ARTS2065
Working with Image and Sound

Term Two // 2019
Course Overview

Staff Contact Details

Convenors

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greg Dolgopolov</td>
<td><a href="mailto:gregd@unsw.edu.au">gregd@unsw.edu.au</a></td>
<td>pls email</td>
<td>205 Webster</td>
<td>93854866</td>
</tr>
</tbody>
</table>

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.
Course Details

Credit Points 6

Summary of the Course

Subject Area: Film Studies

This course can also be studied in the following specialisation: Media, Culture and Technology

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.

Course Learning Outcomes

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

Teaching Strategies

This course is structured as a creativity development course with high level expectations of professional conduct, robust group dynamics, technical proficiency, ongoing formative feedback and a supportive environment for creativity. Exercises are set to develop practical and technical skills that will garner peer feedback. My teaching philosophy is to provide all the necessary materials, environment and facilitation to allow students to solve problems in a creative and pragmatic manner. This course does have high time demands outside of class time and but with smart time management all students have the opportunity to gain valuable experiences from their projects and the group dynamics.
Assessment

Collaboration

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 key thing is communication with your group. There is no excuse for disappearing. 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 work will attract penalties.**

Assessment Tasks

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Weight</th>
<th>Due Date</th>
<th>Student Learning Outcomes Assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo Essay</td>
<td>30%</td>
<td>28/06/2019 12:00 PM</td>
<td>1,2,3,4</td>
</tr>
<tr>
<td>Script Writing and Editing</td>
<td>30%</td>
<td>26/07/2019 12:00 PM</td>
<td>2,3</td>
</tr>
<tr>
<td>Adapting a classic</td>
<td>40%</td>
<td>09/08/2019 12:00 PM</td>
<td>1,2,3,4</td>
</tr>
</tbody>
</table>

Assessment Details

Assessment 1: Photo Essay

**Start date:**

**Length:** 2 to 3 minutes

**Details:** Solo-documentary using still images and voiceover narration. 2min film

Assessment 2: Script Writing and Editing

**Start date:**

**Length:** 10 pages including synopsis, outline and exegesis and 2 page commentary and editing on your partner's script
Details: Script writing project & editing. In-class screening and LMS feedback.

Submission notes: You must exchange scripts with your script partner in Week 5 by Friday 5 July.

Turnitin setting: This is not a Turnitin assignment.

Assessment 3: Adapting a classic

Start date:

Length: 5 minutes

Details: Adaptation of a 'classic' scene (Group). In-class screening and LMS feedback.

Submission notes: Presented in class and uploaded to Moodle with a link to a video hosting site.

Turnitin setting: This is not a Turnitin assignment.
### Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

### Course Schedule

[View class timetable]

#### Timetable

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1: 3 June - 7 June</td>
<td>Screening</td>
<td>The Five Obstructions (Lars Von Trier), Woman with the Editing Desk (K. Pearlman)</td>
</tr>
<tr>
<td></td>
<td>Lecture</td>
<td>Film as Art, Sound and Visual storytelling</td>
</tr>
<tr>
<td></td>
<td>Lecture</td>
<td>Course Outline. Structure, Expectations, Assessment, Pre-production</td>
</tr>
<tr>
<td></td>
<td>Lecture</td>
<td>Course Outline: Assessments, Expectations, Film Theory into Practice</td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>Tarkovisky, Robert Rodriguez, Dogme95, Eisenstein.</td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>NoFilmSchool: <a href="https://nofilmschool.com/">https://nofilmschool.com/</a></td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>Taste of Cinema: <a href="http://www.tasteofcinema.com/">http://www.tasteofcinema.com/</a></td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Solo documentary project - first eprson storytelling</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Digitales - telling a two minute audio-visual story using only your voice and still images</td>
</tr>
<tr>
<td>Week 2: 10 June - 14 June</td>
<td>Reading</td>
<td>Queens Birthday Public Holiday</td>
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<tr>
<td></td>
<td>Reading</td>
<td>Reading on Digitales</td>
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<tr>
<td></td>
<td>Project</td>
<td>Prepare materials for Digitale - photographs, images, drawings, sounds, story outline</td>
</tr>
<tr>
<td>Week 3: 17 June - 21 June</td>
<td>Lecture</td>
<td>From Photography to Film</td>
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<tr>
<td></td>
<td>Lecture</td>
<td>Remix</td>
</tr>
<tr>
<td></td>
<td>Lecture</td>
<td>The essayistic approach.</td>
</tr>
<tr>
<td></td>
<td>Lecture</td>
<td>The Photo Film: La Jetee</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Assessment, Reading the still image Digitales, Camera Workshops. Story circle - please bring in your images or photos in hard copy. At least 3 images to discuss</td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>Barthes, Cubit, Eisenstein</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Introduction, Assessment, Cameras and Tripods 8</td>
</tr>
<tr>
<td>Week 4: 24 June - 28 June</td>
<td>Lecture</td>
<td>How Sound works with Image</td>
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<tr>
<td>Tutorial</td>
<td>Introduction to sound design How sound impacts on images. Rhythm, Montage. Sound Equipment</td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td>Thom, Marshall, Holman Donnelly, Sonnenschein, Eisenstein,</td>
<td></td>
</tr>
<tr>
<td>Assessment</td>
<td><strong>Assessment 1 Photo-Essay due</strong></td>
<td></td>
</tr>
<tr>
<td>Homework</td>
<td>Read the online manuals for the Zoom audio recorder (NH4) and watch the youtube clips on how to use a Zoom audio recorder for field recording</td>
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<thead>
<tr>
<th>Week 5: 1 July - 5 July</th>
<th>Tutorial</th>
<th>Storyboarding, Framing Introduction to Celtx</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Katz, Rabiger, Gibbs</td>
<td></td>
</tr>
<tr>
<td>Homework</td>
<td>Find your favourite stalking scene and unpack the film grammar required to make it work - increase the tension and make you care for the characters</td>
<td></td>
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<table>
<thead>
<tr>
<th>Week 6: 8 July - 12 July</th>
<th>Lecture</th>
<th>Scriptwriting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Writing projects: Character and plot. Essayistic sound scripts.</td>
<td></td>
</tr>
<tr>
<td>Tutorial</td>
<td>Writing projects: character matrix</td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td>Egri, Cooper &amp; Dancyger, Bergman, Sample Concept, AFC Notes</td>
<td></td>
</tr>
<tr>
<td>Homework</td>
<td>Download free version of celtx (celtx.com) and start using. Look at online support videos for learning how to use Celtx. Look at imsdb.com and find your favourite film's script. Examine the script carefully. Compare to your memory of the film. Identify the efficiency of the script and its economic use of action and description. Examine the dialogue</td>
<td></td>
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<table>
<thead>
<tr>
<th>Week 7: 15 July - 19 July</th>
<th>Screening</th>
<th>Reservoir Dogs, The Graduate, Manhattan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group Activity</td>
<td>Pitch and select a 'classic' film scene for a shot-for-shot remake. Groups formed in class</td>
<td></td>
</tr>
<tr>
<td>Lecture</td>
<td>Structures: Short Films &amp; (Web)Episodic Drama</td>
<td></td>
</tr>
<tr>
<td>Tutorial</td>
<td>Short film writing. CELTX Short Film Analysis</td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td>Raskin Screenculture.net</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cate Shortland, Flowergirl Script and synopsis, in Crimmings &amp; Graham (Eds.) Short Site: Recent Australian Short Film, ACMI, 2004, pp 88-111</td>
<td></td>
</tr>
<tr>
<td>Week 8: 22 July - 26 July</td>
<td>Lecture</td>
<td>Film Sound 2 / Adaptations</td>
</tr>
<tr>
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<tr>
<td>Group Activity</td>
<td>Exchange scripts with script partner</td>
<td></td>
</tr>
<tr>
<td>Tutorial</td>
<td>Literary and factual adaptation exercises.</td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td>Bortolli, Leach, Millard</td>
<td></td>
</tr>
<tr>
<td>Assessment</td>
<td>Submit script projects</td>
<td></td>
</tr>
<tr>
<td>Week 9: 29 July - 2 August</td>
<td>Lecture</td>
<td>Cinematography</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Cameras and light. Staging action with dolls &amp; light</td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>Katz, Dworkin, Eisner, Eisenstein</td>
</tr>
<tr>
<td></td>
<td>Screening</td>
<td>Masters of Light: Cinematographers speak on Film Noir style</td>
</tr>
<tr>
<td>Week 10: 5 August - 9 August</td>
<td>Lecture</td>
<td>Editing</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Editing exercises</td>
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<tr>
<td></td>
<td>Reading</td>
<td>Dancyger, Pearlman</td>
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<tr>
<td></td>
<td>Tutorial</td>
<td>Final Editing and Feedback</td>
</tr>
<tr>
<td>Week 11: 12 August - 16 August</td>
<td>Lecture</td>
<td>Submission &amp; Exhibition Digital Distribution</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Group Presentations and feedback</td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>Carroll Harris</td>
</tr>
<tr>
<td>Assessment</td>
<td>Assessment 3 Adaptation</td>
<td></td>
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</tbody>
</table>
Resources

Prescribed Resources

List of Readings

Week 1

Film as art


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

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

Week 2

From Photography to Film


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

Digital Storytelling online resources


Week 3

Film Grammar


Week 4

How Sound Works with Image

Randy THOM (1999) ‘Designing a Movie for Sound’
www.filmsound.org/articles/designing_for_sound.htm
Jane Knowles MARSHALL (1988) ‘An Introduction to Film Sound’

http://filmsound.org/marshall/index.htm


**Week 5**

scriptwriting


**Week 6**

Structures: Short Films & (web)episodic Drama

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

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**Week 7**

**cinematography**


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**Week 8**

**Adaptation**


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

**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

Week 12 Distribution

Lauren Carroll Harris (2014) *Film Distribution*

Greg Dolgopolov (2013) 'Film Festivals

**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.


**Recommended Resources**

**Suggested Further Reading & Research**

**Editing**

Walter Murch, *In the Blink of an Eye*, AFTRS (1992)


**Sound**

[www.filmsound.org](http://www.filmsound.org) – a valuable and copious resource for articles and features on film sound.

Short Films

Crimmings & Graham (Eds.) *Short Site: Recent Australian Short Film*, ACMI, 2004


Journals

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

Screenwriting


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](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](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

Course Evaluation and Development

Course Improvements

In Week one I read out student comments and feedback from previous years and explain how I addressed the feedback and suggestions.

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.
Submission of Assessment Tasks

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 externaltealsupport@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, assessment tasks 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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle
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/or progression of ideas of the original, and information 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 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 (http://www.lc.unsw.edu.au/). 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.

UNSW Library also 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

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.
http://subjectguides.library.unsw.edu.au/elise/aboutelise
Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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