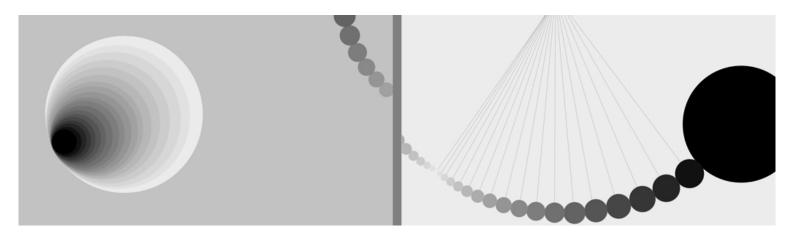**School of the Arts and Media**

Faculty of Arts and Social Sciences

ARTS3061

Video Project

Session 1, 2017

Course Outline

Staff Contact Details

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 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 face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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

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

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

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

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

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

Subject Area: *Film Studies*

This course provides some practical experience in video-making and gives you an understanding of the basic concepts that underlie a video production, from script to final cut. Video Production allows you to put into practice some of the theories and conceptual materials that you have covered in your preceding studies. You will have the opportunity to create a range of short video works 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. 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. The course encourages collaborative working practices to a professional standard.

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 pre-production 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.

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

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

Teaching Strategies

While the instructors for Video Production 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. 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. I encourage self-determination and negotiation skills in providing solutions for pragmatic considerations that will invariably impact on creative decisions. 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. My teaching strategy is to structure a number of key skills based exercises in the first half of the semester to develop students' craft skills with more time available than in previous courses thereby demanding higher quality outcomes. I seek to encourage student creativity and engagement with cinematic history through robust group collaborations to produce work of a high standard that is intended to be subsequently presented at film festivals.

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. 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.

Assessment

Collaboration

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.

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, single-location scene and final project.

Ongoing

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Short film	40%	7 mins	Week 12	null
Scriptwriting Project	30%	10 pages total. 8 pages script. 2 pages synopsis, treatment, longline	Week 4. First Draft scrip handover. Week 5 Final submission	null
Single location film/scene	30%	3 mins	Week 7 (Week 6 draft version for feedback)	null

Assessment Details

Assessment 1: Short film

Details: Working in small production groups of 5, students will be allocated a crew role and required to work collaboratively to devise, research, plan, shoot and edit their narrative (max. length 7 minutes).Students will be asked to complete a 1000 word self-evaluation form and a peer review form at the completion of the project as well as an individually written 500 word.This is the final assessment task.Students receive considerable consultation and formative feedback during the process of project development. The students will get oral and written feedback on their projects at submission and after presentation at the final screening night.

Additional details:

Assignment 3   Group Project: Short Film – Melodrama

Small production groups (5 members) will be selected to develop a script for production based on a melodramatic imagination. You are strongly encouraged to work with a script written as part of the script writing assessment task. You may change or adapt this script to respond to production requirements. You may add more dialogue if required.

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.**

You cannot commence shooting unless you have completed your risk assessment

> **Risk Assessment Form Complete by Week 9**

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 you 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 by Monday of Week 12.**

You will be offered ongoing 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: 8 June by 12pm (submit in hard copy or via email)

Learning outcomes:

- 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
- Express a deeper understanding of screen culture and language through practical and creative application
- Negotiate effectively
- Exhibit a range of skills in researching and developing audiovisual concepts
- Demonstrate the basic craft and technical skills necessary to make a short video production in a variety of formats and for different platforms
- Develop skills and strategies in planning and time organisation
- Work collaboratively and undertake a range of crew roles to a professional standard

Assessment 2: Scriptwriting Project

Details: Students are required to write their own original short fiction film scripts.8 pages + 2 pages that include a log line, synopsis and exegesis.Students are then required to script edit another script of one of their peers.Feedback is provided at three levels: students are encouraged to discuss their concept and show early drafts to get feedback from their tutor.Students receive formal feedback from their peers at the script editing phase.Students then receive written feedback on their final script submission.

Additional details:

Scriptwriting Project - Genre Melodrama

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.

More details on the theme will be discussed in the lectures.

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 4**, 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 5.**

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

Ø Critical strength of feedback and written submission

Learning outcomes:

- 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
- 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
- Exhibit a range of skills in researching and developing audiovisual concepts

Assessment 3: Single location film/scene

Details: This exercise is in developing a script and a single location scene that will feed into the final group project.Working in a team of three, students will make a short 3-minute film.Students receive consultation and formative feedback during the process of project development. The students will get written feedback on their projects after submission.

Additional details:

Project One: Single Location Film/Scene – Activist Video

(Working in a team of three you will make a short 3-minute film based on one of two options)

This year this assessment task will be sligtly modified to address the key issues of the course. The focus is on creative affective audience responses. The variation on this assessment task will be that the short video/scene will be an 'activist video' - designed to generate an active response from the targeted audience.

a). Single Location Film/Scene

This is an exercise in creating a sustained mood where the location acts as a character. This project should consider exploring a powerful emotional climax allowing it to act as a scaffolding exercise for the major film project. You are free to explore a variety of approaches to the 'melodramatic' with an emphasis on the spontaneous. The focus is on clear ideas, smart engagement with illiciting an emotional impact from your audience and maximizing the impact of your single location constraint. You will be assessed on effective group collaboration and rigorous pre-production in preparation for a project that appears authentic and spontaneous.

This exercise is in developing a script and a single location scene that will feed into the final project. It is an opportunity to test and explore and experiment with the conceptual ideas that you are working with for a near-future narrative. Working in a team of three you will make a short 3-minute film. It will be shot in a single location. This is an exercise in creating a sustained mood where the location acts as a character. You are free to explore a variety of genres and approaches with an emphasis on the spontaneous. The focus is on clear ideas, smart engagement with the near future and the single location constraint, effective group collaboration and rigorous pre-production in preparation for a project that appears authentic and spontaneous.

b). An activist video

This is an exercise in creating an audience response to an issue or an idea that inspires them to commit to engaging in social, cultural or politcal change. It can be devoted to any issue, but it needs to create an emotional impact that would motivate the audience to do something differently.

Assessment criteria:

- Affective. Emotionally powerful and engaging
- Inventive, original and robust 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

Risk Assessment Form Week 4

First Draft Due by Week 6 (Feel free to submit an earlier draft for feedback)

Final Submission following feedback Due Week 7

Learning outcomes:

- Demonstrate the basic craft and technical skills necessary to make a short video production in a variety of formats and for different 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

Submission of Assessment Tasks

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

Turnitin Submission

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

Generally 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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

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

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

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and 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.

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

Timetable

Date	Type	Content
Week 2: 6 - 12 March	Lecture	Introduction: Resources, Cameras, Facilities, Safety, Expectations, Assessments, Course Structure, Previous student's work
	Tutorial	Workshop: Introduction to equipment. Camera inductions. Working towards establishing proficency across a range of camera equipment, tripods, rigs, maintenance and safety
	Lecture	Film Grammar and Point of View. Analysing short films
	Tutorial	Screenings of previous films. Introduction to alternative cameras. Single shot exercise. 12 shot exercise. Treatment writing. Script Ideas
Week 3: 13 - 19 March	Lecture	Scriptwriting and strategies for writing for different formats and different platforms. Focus on affect and melodrama
	Tutorial	Scriptwriting exercises. Adaptations. Script analysis. using scriptwriting software (Celtx). Writing for action. Script drafts. Script editing
Week 4: 20 - 26 March	Lecture	Sound: Location sound recording and sound design
	Tutorial	Location sound recording exercises. Understanding the various soudn recording devices and microphones. Exercises with dialogue scenes of increasing complexity. Voice Over. Documentary Interviews. Sound post-production.
Week 5: 27 March - 2 April	Lecture	Lighting
	Tutorial	Lighting exercsies at the Io Myers Studio. Using a range of lighting equipment - from a lightweight documentary set up to a sophisticated studio set up: 3-

Date	Type	Content
		Point Lighting. Expressionistic Lighting. Working with daylight. Induction to safety procedures and lights. Staging action using lighting. Changes of light on action exercises.
Week 6: 3 - 9 April	Lecture	Producing
	Tutorial	The multiple roles of a producer. Pre-production protocols. Crew roles and responsibilities. Pre-production documentation procedures. Forms and approaches to working with actors and rel people. Location forms, safety procedures.
Week 7: 10 - 16 April	Lecture	The art of the Director
	Tutorial	Directing: Staging action. Working with actors. Casting procedures. Employing the Stanislavski Method for working with actors. Differnt approaches to directing. Structuring emotional impact.
Week 8: 24 - 30 April	Lecture	Editing and post-production workflows
Week 9: 1 - 7 May		
	Tutorial	Working on set. Efficency and safety. Shooting script. Effective set running and the work of the 1st AD. Continuity and equipment checks.Pick ups.
Week 10: 8 - 14 May	Lecture	Post-Production pathways
	Tutorial	Post-production support. Workflow strategies. Developing the rough cut. Formats for presentation.
Week 11: 15 - 21 May	Lecture	Post-Production
	Tutorial	Post-production support
Week 12: 22 - 28 May	Lecture	Programming. Festivals. Distribution strategies. The long tale of the producer
	Tutorial	Screening and preparation. Feedback on fine cuts. Selecting films for screening. Programming and curating. Coordination of

Date	Type	Content
		groups for screening presentation.
Week 13: 29 May - 4 June	Lecture	Screening and feedback
	Screening	Feedback on screening and programming selections. De-brief

Resources

Prescribed Resources

All technical equipment is provided and maintained by FASS. Students may use their own equipment but only at their own discretion.

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, single-location scene and final project.

Recommended Resources

External online site provides all references and online learning materials [www.unswvideox.weebly.com]

Course Evaluation and Development

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 your first video project 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 MyExperience feedback for the course to enable continued course improvements

CATEI responses have always informed the continuing revisions and reviews of this course. They inform the course structure and any adjustments or transformations. Feedback on the stduent experience is taken seriously and is warmly welcomed - and not just at the end of the course.

Image Credit