UNSW Course Outline

ARTS2065 Screen Production II - 2024

Published on the 23 Sep 2024

General Course Information

Course Code : ARTS2065
Year : 2024
Term : Term 3
Teaching Period : T3
Is a multi-term course? : No
Faculty : Faculty of Arts, Design and Architecture
Academic Unit : School of the Arts and Media
Delivery Mode : In Person
Delivery Format : Standard
Delivery Location : Kensington
Campus : Sydney
Study Level : Undergraduate
Units of Credit : 6

Useful Links

Handbook Class Timetable

Course Details & Outcomes

Course Description

This course provides you with a practical understanding of film language, narrative and pre-production processes. By exploring the construction and use of images and sounds through workshop exercises and case studies of specific film practices, you will gain an understanding of

the technical, aesthetic and sensory workings of screen production. You will develop a basic understanding of how film language works and in so doing will develop an understanding of the creative potential of the medium. In this course you will explore ways of preparing narrative outlines and storyboards, learn how to capture and generate images and sounds, experiment with existing images and sounds and the editing process. The course will explore the creative potential of audio-visual media and deal with a range of practical and conceptual problems in developing group projects.

Relationship to Other Courses

Screen Production 2 develops materials, techniques and skills introduced and covered in Screen Production 1. The course seeks to support students in furthering their screen production skills through a series of in-class exercises and more substantial assessment tasks that are combination of solo and group projects. With a focus on pre-production skills, SP2 is a stepping stone to Screen Production 3 that encouarges students to take on more substantial and sophisticated projects.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work
CLO2 : Contextualise and adapt theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices with practical applications
CLO3 : Reflect on and identify the development of the creative outcomes to advance skills in independent and collaborative learning
CLO4 : Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts

Course Learning Outcomes	Assessment Item
CLO1 : Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work	• Photo Essay • Adapting a classic • Pre-Production Documentation
CLO2 : Contextualise and adapt theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices with practical applications	• Photo Essay • Adapting a classic • Pre-Production Documentation
CLO3 : Reflect on and identify the development of the creative outcomes to advance skills in independent and collaborative learning	• Photo Essay • Adapting a classic
CLO4 : Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts	• Pre-Production Documentation • Photo Essay • Adapting a classic

Learning and Teaching Technologies

Moodle - Learning Management System | Zoom

Learning and Teaching in this course

- **Lectures** will be face-to-face. You are expected to attend each week's lecture. If for some reason you cannot attend the lecture, a lecture recording will be made available to you and you are expected to familiarise yourself with the content prior to attending your tutorial session. There is some **reading** for this course. You are highly encouraged to undertake the prescribed reading to enhance your experience and engagement with this course.
- **Tutorials** will be face-to-face in the labs, workshops and shared spaces of the Robert Webster Building. The tutorials are interactive and will require collaboration with your colleagues. Each week you will be assigned creative tasks to undertake during class with one or two other

colleagues from your workshop. The expectation is that you will complete the creative tasks during the workshop time and share your experiences and outcomes with your colleagues. Sometimes your creative work will take longer in which case you will have the opportunity to share and submit your work for feedback from your tutor.

- **Screenings** - every week there will be recommended screenings to complement your knowledge and understanding of the topics. You are highly encouraged to watch the material prior to class
- **Portfolio** - All your in-class work should be gathered in your online portfolio. How you present yourself and your work is up to you but it is important that you maintain your work on a weekly basis so as not to lose valuable in-class experimentation. You are encouraged to use your portfolio for all your other creative work
- **Group Work** - so much of the filmmaking and content production industries depend on collaborative creative work and this course is an excellent site for developing good working habits of conflict resolution, time management and considered delegation and group decision making processes.

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Photo Essay	30%	Due Date: 11/10/2024 04:00 PM
Adapting a classic	40%	Due Date: 15/11/2024 04:00 PM
Pre-Production Documentation	30%	Due Date: 18/11/2024 04:00 PM

Assessment Details
Photo Essay

Assessment Overview

3-minute short film composed of either original photographs or images from the family archive telling a personal story with a recorded voice-over narration. The personal narrative short film is to be accompanied by a 500-word exegesis. The focus is on a clear and moving narrative with efficient visual storytelling using available still images.

Individual task.

Feedback provided via LMS and iteratively during development through drafts.

Course Learning Outcomes

- CLO1 : Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work
- CLO2 : Contextualise and adapt theoretical concepts regarding sound-image relations,

editing, and shot structure to the analysis of particular film practices with practical applications
- CLO3 : Reflect on and identify the development of the creative outcomes to advance skills in independent and collaborative learning
- CLO4 : Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts

Detailed Assessment Description

Task Brief

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 colour to characters, situations, experiences, and insights. Tell your story now digitally. - Leslie Rule, Digital Storytelling Association

- Tell your own story in 2 to 3 minutes. This is a first-person narrative, recorded with your own voice, illustrated with still images. You are required to use mainly photographs. You can have one moment of video no longer than 20 seconds.
- Your story should have a strong and clear emotional connection with your audience - you must MOVE the viewer
- It is essential to only use your own images – images from your family archive or new images that you shoot yourself. Nothing borrowed.
- The focus is on authenticity, honesty and personal stories. The project is self-devised and self-made. You are expected to complete the exercise outside of class time, but you will have time in tutorials to develop key skills towards your assessment. You are encouraged to use one of your classmates to help record the audio of your film.
- Once the script is worked out to a final draft, you need to source and arrange your visual assets (photos). Using an editing software you should present a rough draft of your images into a clear sequence. Then record your voiceover and complete a rough edit. Please show your tutor your draft development
- You may wish to revise aspects of your visual composition or your voice over. You may wish to record your voiceover first and then arrange your visuals.
- When recording the VO try to 'perform' or 'speak' to your audience and do not read off your script - this will have a positive impact on your vocal performance. It is recommended to work with one or two other students where one operates the recording equipment and the other acts as your director to illicit the bets and most natural sound performance from you before rotating the crew roles.
- You are encouraged to be as brave as possible. The challenge is to select and structure your story with only the most essential images.

Submission Requirements

- Submit a 2 to 3-minute first-person narrative as a Vimeo link (or similar) alongside your narration.

- Submit on Moodle and present online on your portfolio website
- On your portfolio, present a post with a brief description of the work and some discussion of your source material as well as the embedded video of your final digitale.
- You may use any editing software program that you are familiar with
- Titles need to be short – just the name of the piece and the writer/creator/director and any attributions or credits
- Short credit sequence at the end – simple white on black. UNSW logo
- Naming your PDF: zID_YourName_ProjectName (e.g. z12345678_YourName_LoveBites⬚)

In Addition,

- You may add music and/or SFX and while it is not essential it is highly recommended.
- No copyright infringements
- If you do not know how to use Premiere Pro or another editing software, please seek help from your tutor early

Marking Criteria

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

Please find additional information in Moodle

Assessment Length

3 minutes

Submission notes

Submit a link to your film hosted on your portfolio site and your exegesis as a Word document in Moodle

Assessment information

Find additional information on Moodle.

Assignment submission Turnitin type

This is not a Turnitin assignment

<u>Generative AI Permission Level</u>

Planning/Design Assistance

You are permitted to use generative AI tools, software or services to generate initial ideas, structures, or outlines. However, you must develop or edit those ideas to such a significant extent that what is submitted is your own work, i.e., what is generated by the tool, software or service should not be a part of your final submission. You should keep copies of your iterations to show your Course Authority if there is any uncertainty about the originality of your work.
If your Convenor has concerns that your answer contains passages of AI-generated text or media that have not been sufficiently modified you may be asked to explain your work, but we recognise that you are permitted to use AI generated text and media as a starting point and some traces may remain. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.
For more information on Generative AI and permitted use please see [here](#).

Please attribute any use of Generative AI in the development of your work (if any) in your exegesis along with an evaluation of the efficacy of this use

Adapting a classic

<u>Assessment Overview</u>

5-min video created as a group. The group will select, pre-produce, and remake a 'classic' scene from an existing film.

The adaptation will be a shot-for-shot remake. Students need to stick to the script, the shots, the mise en scene, but can adapt the meaning or the inflection. Students are encouraged to produce full pre-production documents (storyboards, mood book, bible, notes, schedules, shot lists, casting notes etc) to assist in the production. Verisimilitude to the original scene is an essential component of this assessment.

Each student must submit an individual 500-word exegesis, peer and self-review documentation. Students are evaluated on the performance of their assigned crew role and their exegesis. The group project is assessed as a whole. Students are evaluated on their effective group contribution.

Feedback is provided via LMS but also verbally through the pre-production and post-production process.

Course Learning Outcomes

- CLO1 : Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work
- CLO2 : Contextualise and adapt theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices with practical applications
- CLO3 : Reflect on and identify the development of the creative outcomes to advance skills in independent and collaborative learning
- CLO4 : Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts

Detailed Assessment Description

Task Brief

As a group, you will select, pre-produce, and remake a 4 to 5-minute scene from an existing 'classic' KOREAN film or TV series working in a small team.

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.

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

- *Self Evaluation*: Each student will be given a Self-Evaluation form where they can reflect on their own participation.
- *Peer Review*: Students will be given a form to fill out to reflect on their team member's contribution to the Project.

Important Notes

- The adaptation will be a shot-for-shot remake of a scene from a Korean film or TV series
- Groups will be constituted to comprise of five key crew roles that may include: director, producer, sound designer, editor and cinematographer.
- Students need to stick to the script, the shots and the mise en scene but can adapt the meaning or the inflection of their scene(s).
- Students must produce full pre-production documents (storyboards, mood book, schedules, shot lists, casting notes, etc) to assist in the production and submit these documents as part of their 3rd assessment.
- Verisimilitude to the original scene is an essential component of this assessment.

- The group project is assessed as a whole. Students are evaluated on their effective group contribution based on their assigned crew role during the production (Cinematographer, editor, etc)
- Feedback is provided via LMS but also verbally through the pre-production and post-production process.

Submission Requirements

- A one page PDF containing the names and crew roles of students as well as a **link** to an **OneDrive folder** containing the **Original Scene** and the **Exported re-made scene.**
- The 4 to 5-minute scene should be exported as a **1920x1080, 25FPS, H264 MP4** file.
- Naming convention: **zID_YourName_ProjectName**
  (e.g. z12345678_JaneDoe_TheNotebook)

Marking Criteria

(Individual component)

- Effective collaboration and contribution within the group
- Effective execution of designated crew role
- Review of production and pre-production process and critical evaluation of Ideas and process

(Group component)

- Effectiveness of remake/adaptation: clarity and critical awareness
- Genre specificity: fulfilling the rules of the genre
- Creative solutions for technical obstacles and negotiation skills
- Innovative use of sound and images
- Overall technical proficiency

Please see Moodle for further detailed descriptions. Previous examples will be screened in the lectures and students will be invited to comment and analyse these films

Assessment Length

5 minutes

Submission notes

Submit on Moodle and Portfolio site and in class presentation

Assessment information

Find additional information on Moodle.

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see here.

It would be surprising why you would need to use AI for this assessment and therefore AI is not permitted for this project

Pre-Production Documentation

Assessment Overview

Ten pages of written or online documentation as pre-production for a short film that includes script synopsis, storyboard, prop lists, art direction, locations, costuming, casting decisions, budget, signed agreements, sound design, proof of concept images and marketing promotions.

This task requires working with a partner. Each student must submit an individual 500-word exegesis, peer and self-review documentation. Students are evaluated on the overall quality of the documentation and submission. Students are evaluated on their effective group contributions.

Feedback is provided via LMS.

Course Learning Outcomes

- CLO1 : Recognise and demonstrate some of the basic communication, organisational and conceptual skills required for creative collaborative work
- CLO2 : Contextualise and adapt theoretical concepts regarding sound-image relations, editing, and shot structure to the analysis of particular film practices with practical applications
- CLO4 : Conceive, research, prepare, edit and present audio-visual concepts, storyboards, photo-essays and scripts

Detailed Assessment Description

This assessment has a **group** and **Individual** element.

GROUP TASKS

10-page written documentation for pre-production of the Adaptation assessment (Assessment

2) that includes:

- Storyboard (This could be stills from each shot of the chosen scene)
- Shotlist
- Set Design, prop lists and locations
- Costume design
- Cast details and release forms (Production forms could be found under 3rd Assessment on Moodle)
- Sound design & Music choices

INDIVIDUAL TASKS

- Each student must submit an individual 500-word peer and self-review documentation including a link to their Portfolio site (peer and self-review forms could be found under 3rd Assessment on Moodle)
- Each student must have at least **four** of their weekly exercises/activities on their portfolio site.
- It is important 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.

See moodle for more details and previous students work will be presented in the lectures for analysis and commentary

Assessment Length

10 pages including text, photos, diagrams, spreadsheets

Submission notes

10 pages submit via LMS (moodle) and link to personal Portfolio site

Assessment information

Find additional information on Moodle...

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see here.

General Assessment Information

Collaboration

All students will be asked to work in 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 key thing is communication with your group. There is no excuse for disappearing or lack of communication. The pre-production process is collaborative and it is your responsibility to develop the necessary skills for effective teamwork, communication and conflict resolution. There are substantial penalties for not participating actively in group work.

Submitting Assignments

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

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

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

Grading Basis

Standard

Requirements to pass course

Students must complete all three assessments. Group work requires carefull approach to collaboration that is dynamic, engaged and open. Students who fail to engage actively in collaborative group work cannot pass the course.

In line with all other Film and Media Studies courses, full attenance is a requirement.

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 9 September - 15 September	Topic	Lecture 1 Film as Art, Sound and Visual storytelling Structure, Expectations, Assessment, Pre-production Introduction - lecture will be live in the lecture theatre Discussion of Assessment and collaborative working methods Strategies for success Working tools - Equipment Hire - Proficencies - Supplementary Gear Workshops - Starting in Week 2 - Editing Software Writing Exercise - First Person Narration Three Camera Exercises - using tripods and manual mode for White Balance and Focus - check for the following • Frame Rate • Aperture • Shutterspeed • ISO • Picture Style • Program Modes Start on your PORTFOLIO SITE Any questions?
Week 2 : 16 September - 22 September	Topic	From Photography to Film The Essayistic Approach Telling a story through still photographs, voice over and editing pace Watch La Jetee (Chris Marker, 1962) and Chantal Ackerman's News From Home (1976)
Week 3 : 23 September - 29 September	Topic	Film Grammar and Point of View
Week 4 : 30 September - 6 October	Topic	Sound Impact on Image Sound Design, Rhythm and Montage Using the sound recording devices, microphones and headphones Performing your voice over narration
	Assessment	First Assessment is due on Friday 8th October
	Group Work	Pitch your proposed Final Projects in class. Groups Selected - start working over the Reading Week
Week 5 : 7 October - 13 October	Topic	Lighting and Cinematography Assessment 1 due
	Assessment	Photo Essay: Submit a link to your film hosted on your portfolio site and your exegesis as a word document in Moodle
Week 6 : 14 October - 20 October	Topic	Reading Flex Week There is no face to face tutorials this week. Please use this time to meet with your team and prepare for your second assessment. Focus on PRE-PRODUCTION Work out your budget, start locations couting (together) and commence the casting process
Week 7 : 21 October - 27 October	Topic	Cinematography Staging the Action
Week 8 : 28 October - 3 November	Topic	Adaptations Literary and Factual Adaptation
Week 9 : 4 November - 10 November	Lecture	Screen Content Structures Short Films Effective Pre-production
Week 10 : 11 November - 17 November	Assessment	Adapting a classic
	Assessment	In class presentation of scene Remakes

Attendance Requirements

Students are strongly encouraged to attend all classes and lectures. If for some reason that you cannot make a lecture, youa re highly encouraged to review the recordings.

Additionally students are required to demonstrate safe and effective equipment knowledge and

use in class to achieve equipment proficiency that will allow for equipment hire outside of class

Students must attend all classes to ensure that they follow Industry Standard crew role protocols and Health and Safety procedures and standards.

In group work students must look after the welfare and safety of their crew members and any cast and additional on set crew.

School of the Arts and Media mandatory attendance requirements

The School of the Arts and Media recognizes that to equip students with UNSW Graduate Capabilities to be Scholars, Professionals, Leaders, and Global Citizens, it is vital to ensure regular attendance. Only through ongoing engagement with peers can students develop effective skills to communicate, collaborate with, and lead others, including the ability to negotiate cultural differences and the awareness to act ethically and respectfully around others. Furthermore, only in the classroom will students be able to voice their opinions, hear those of others, engage in debate to develop their knowledge, and learn first-hand from world experts in their field of study.

The School has a minimum attendance requirement of 80% for all non-lecture classes (tutorials, seminars, workshops, etc). Failure to meet the minimum attendance requirement will result in an Unsatisfactory Fail (UF) for the course regardless of performance on assessment tasks or other requirements for the course.

A student may be advised by the Course Convenor to withdraw from the course if they have already missed more than 20% of classes by the term census date. Students may also be refused final assessment if they have not met attendance requirements at the end of term.

An artefact of student attendance will be recorded by tutors and kept by the School. If a student has legitimate, documented explanation for absences (including adjustments provided by Equitable Learning Plans), the Course Convenor may choose to prescribe supplementary tasks in lieu of attendance.

Mandatory attendance requirements for SAM courses are aligned with these Program Learning Outcomes:

Bachelor of Arts (3409)

4. Collaborate effectively with others and engage sensitively with diverse cultural perspectives.

5. Communicate and debate complex ideas in a range of different contexts using a variety of suitable media.

8. Act ethically, respectfully and responsibly.

Bachelor of Media (3341)

2. Critically analyse the evolving media landscape in relation to historical, social, political, material and theoretical contexts, including settler colonialism

5. Deploy a critically informed approach to ethics, justice, and social engagement in media practices, industries, and contexts.

7. Collaborate effectively with local and international communities of practitioners across media contexts.

Bachelor of Fine Arts (4830)

4. Communicate complex ideas about art and culture using coherent methods for a variety of audiences.

6. Contribute to contemporary creatives fields through self-reflexive, ethical, and sustainable practices that incorporate principles of equity, diversity, and inclusion.

7. Employ professional practice principles to realise independent and collaborative initiatives.

Master of Communication and Journalism (8232)

4. Investigate and analyse issues and, through a range of media, articulate their complexities to a range of specialist and non-specialist audiences

6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks

7. Collaborate effectively with others

Master of Public Relations and Advertising (8281)

4. Shape nuanced, media-aware communication strategies and tactics for a range of specialist and non-specialist audiences

6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks

7. Collaborate effectively with others

General Schedule Information

Schedule details posted on Moodle

Course Resources

Prescribed Resources

List of Readings

Week 1: Film as art

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

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

Dogma 95 Manifesto and Vow of Chastity, www.dogme95.dk

Week 2: From Photography to Film

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

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

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

Digital Storytelling online resources

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

Week 3: Film Grammar

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

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

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

Week 4: How Sound Works with Image

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

Jane Knowles MARSHALL (1988) 'An Introduction to Film Sound' http://filmsound.org/marshall/index.htm

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

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

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

Week 5: Scriptwriting

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

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

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

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

Week 6:

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

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

& Graham, ACMI: Melbourne

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

Webisodes Reading: Online Resources + screenculture.net.au

Week 7: Cinematography

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

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

Will EISNER (1985) 'Timing', , Poorhouse Press: Florida, pp. 25-31

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

Week 8:

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

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

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

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

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

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

Week 9: Editing

Ken Dancyger (2002) 'The Picture Edit and Continuity',   , Focal Press: USA, pp. 349 - 360

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

Week 10:

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

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

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

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

SAFETY Student Safety - Occupational Health and Safety

In the event of an accident, please contact 9385 1980

Report any incidents to Course Convenor/s.

In managing risk there are three aspects to consider:

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

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

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

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

Recommended Resources

SAFETY Student Safety - Occupational Health and Safety

In the event of an accident, please contact 9385 1980

Report any incidents to Course Convenor/s.

In managing risk there are three aspects to consider:

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

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

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

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

Additional Costs

There may be some production costs associated with your classic scene remake that should be shared equally with the crew. These may be for props, costumes, locations, transport and catering for the cast and crew for your production dates

Course Evaluation and Development

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

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Gregory Dolgopolov		Room 207 Robert Webster	0424610123	Before or after the lecture or by appointment	Yes	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines

Academic Honesty and Plagarism

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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your

course's Moodle site. For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request Special Consideration as early as possible before the deadline. Support with Time Management is available here.

Important note: UNSW has a "fit to sit/submit" rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School-specific Information

Use of Recording Devices

"To protect privacy and intellectual property, the School of the Arts and Media prohibits the use of recording devices in class (including live translation apps) without the explicit permission of the tutor and other class members. Doing so will be considered a breach of the UNSW Code of Conduct and Values."

School Contact Information

School of the Arts and Media

Location: Room 312, Level 3 Robert Webster Building

Opening Hours: Monday -Friday, 9am - 5 pm

Email: sam@unsw.edu.au

Phone: +612 9385 4856

web: https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media