



# **ARTS3061**

## Screen Production III (Video Project)

Term One // 2020

## Course Overview

### Staff Contact Details

#### Convenors

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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**

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 term. 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.

### **Course Learning Outcomes**

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 Screen Production III (Video Project) 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 term 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

*Screen Production III* is a third-year production course that allows you to put into practice some of the theories and conceptual materials that you have covered in your preceding studies. The onus is on you to find the right balance between film theory and the demands of short film production.

The focus of the course is on producing narrative works with an emphasis on conceptual innovation and technical experimentation. 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. 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 material for your major project. These films will then be curated and programmed by a student sub-committee for a special screening at the end of semester that is open to the public and is a wonderful opportunity for you to present your work to your family, friends and your cast and crew.

In the lectures the screening of a range of short fiction 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.

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.

*Screen Production III* introduces students to developing, researching, creating and circulating short screen-based, low-budget, digital narratives. It aims to develop the creative process and to explore the ways in which ideas may be translated into stories, images and sound through script writing and editing exercise and various production projects. 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.

### Submission strategy

In order to introduce greater collaboration and discussion, save paper, reduce clutter and create a more immediate communicative environment, all submissions need to reside on your portfolio website. Create your own online portfolio site (this is easy, cheap and should take less than an hour) and create separate sections for your exercises, critique and short film productions. Avoid blogroll presentations. Your site should be clearly identifiable as yours. You are encouraged to check out your colleagues' sites. Submit your assessments on Moodle simply by presenting a single sheet of paper with the portfolio address for the specific exercise along with critical commentary and self and peer reviews in the case of group work. Please also send your tutor an email once you have completed your entry so that they have list of all students' websites. You may also be required to submit 'hard copies' of your work be it on paper, usb or some other format so ensure that you archive effectively.

### Attendance

Owing to the nature of the production process, late arrivals and early departures will NOT be accepted. You MUST be able to attend all scheduled workshops and group meetings. Make arrangements NOW in order to do so – you will be very busy in March, April and May. You cannot complete this course without punctuality, organisation and a professional attitude with a high commitment to your safety and the

safety and well-being of your colleagues. Video production is a collaborative process and it is essential that you are punctual, reliable and maintain a high level of group responsibility. Lateness or absence from workshops and lectures will undermine your position in the community of filmmakers. Absence or tardiness in attending production group meetings may result in expulsion from the group with subsequent assessment penalties (ie. you may fail this component of the course). As a production unit, Screen Production III is a time intensive course. There is an assumption that many workshop exercises and technical skills will be completed or developed outside of class time. Screen Production III course assumes that students will invest significant energy and time outside of the allocated classes to working on their collaborative productions. It is up to the groups to negotiate meeting and working times. Students will be assessed on their level of group participation as well as on the level of participation they display in workshop exercises and discussions. If you are absent you must provide a good reason backed up by documentation. This commitment is necessary to instill a similar culture to the professional film and media industry where punctuality and preparation prior to call time is fundamental as is responsibility to your team members and where the 'work' is always above personal issues and sorting out creative disagreements is part of the process. In order to achieve optimal outcomes, you will need to take an active and responsible part in workshop discussions, collaborative projects and other associated activities. Among the criteria for assessing the quality of your active engagement are: Responses to the ideas discussed in the workshops and screenings

Active collaboration with your colleagues on group work where ownership of creative content is shared

Creative solutions to workshops exercises

Attendance and punctuality

Professional attitude

Ability to translate feedback and incorporate into your work

Collaboration

All students will be asked to self-organise into groups of three to five at various stages of the workshop process. During the course, students will be asked to contribute to the group project by performing specific roles related to camera, sound, editing, producing and directing. Video productions are collaborative processes and it is important that you develop the necessary skills for effective teamwork, communication and conflict resolution. It is essential that you attend all the planning, discussion and pre-production meetings that you arrange as a group. The formal **Resonance Meeting** is a pre-production process that is a course requirement and will necessitate a special meeting arrangement with your group and your tutor. It is the responsibility of the group to arrange this with your tutor. If communications break down within the group, it is up to the group to find a solution to mediate this process in order to achieve a working outcome. It is important that the group notify their tutor or course convenor of such circumstances and request assistance in a mediation process. Ultimately the final project is a group exercise. The interests of the group and the project will be placed above individual aesthetic desires. This is an opportunity for all participants to develop the subtle skills of negotiation and creative persuasion and to be able to let go of ideas easily while maintaining a tight focus on the concept. Regular and ongoing independent study, reading, note-taking, scribbling and conceptualising are essential components of this course. This is a course in creativity and this requires discipline and establishing a rigorous imaginative practice. It is an expectation that the students will conduct their own research based on knowledge gained in Film Studies. You are expected to become familiar with the technical and creative writings in the field through relevant readings and various online tutorials in order to think about the specific craft skill discussed and start thinking of how you would adapt this to your

creative project. The end of session screening will require voluntary assistance to make the evening a huge success. We will need the post-production team to produce the event, a marketing team to generate an e-flyer to distribute to your guests and raise the profile of the event with follow up distribution of individual films to various festivals and film competitions; technicians to operate the projector and a creative team to coordinate the evening with an MC to guide the audience. This is your night to shine and support your colleagues.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Single location film/scene	30%	27/03/2020 04:00 PM	1,2,3,4,5,7,8
In-class production exercises	30%	17/04/2020 04:00 PM	1,2,3,6,7,8
Short film	40%	30/04/2020 12:00 PM	1,2,3,4,5,6

## Assessment Details

### Assessment 1: Single location film/scene

**Start date:** Not Applicable

**Length:** up to 3 mins and no more than a 1000 words of supporting documentation

**Details:** Single location film/scene (individual and group) In-class screening and LMS feedback

### Additional details:

This assessment task is designed as an opportunity as a proof-of-concept for your final project: to test a scene from your script set at one location and to be filmed over only one filming day. You are encouraged to work from your script utilising a single location that MAY feed into your final group project. Working in a team of three, you will make a short 3-minute stand-alone film. Students will receive consultation and formative feedback during the process of project development. Written feedback will be provided after submission. Additional details: You will create a three-minute film working in small teams of three at a single location (to avoid logistics issues). This could be either three individual, one minute films, with each group member rotating through the key crew roles: (1) writer-director-editor (2) cinematographer (3) sound ... Or a single three-minute film with crew members maintaining their roles throughout the project. This is an opportunity to develop your ideas or concepts in a smaller, freer, more improvised format to feed into your final project. Alternatively, these films do not necessarily have to have a connection to your final project, but will provide you with the opportunity to develop your skills in impacting an audience. This is an exercise in creating a sustained mood where the location acts as a character. The focus is on clear ideas, smart engagement and the single location constraint, effective group collaboration and rigorous pre-production in preparation for your major project.

Assessment criteria:

Inventive, original and robust engagement with ideas

Response to key theme

Effective performance of crew role(s)

Emotional impact of film(s)

Clear dramatic structure and narrative development

Original response to style and structure

Appropriate 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 due in Week 4

While the official submission day is 27 March, we will be looking at your films in class that week (25-27th March) with immediate formative feedback provided to each student and collectively to groups.

Please load a link to either your portfolio site or a Vimeo or Youtube site for your film with credits and a brief summary of your film: 100 words. If you worked explicitly as a team of two or three or four people - please make the working method and collaboration explicit in your support documentation. Please submit peer and self-review forms to ensure equity in marking.

Submission notes: please submit on Moodle and on your portfolio website. Paste the Vimeo link to your film on the appropriate submission section in Moodle

**Submission notes:** Please submit a link to your video hosted on a video sharing site to Moodle (and your portfolio) along with a brief critical analysis and peer and self review of your crew role performance

**Turnitin setting:** This is not a Turnitin assignment

## **Assessment 2: In-class production exercises**

**Start date:** Not Applicable

**Length:** 5 production exercises and accompanying written commentary

**Details:** Five in-class production exercises (individual and group)LMS Feedback

### **Additional details:**

Five in-class production exercises (individual and group)

Projects will be commenced in class, often as group exercises and need to be completed for submission prior to the class the following week.



The projects need to be loaded on to your own portfolio site in a clearly marked section. Projects will be based on workshop exercises undertaken from Week 2 to Week 9 and may include:

Lighting Exercises

Sound Exercise

Scriptwriting

Staging

Directing actors

Editing

Scene work

Camera

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
- 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

All projects will have been 90 and 120 mins of in-class time to be completed often in a group. Students will then need to share their recorded assets so that every member of the group has a copy. You will then have a 6 days to finalise them individually at home.

Individual projects need to be completed within a week of the in-class exercises and uploaded to your portfolio page with brief descriptions and analyses for each project. The analysis could include what you could have done better or differently or clarifying your objectives.

**Submission notes:** Please submit a link to your portfolio page where you will host the five production exercises

**Turnitin setting:** This is not a Turnitin assignment

**Assessment 3: Short film**

**Start date:** Not Applicable

**Length:** up to 7 minutes long. Written material about 1000 words

**Details:** Group Project In-class screening and LMS feedback

**Additional details:**

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

Film Theme: TO BE DECIDED IN WEEK 1

Additional details: Small production groups will be selected to develop a script for production that examines the course theme (to be discussed in class). You are encouraged to work with a script written as part of the script writing course or an adaptation of an existing literary work. 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 film studies. You will be allocated to a group according to your preferred crew roles and your preference for a specific project. 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.

Your mark will be made up of the evaluation of your film, your critical analysis of your film and your performance of your designated crew role.

A quality cut of your film needs to be presented to the curatorial team by 12pm Friday 24 April. Your tutor must site your project in the final week to provide you with fine cut and colour grading and sound mixing feedback before your final submission and the public presentation on 28 April

**Submission notes:** Please submit via Moodle a link to your film along with a brief critical analysis of your project (500 words) and a peer and self review of your crew role

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

Owing to the nature of the production process, late arrivals and early departures will NOT be accepted. You MUST be able to attend all scheduled workshops and group meetings. Make arrangements NOW in order to do so – you will be very busy in April and May. You cannot complete this course without punctuality, organization and a professional attitude with a high commitment to your safety and the safety and well-being of your colleagues. Video production is a collaborative process and it is essential that you are punctual, reliable and maintain a high level of group responsibility. Lateness or absence from workshops and lectures will attract marking penalties. Absence or tardiness in attending production group meetings may result in expulsion from the group with subsequent assessment penalties (ie. you may fail this component of the course). As a production unit, Video Project is a time intensive course. There is an assumption that many workshop exercises and technical skills will be completed or developed outside of class time. The Video Project course assumes that students will invest significant energy and time outside of the allocated classes to working on their collaborative productions. It is up to the groups to negotiate meeting and working times. Students will be assessed on their level of group participation (that includes punctuality and engagement) as well as on the level of participation they display in workshop exercises and discussions. For a grade to be awarded, your attendance at all the seminar/lectures, screenings, workshops and your creative group meetings must be comprehensive. If you are absent you must provide a good reason backed up by documentation. This commitment is necessary to instill a similar culture to the professional film and media industry where punctuality and preparation prior to call time is fundamental as is responsibility to your team members and where the 'work' is always above personal issues and sorting out creative disagreements is part of the process. In order to achieve an optimal mark, you will need to take an active and responsible part in workshop discussions, collaborative projects and other associated activities

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Topic	Introduction: Resources, Cameras Inductions, Tripods, Facilities, Safety, Group Work  Topic discussions & genre. Scripts v adaptations v Original projects
	Lecture	Course introduction, assessment details, crew roles and film grammar
Week 2: 24 February - 28 February		
	Group Work	Scriptwriting: adaptation, writing action. Script writing exercises. Script ideas. Pitching.
	Group Work	Camera tests, lenses, interviews
Week 3: 2 March - 6 March	Group Work	Lighting theory and practice. Three Point Lighting. Noir lighting. Outdoor lighting and reflectors. Expressive lighting. Single source lighting. Experimenting with the various new lighting kits
Week 4: 9 March - 13 March	Group Work	Sound: On location sound recording. Sync sound. Interviews with dual source sound recording. Scene in different sound environments. Atmos. Interior

		and exterior. On the fly ADR.
Week 5: 16 March - 20 March	Group Work	Staging Action: the work of the director. Coverage strategies. Shot lists and out of order performances
Week 6: 23 March - 27 March	Assessment	Single location exercise due in class this week for presentation and discussion
	Group Work	Producing: pre-production processes, crew roles and responsibilities. The role of the producer. Budgets and management
Week 7: 30 March - 3 April		
Week 8: 6 April - 10 April	Group Work	Editing exercises
Week 9: 13 April - 17 April	Group Work	Post-production: post-production workflow and sound design
	Assessment	In class production exercises due this week
Week 10: 20 April - 24 April	Group Work	Distribution and film festivals and special events
	Assessment	Short film productions due this week for presentation and feedback and review
Week 11: 27 April - 28 April	Presentation	Presentation of all short films curated by the programming team on Tuesday 28 April at the Ritchie Theatre at 6:30pm

## **Resources**

### **Prescribed Resources**

Most course resources will be posted on a weekly basis on the Moodle site to support your course experience. Students are expected to review these resources thoroughly.

### **Recommended Resources**

Please see Moodle course site - weekly updates

## **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. Similarly students are also encouraged to provide feedback to staff to ensure continued course improvement and alignment with current student needs. Past student feedback is regularly incorporated in course redesign and development. For example, in the past year surprisingly no students identified as being directors and no one sought out this crew role. It is surprising as in previous years this was considered the most prestigious and sought after role as it shapes the projects creative drive. More attention in terms of skills and assessments will focus on allowing everyone the opportunity to act as a director and shape your own creative vision.

Feedback from staff 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 documentary 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 My Experience feedback for the course to enable continued course improvements**

## **Submission of Assessment Tasks**

## **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 [externalteltsupport@unsw.edu.au](mailto: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, 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/>

## Image Credit

Poster from the theatre production *Stylyagi* at the Theatre of Nations, 2019

## CRICOS

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