an industry context.

- Initiate different modes of *thinking* creatively about cinema, video, sound and images.

The workshop exercises will introduce you to some of the practical and artistic challenges associated with producing audiovisual material. The films that you watch will convey the richness and diversity of cinema and video as a form of culturally relevant art practice and popular entertainment. The work that you create should explore your own visions and ideas while engaging in the discourses and the history of film studies. This is a process-based course with a pre-production and creative practice development focus.
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.

Goals of Working with Image & Sound are:

- To introduce some of the creative and conceptual skills required to devise your own unique projects and to help you recognise the practical decisions faced in the production process.
- To develop your visual and aural sensitivities and apply them to a diverse range of audio-visual exercises and projects.
- To allow you to explore the creative potential of audio-visual media in order to enhance your analytical skills in your further study of film and media.
- Act as a preparation for upper level Film and Media courses, and especially the Level 3 Video Project course. You may develop your ideas for other independent video or sound projects.

Learning Outcomes

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

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

ARTS2065 will enable you to develop the following Graduate Attributes of the Film Studies Major:

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

These attributes align with a number of the BA’s Graduate Attributes, in particular:

- The skills involved in scholarly enquiry
- The capacity for analytical and critical thinking and for creative problem solving
- The ability to engage in independent and reflective learning
- Information Literacy – the skills to locate, evaluate and use relevant information
- The capacity for enterprise, initiative and creativity
- An appreciation of, and respect for, diversity
- A capacity to contribute to, and work within, the international community
- The skills required for collaborative and multidisciplinary work
- An appreciation of, and a responsiveness to, change
- A respect for ethical practice and social responsibility
- The skills of effective communication

Students will be supported in developing the above attributes through:

- Course planning and documentation
- Varied assessment strategies
- Dynamic workshop exercises
- Learning and teaching strategies that include individual and group work
- Continued feedback and course evaluation
Relation between Discipline Graduate Attributes and Assessment Tasks:

Assessment 1 will address # 1, 2, 3, 4, 5  
Assessment 2 will address # 1, 2, 3, 4, 5  
Assessment 3 will address # 1, 2, 3, 4, 6  
Assessment 4 will address # 1, 2, 3, 4, 5, 6

Relationship to other courses
ARTS 2065 builds on some of the debates examined in Introduction to Film and prepares you for upper level film studies courses, in particular, the level 3 practical course in Video Production (ARTS3061). The focus on independent learning, practical solutions and student centred research and group learning will provide a strong foundation for upper level study.

This course is concerned with exploring a range of craft disciplines in film, video and sound in a broad thematic approach to screen studies. 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.

Course requirements
Attendance at lectures and tutorials is compulsory. Please note: students are required to attend at least 80% of all classes (lectures/screenings/tutorials)—this is a Faculty requirement. Students who attend less than 80% of classes, without documentary evidence of illness or misadventure, will have failed to meet the attendance requirements of the course and may have their final assessment refused.

Students must also complete the readings provided in the course kit, available for purchase from the UNSW Bookshop, on a weekly basis. 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. The assessment tasks are compulsory in order to pass this course.

What you will be doing
You should plan your time so that you can devote 5-6 hours per week to studying this course. Three and a half hours are what we call ‘contact time’: that is a two-hour lecture and a 90-minute workshop. You are required to attend all of these. This leaves about 2-3 hours when you will be completing workshop exercises either in small groups or studying on your own: working through the set readings preparing for the weekly workshops, watching and making notes on films or completing assessment tasks. The most important time will be in devising original new concepts and exploring your visual and aural environment with a fresh perspective.

There are four parts to your study in this course:

• 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. However, you are expected to become familiar with the technical and creative writings in the field by completing the relevant readings in the Course Reader each week prior to the
workshops. By researching and thinking about the specific craft skill discussed you are encouraged to start thinking of how you would adapt this to your creative projects. The readings will provide a basis and a starting point for the development of your skills. You are also encouraged to further your research and seek out other technical and creative writings.

- The weekly workshop is 1.5 hours long. It is essential that you come fully prepared for it. You should have completed the recommended readings for the week and arrive ready to ask questions, engage with the workshop exercises, raise issues, listen carefully to others, and contribute to the discussions and group projects. The workshops will combine teaching some specific craft skills with a creative forum for sharing conceptual ideas, insights and solving problems. Workshops can only be successful if everyone takes an active part in them – and that includes active listening and contributing in group work.

- There will be a weekly two-hour lecture and screening. The purpose of lectures is not only to provide you with information. Rather, lectures serve to define the structure of the course, to set the agenda for discussion, to provoke your imagination and to provide signposts to guide you through the experience of study. To get the most out of lectures, you need to take an active role in them. This involves juggling three tasks while you listen:
  
  • You need to follow and make sense of the lecturer’s line of argument and follow up any ideas or sources that have sparked your interest.
  
  • You should take notes but not necessarily transcribe what the lecturer says or shows.
  
  • You should think creatively about what is being said and translate this into generating your own ideas.

The screenings will be integrated into the body of the lecture. They are essential to your audio-visual development. The films presented are not standard feature-length narratives but examples of innovative and unusual short works. These will be selected to show a broad range of time based examples across film, video and computer-generated imagery from the classics of experimental cinema through television advertisements and music videos to stimulate your senses and pose challenges to the way that you see and hear audio-visual representations. It is recommended that you take some notes about the films, the narrative structure, the filmic art and the specific crafts skills.

You should broaden your knowledge of the history and art of cinema by watching a wide range of films. In order to develop your pre-production knowledge you are encouraged to watch films, video/DVD and TV programs. Especially focus on watching short films, MTV, ads and documentary programs. While the Library and your local video stores have good selections – you are encouraged to attend the regular Cinematheque screenings. Below is a list of film screenings, meetings off campus, screen based events. You are encouraged to get involved with these as well as other film events such as short film festivals, underground screenings and video art installations in galleries and in commercial spaces.

**Chauvel Cinema** *(www.chauvelcinema.net.au)* Oatley Street in Paddington
Kinema (http://kinema.org.au/) 2/365 Parramatta Rd Leichardt &pm Wed


The Mu-Meson Archives (Sounds of Sinema) every Monday the Annandale Hotel’s main bar is transformed into a cinema For more info call the Archive hotline 02 9517 2010, or Email: mumesonarchives@hotmail.com

Popcorn Taxi Greater Union, Bondi Junction www.popcorntaxi.com.au

You are highly encouraged to join Cinesoc, the UNSW society with a goal to make high quality video productions, including (but not exclusively) short films, music videos and documentaries. Many previous students of WWI&S have become active members. Cinesoc hope that they will help their members develop new skills and have fun. http://cinesoc.media.arts.unsw.edu.au/
# List of Readings

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<th>Film as Art</th>
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<td>Robert RODRIGUEZ ‘10 minute Film School’, <a href="http://www.exposure.co.uk/makers/minute.html">www.exposure.co.uk/makers/minute.html</a></td>
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<td>Dogme 95 <em>Manifesto and Vow of Chastity</em>, <a href="http://www.dogme95.dk">www.dogme95.dk</a></td>
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<th>Week 3</th>
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<th>Week 4</th>
<th>How Sound Works with Image</th>
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<td>Randy THOM (1999) ‘Designing a Movie for Sound’ <a href="http://www.filmsound.org/articles/designing_for_sound.htm">www.filmsound.org/articles/designing_for_sound.htm</a></td>
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WEEK 5 SCRIPTWRITING


Australian Film Commission ‘What is a Synopsis – Outline – Treatment?
Suggested Script Layout wwwafc.gov.au

WEEK 6 STRUCTURES: SHORT FILMS & (WEB)EPISODIC DRAMA


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


MID SEMESTER BREAK
### WEEK 8  
**Adaptation**


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

### WEEK 9  
**EDITING**


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

### WEEK 10  
**FILM SOUND & SPACE**


### WEEK 11  
**PRODUCING**


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

1. Photo-Essay or Digitale Week 5 29th August by 9am (20%)

a) Photo-Essay Tell a clearly structured story using no more than 20 photographic images (but more than two) as a mini-photo-movie. The images may be obtained with any photo-imaging device but need to be original, ie. they may not taken directly from any other source, such as google images.

Arrange your sequence of still images to tell a lucid narrative in image and sound. Your photo-essay should make sense without voiceover narration or additional explanation. Understanding and adopting a genre may make it easier. You are also encouraged to respond to the work of filmmakers whose work may be explored in the course.

Your photo-essay can be assembled using any appropriate software (PowerPoint, Windows Movie Maker, iMovie, FCP, Premier, Vegas, etc). You need to test that your film will play on any computer as soon as it is loaded. (Consider completing your photo essay in a Quicktime wrapper for ease of transferability.) You need to load your film on to your own Multiply site so that not only your tutors but your colleagues may easily access your work. It is recommended that you also load your film to a online web video site (youtube, vimeo, blip.tv)

Attach an exegesis or a written critical commentary (approximately 500 words) about your story, research, structural decisions and your conceptual intentions. This commentary must engage with key film terms and concepts. Include your original storyboard outline; you may wish to note the differences between conception and execution.

You are expected to complete the exercise outside of class time. You are encouraged to plan carefully using a storyboard prior to embarking on your production shoot – this will save you time. Shoot as many images as required to attain the necessary coverage. Then the challenge will be to select and structure the story with only the images essential to telling your story.

(NB: While you are encouraged to work in groups for this exercise to assist with the project’s logistics, lighting or performance, the submitted work must be your own as there is a focus on individual and unique images, storytelling and soundscape design.)

Requirements:

No more than 20 images
• You may add music and/or SFX – must be original music or copyright free.
• No video. Your own images – archival or new
• Total length not to exceed 3 minutes.
• Present online and in a hard copy: Label your CD clearly and submit with a cover sheet: your name, tutor’s name, project name, contact details
• Include title card with project name and end titles with project crew (not part of the 20 shots). Your tutor’s name and your name should also be clearly visible.
• Focus on telling your unique story. Avoid exposition.
• Submit a written commentary piece in Word Document – at least 500 words. (This may contain the still images from your presentation to illustrate your point.) Print and attach the Word document in an appropriate form so it does not get lost or separated. The feedback form will be stapled to this document.
• The commentary should be set out formally with an introduction, contents, story outline, research, inspiration & rationale.
• Submit your original storyboard. (You may wish to define the changes from conception to realisation.)

Assessment (worth 20%) is graded according to the following criteria:
• Originality of concept & developing the sequence
• Visual strength of sequence: composition, framing, lighting, editing and context
• Narrative structure and demonstration of film literacy
• Technical competence and presentation skills
• Clarity of intention as substantiated by supporting written commentary (your intention should be clear without written commentary – this document is to support and reinforce your work and locate it in a research and conceptual framework)

OR....

b) DIGITALE    Week 5   29th August by 9am (20%)

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 2 minutes digital video prepared for cross-platform presentation. This is a first person narrative, recorded with your own voice, illustrated with mainly still images from your family archive. 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. 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 either iMovie or FCP edit your images into a clear sequence. Then record your voiceover and complete a rough edit. 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 2-minute first person narrative on a clearly labelled DVD with a cover sheet. Check that the DVD plays on a machine other than the one that you authored your project on. Present online on your portfolio website.
- You should prepare a 200 word script that is re-drafted prior to commencement.
- 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.
- You are encouraged to consider filming and presenting your digi-tale on a camera enabled mobile phone.
- Titles need to be mercifully 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 genre 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. Submit this as package with the DVD connected to the word document in an appropriate form so it does not get lost or separated.
- You may add music and/or SFX but it is not essential.
- No copyright infringements.
- If you do not know how to use iMovie, FCP etc get 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:

- 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/digliistory/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/

2. Scriptwriting & Script Doctoring  Week 7 & 9 in class (30%)

You will need to write your own original short fiction film script.
Length: strictly 8 pages. 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).

The script may contain only ten lines of dialogue.
It needs to be very genre specific.
You may choose to respond to one of these three topics:
   a) BULLY    b) MORALLY WRONG    c) EVERYTHING IS CONNECTED

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 your partner's script. Once you have received a copy of their script in class in Week 7 you will need to read it and write up detailed commentary & constructive feedback (2 pages+). Ideally your feedback should be fast and within one week. For assessment purposes this feedback needs to be attached to your partner’s script submission. You then have one week to rewrite/rework your script to respond to your partner's feedback. Final submission will be in class in Week 9.
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 separately 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
- Sensitivity to the writer's original ideas and capacity to aid them to get the best out of their writing
- Rigorous and tough script doctoring with achievable suggestions

3. Workshop Exercises & Online Portfolio Week 11 (10%)

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.multiply.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 three) from these exercises individually to your personal online site and offer some process notes and critical commentary (500 word 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.

Due: Ongoing. Completed by Week 11 Oct 3

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
As a group you will select, pre-produce and remake a ‘classic’ Hollywood scene 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.

Submission includes
- Online presentation with your version presented alongside the original scene (group & individually)
- Your scene burnt to disk as a .mov file (group – one disk)
- Pre-production documents (group – one folio, mood book, bible, notes etc)
- Exegesis (Individual - 500 words)
- Critical analysis of the group project along with self and peer evaluation forms completed by Week 13 (Individual and confidential – fill in and submit forms electronically)

There need not be a formal pitching process for project selection. Groups will be constituted in Week 7 to comprise of four or 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

(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. This form is to be submitted in Week 13 along with your Folio.

**Peer Review:** Students will be given a form to fill out to reflect on their team member’s contribution to the Project. This form is to be submitted in your tutorial in Week 13.

### Additional Information

**PLEASE READ CAREFULLY THE “ESSENTIAL INFORMATION FOR SAM STUDENTS” WHICH CAN BE FOUND:**

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

**THIS CONTAINS INFORMATION ON ESSENTIAL ADMINISTRATIVE MATTERS. IT IS ASSUMED THAT ALL STUDENTS HAVE READ THIS DOCUMENT, ARE FAMILIAR WITH IT, AND AGREE TO ABIDE BY THE PROVISIONS WITHIN IT.**

**Attendance and tutorial participation**

For a pass grade to be awarded, your attendance at all the lectures, screenings and tutorials must be complete, unless you provide a good reason for absence backed up by appropriate documentation. It is expected that you attend all scheduled out-of-class group meetings as negotiated by your small group. *Working with Image & Sound* involves 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 may attract marking penalties. This commitment is necessary to instil a complimentary culture to the film and media industry where punctuality and preparation prior to call time is fundamental as is responsibility to your team members.

As a pre-production course, *Working with Image & Sound* is a time-intensive course. There is an assumption that some workshop exercises, preparation and devising work will be completed or developed outside of class time.

In order to achieve an optimal mark and for your own development, you will need to take an active and responsible part in workshop discussions and collaborative projects.

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

- Clearly expressed responses to the ideas discussed in the lecture, the screenings, the readings or by your colleagues
- Active collaboration with your colleagues on group work
- Thorough and consistent preparation for workshop exercises
- Creative solutions to workshops exercises
- Engagement with the course materials, further and ongoing research

Please note that Lecture and Workshop attendance is compulsory and you can fail the course if your tutorial and lecture attendance is not satisfactory. In general, attendance at less than 80% of tutorials or lectures without documentary evidence of illness or misadventure may result in
failure in this course. Please also note that attendance will be taken to include having prepared for the class appropriately: in other words, completing the readings and your preparation for the workshop.

Participation involves your collaborative work with your colleagues and your tutor. Beyond this, participation includes reading and viewing material, doing some of your own research for classes, and discussing material and ideas in classes with an open, questioning mind, strong opinions and preferably both. It does not necessarily include understanding all the readings immediately. For your participation you will not be assessed upon your brilliance, such as it may be, but upon the basis of your involvement. This includes saying things like ‘I didn’t understand the bit where that obscure writer wrote....’ Such engagement is the lifeblood of conversation.

**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. All your assessable work should also appear online on your portfolio site. For this course, a multiply.com site is recommended.

When submitting your work, make sure it is clearly identified with your name, student number, tutor's name and project title. If it is not labelled correctly, your assessment may be returned without a mark. If submitting a disk with your work – enclose clear operational instructions as well as clearly labelling it with your name and tutor’s details. Test the disk to make sure that it works on machines other than your own – otherwise your work may not be viewed. Assignments can be lost. You are required to keep a second copy of all material that you submit for assessment so that you can provide another copy immediately if yours is mislaid.

You must submit your work into the locked assignment boxes outside the School Office, Room 311U, Level 3, Robert Webster Building by 4 pm on the due date. A School Assignment Coversheet must be securely attached, with your details clearly marked. If you are submitting your work on a CD or DVD use the CD/DVD labels supplied. Please ensure you also label the disk. Do not enclose your disk in a piece of paper and staple or tape around the edges. Late work will attract penalties.

As part of the submission policy it is essential that you present all your course work and any additional experimentation on your own 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 Multiply as a 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.

**Policy on Submitting Assignments via Email**

Assignments submitted via email will NOT be accepted.
Late Assignments

The ability to meet deadlines is an integral element of media production. Late assignments without an acceptable reason, supported by evidence and without prior notification given to your workshop tutor will be penalised. If your assignment is submitted after the due date, a penalty of 3% a day or part thereof (including Saturday, Sunday and public holidays) will be imposed for up to 3 weeks. For example, you are given a mark of 72% for an assignment. However, it was handed in two days late, thus attracting a penalty of 4%, resulting in the mark being reduced to 68%. **If your assignment is not submitted within 3 weeks of its due date, it will receive 0 marks. To be eligible to pass the course, all pieces of assessment must be completed.** In the case of illness or misadventure, you may apply for an extension of the due date using the appropriate form, which is available from the School Office. To avoid complications, it is advisable that you contact your tutor or request an extension prior to the due date.

Extension Procedure

In the case of illness and misadventure you may apply to the Course Convenor/s for an extension of the due date. The extension procedure is as follows:

1. Collect a yellow extension form from notice board outside the School Office and present it, together with relevant documentation (e.g. medical certificate, special consideration form, letter etc.) to your Course Convenor.
2. The course convenor will submit this request to a late essay committee who will assess the application and decide on a new submission date and sign the yellow extension form.
3. A copy of the application will be returned to you to submit with your completed assignment by the new submission date. (The original will be kept by the essay committee.)

Assessment matters

A comprehensive list of UNSW policies and guidelines are available at https://my.unsw.edu.au/student/resources/Policies.html

Work copied from, or unduly derivative without due acknowledgement of, already-published material, work submitted previously at university, or work copied from another student will be severely dealt with. **It is your responsibility to read and familiarise yourself with School and University policies on plagiarism and cheating. See the School's Undergraduate Handbook.** The University’s policy can be accessed electronically at http://www.lc.unsw.edu.au/onlib/plag.html

Student support services

Those students who have a disability that requires some adjustment in their teaching or learning environments should discuss their study needs with the course convenor or the Equity Office (Disability) in the Equity and Diversity Unit (http://www.equity.unsw.edu.au/disabil.html) 9385 4734 at the commencement of the course. Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.
In addition, students are encouraged to use the resources offered by The Learning Center. The Learning Center offers useful classes on essay writing, note-taking, and other such topics that can be of assistance in your study. You can access information about the Learning Centre's resources through the University website or you can ring them on 9385 3890.

The University’s counselling service, Compass, can also provide support for study-related problems as well as for personal issues that may arise and impact on your studies.

Course Improvements

Student evaluations will be conducted towards the end of the course using the Course and Teaching Evaluation (CATEI) 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. The CATEI is now 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.

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

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

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,


Journals
*RealTime, Inside Film, Filmink, iCreate, Encore*

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

Scriptwriting Resources
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.

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*