Design and media studies

Option 1 – film studies

Contents

[Introduction 4](#_Toc149316511)

[Focus 5](#_Toc149316512)

[Outcomes 5](#_Toc149316513)

[Differentiation 6](#_Toc149316514)

[Teacher advice 8](#_Toc149316515)

[Practical activities 8](#_Toc149316516)

[Process log 8](#_Toc149316517)

[Portfolio 8](#_Toc149316518)

[Learning sequence 1 – speaking film – purpose, language, people 10](#_Toc149316519)

[Activity 1 – purpose – our own film story 10](#_Toc149316520)

[Activity 2 – purpose – Cine Club 11](#_Toc149316521)

[Cine Club protocols 11](#_Toc149316522)

[Activity 3 – purpose – from stage to screen 12](#_Toc149316523)

[Parliament debate protocols 12](#_Toc149316524)

[Activity 4 – language – the essentials 13](#_Toc149316525)

[Activity 5 – language – camera angles and movement 15](#_Toc149316526)

[Activity 6 – language – playground activity with unique subject 19](#_Toc149316527)

[Activity 7 – language – compositional techniques 22](#_Toc149316528)

[Activity 8 – language – short film review 24](#_Toc149316529)

[Activity 9 – people – pre-production–post 26](#_Toc149316530)

[Activity 10 – people – film crew 29](#_Toc149316531)

[Learning sequence 2 – techniques in film – montage, storytelling, editing 31](#_Toc149316532)

[Activity 1 – understanding montage 31](#_Toc149316533)

[Activity 2 – breaking down montage 33](#_Toc149316534)

[Activity 3 – analysing montage 34](#_Toc149316535)

[Activity 4 – introducing narrative 34](#_Toc149316536)

[Activity 5 – universal stories 35](#_Toc149316537)

[Activity 6 – plotting a narrative 36](#_Toc149316538)

[Activity 7 – introducing storyboarding 37](#_Toc149316539)

[Activity 8 – using storyboard templates 38](#_Toc149316540)

[Provocation – playground montage 38](#_Toc149316541)

[Activity 9 – cuts and transitions memory game 39](#_Toc149316542)

[Activity 10 – editing basics 41](#_Toc149316543)

[Learning sequence 3 – montage project 43](#_Toc149316544)

[Activity 1 – creating a treatment 43](#_Toc149316545)

[Activity 2 – creating a shooting schedule 45](#_Toc149316546)

[Activity 3 – writing a script 46](#_Toc149316547)

[Activity 4 – creating a storyboard 46](#_Toc149316548)

[Activity 5 –production – film shoots 47](#_Toc149316549)

[Activity 6 – post-production – editing 47](#_Toc149316550)

[Activity 7 – post-production – copyright free music 48](#_Toc149316551)

[Activity 8 – submission and evaluation 48](#_Toc149316552)

[Assessment – montage project 50](#_Toc149316553)

[Outcomes 50](#_Toc149316554)

[Content 50](#_Toc149316555)

[Task instructions 50](#_Toc149316556)

[Provocation 50](#_Toc149316557)

[Marking criteria 52](#_Toc149316558)

[Appendix 1 – filmmaking technology and resources 54](#_Toc149316559)

[References 55](#_Toc149316560)

[Further reading 59](#_Toc149316561)

Content provided in this learning sequence is not intended to form a complete program of study for this topic. Content may be adapted, modified and supplemented to meet the individual requirements of students undertaking the Design and media studies course.

References to technical language, access to equipment and technology, and teacher experience in a range of design and media practices may result in the need for additional adjustments to suggested activities. Teachers will need to consider the ability and background of students in their class and plan lessons that support their learning needs.

Appropriate adjustments may include use of explicit instructions and defining key terms or concepts, simplified or modified practical activities, use of pictures and diagrams, clearly labelled to support students to access the tasks, and speech-to-text or augmentative communication devices.

Teachers should refer to [Appendix 1](#_Appendix_1:_Filmmaking) for further guidance on equipment and resources.

Refer to the NSW Department of Education’s [CApture](https://capture.emagined.com.au/) resource for additional resources and activities to support practical filmmaking with Stage 5 students.

# Introduction

The Design and media studies course supports the opportunity to explore a range of areas within the scope of design and media. This resource provides some lesson sequences and suggested teaching strategies that could be used by teachers to support student learning. There is no requirement to use all (or any) of the activities provided, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher professional judgement.

Links to third-party resources are a suggestion only, and all third-party material, including videos, should be reviewed by the teacher prior to classroom activities. It is recommended that teachers refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), and the [Audiovisual material in schools – procedures for use [DOCX 55 KB]](https://education.nsw.gov.au/content/dam/main-education/policy-library/public/implementation-documents/audio_proc.doc) when reviewing and selecting third-party material.

# Focus

This learning sequence provides students with the opportunity to engage with the language, concepts, practices and techniques associated with filmmaking. Students will learn how directors work with their cast and crew to:

* realise creative and/or narrative intention
* understand how they use the language of film to, construct, appreciate and represent aspects of their world
* communicate effectively with audiences.

Students study a selection of short films and relevant examples from the history of cinema to gain insight into the practices of filmmakers and the craft of filmmaking. Students learn about the diverse roles and responsibilities represented in film production crews and enact those roles in preliminary and instructive filmmaking exercises. They form production teams to apply and demonstrate their understanding of filmmaking practice through the development and production of a short film project.

## Outcomes

A student:

* **DM5-2** applies appropriate visual communication strategies to represent meaningful ideas about the world
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills and interests, and a diversity of personal, local and/or cultural stories and perspectives. Opportunities for further research or enhancement of some activities are also indicated in the learning sequence, where appropriate. There is a focus on the students’ creative agency, but there is also flexibility in the design so that teachers can adapt and modify the activities to better support the learning needs, skills and interests of all students in their class.

Some strategies may include:

* summaries and/or glossaries of activities provided prior to classroom activities
* provision of further resources including images and video to facilitate deeper understanding and revision of essential concepts in film studies
* teacher-led planning of collaborative tasks
* teacher-led modelling of learning activities, including practical activities and process log entries
* explicit teaching of technical terms accompanied by visual cues such as writing on the board
* displaying class mind maps and other class-generated reference material in the learning space
* use of strategies like sentence starters and cue cards to assist students in developing a range of prepared responses
* teacher sourcing and provision of stimulus material to supplement or enhance students’ own research
* adapting activities to allow for individual, pair or small group work in practical and analytical tasks
* adaptation of writing activities, including documentation of ideas, to allow for audio or video responses, or visual presentations
* further adaptation of learning activities to respond to the specific needs of students.

Teachers can refer to the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies), the [Inclusive Practice Hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school/teaching-strategies/differentiation), and [Differentiation for EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning) for further examples of differentiation adjustments.

# Teacher advice

## Practical activities

Practical activities are embedded in each learning sequence. Provocations are used to present a stimulus, brief, problem or other project requirement that students respond to by making design and media works that demonstrate their understanding of course content, and their emerging practice in one or more media. Provocations may also set limits on the scope of creative activities (such as a duration limit), and may require the application of specific skills, techniques, concepts, or other features. Teachers should determine the scope and duration of practical tasks to suit their class context. For example, a teacher might devise a series of practical tasks with a duration of one lesson early in the course to demonstrate students’ initial understanding of core concepts, followed by longer tasks that allow students time to plan and collaborate, and demonstrate their understanding of practice in a specified medium.

## Process log

Students maintain a process log throughout the Design and media studies course as a site for documenting their ongoing explorations of practice, and development of skills, knowledge and abilities in design and media. Evidence recorded in the process log should include responses to explicit teaching activities such as written or recorded responses, markup activities, class notes and presentations, as well as documenting preliminary and experimental works, works in progress, and complete works for self, peer and teacher evaluation. Students should be supported to make decisions about how to record and present evidence, allowing for written and/or digital media forms such as audio and video recordings.

Teachers may use the process log as a site for formative assessment, with progressive review and feedback rounds used to refine and develop student practice.

## Portfolio

Students assemble a portfolio throughout the Design and media studies course, as a showcase of their best practice in the media forms they have explored. It may provide evidence of the student’s development, refinement, and resolution of design and media works, and may highlight the student’s individual contributions to collaborative projects. Students should identify examples of at least one outstanding work per topic for inclusion in the portfolio, and this ‘portfolio piece’ may be used for summative assessment of student projects. Post-school and industry opportunities and pathways may also be strengthened and targeted through a portfolio focus on specific industry or tertiary entry requirements. Students should be supported to make decisions about how to present portfolio material, allowing for written and/or digital media forms such as audio and video recordings.

Aboriginal Peoples should be aware that images, voices or names of deceased persons may be included in photographs, film, audio recordings or printed material referenced in this document.

Teachers should ensure that all content is reviewed carefully, and that examples are placed in a historical context where appropriate.

# Learning sequence 1 – speaking film – purpose, language, people

In this learning sequence, students gain an understanding of the basic principles of film language and the methods used to communicate experiences and perceptions of the world through the medium of film.

Students will gain knowledge of the various roles and responsibilities in the film industry, and some of the conventions and protocols associated with each role. Students strengthen their understanding of key skills and gain knowledge of basic compositional and frame theory through a series of practical workshops with a dual focus on experimentation and collaboration.

## Activity 1 – purpose – our own film story

Conduct a discussion or [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) about prior understanding and engagement with the medium of film. Questions may include:

* What are the recent films you have seen in cinemas?
* What is it about the cinema experience that is different or more engaging than watching something at home?
* What other films are currently engaging the class?
* What do you want to gain from studying the art of filmmaking?

Access an early example of filmmaking from cinema history: [‘L'Arrivée d'un train’, The Lumière Brothers (1896) (0:49)](https://www.youtube.com/watch?v=b6Ppp5902Yg). Discuss reactions to this film from the context as 21st century viewers with modern experiences of film, cinema, television and other screen-based media.

Access a dramatic recreation of the first screening of the film: [19th century audiences react to ‘L'Arrivée d'un train’ (00:14)](https://www.youtube.com/watch?v=FL_RR1iDA2k). Discuss how it might have felt for audiences to see moving images on a big screen for the first time.

Conduct further research into the story of this film provoking shock and panic among audiences, to determine if there is an element of truth to these reports or if it is an urban legend among filmmakers.

## Activity 2 – purpose – Cine Club

**Teacher note:** ‘Cine Club’ is a format for a regular class discussion about films and filmmaking. Protocols for Cine Club can be set up early in this learning sequence and returned to periodically for students to share their experiences. Teachers should determine the frequency and time allocated to this activity; however, it is suggested that opportunities be given for each student in the class to share at least once.

Encourage students to begin to use the language of film by providing prompts when the student is speaking to provide film metalanguage that extends students’ vocabulary. For example, a student response such as ‘the camera was jolting in one bit’ could be met with the teacher explaining that the hand-held camera technique was chosen by the director to give the audience a sense of unease.

Throughout the film studies learning sequence, encourage students to find age-appropriate examples of celebrated, classic and cult-classic films from the past, particularly within their genre of choice, to bring to Cine Club.

### Cine Club protocols

There are 5 minutes assigned to ‘Cine Club’ at the start of selected lessons. Utilise the following protocols during this time:

* one student has the floor to discuss a recent feature length film they have reviewed
* student gives a brief synopsis, an outline of the genre, and a summary of the main protagonist and the super-objective (the primary goal for that character to achieve throughout the course of the entire narrative)
* adhere to a strict ‘No Spoilers’ rule. This will preserve the viewing experience for other students, and provide experience applying the conventions of film reviews, where writers balance the need to explain and analyse elements of the film, with preserving the mystery for audiences.

## Activity 3 – purpose – from stage to screen

**Teacher note:** protocols for managing the ‘Parliament’ debate activity are given below. Students not comfortable with the public speaking format of this activity can act as a jury and determine the debate winner, or act as note makers for the speakers.

Access the clip [John Malkovich: The Dynamics of Screen and Stage (4:25)](https://www.youtube.com/watch?v=2eqf06yrdvk), and complete a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) or similar activity to discuss the differences between acting for stage and screen.

Complete a ‘Parliament’ debate activity, exploring 2 sides of an argument:

* ‘stage is a better medium than screen’
* ‘screen is a better medium than stage’.

### Parliament debate protocols

Utilise the following protocols during the debate:

* The class is split into 2 even groups representing each side of the argument.
* Each student gets 2 red and 2 black cards.
* Students can only speak when playing their cards.
* A black card is played when making a point to support their side’s position, for example, ‘In screen you can do many takes so the audience always gets the best performance’.
* A red card is played when making a point that refutes another student’s point, for example, ‘A live stage performance is fresh and vulnerable each night – with that higher risk for performers there is a better energy for the audience’.
* The activity concludes when each student has played their cards.
* After the debate, collate a summary of both sides of the argument in the process log.

## Activity 4 – language – the essentials

**Teacher note:** begin this activity by explaining some of the technical language describing the categories of film techniques, conventions and protocols that will be covered in the next few activities. These include: film language (shot types, camera angles, camera movement, composition and creative camera ideas), compositional elements (rule of thirds, 180 degree rule, deep focus) and equipment (types of filmmaking equipment and protocols for safe and effective use).

To complete the shot types activity, a resource such as the department’s [CApture filmmaking resource](https://capture.emagined.com.au/pre-production/cinematography) package, or an external resource such as ACMI’s [Exploring shot types](https://www.acmi.net.au/education/school-program-and-resources/exploring-shot-types/) may be used as a reference, or students can conduct their own research. Teachers should provide guidelines for students to create a visual representation of each shot, for example, by using a stock photo or illustration of a standing person and cropping the image to represent the framing from each shot.

Use Table 1 to investigate a range of shot types used by filmmakers. For each shot type, complete the table by:

* conducting research to find the technical abbreviation used by filmmakers to describe that shot
* writing a description of the shot and an explanation of how and why directors and cinematographers select and apply each shot to support the creative and narrative intention of the film
* creating a simple visual representation of the shot.

Table 1 – shot types

|  |  |  |  |
| --- | --- | --- | --- |
| Shot type | Abbreviation | Description/explanation | Visual representation |
| Establishing shot |  |  |  |
| Master shot |  |  |  |
| Wide shot |  |  |  |
| Long shot |  |  |  |
| Full shot |  |  |  |
| Medium full shot |  |  |  |
| Cowboy shot |  |  |  |
| Medium shot |  |  |  |
| Medium close up |  |  |  |
| Close up |  |  |  |
| Extreme close up |  |  |  |

## Activity 5 – language – camera angles and movement

**Teacher note:** this activity uses a live camera feed (from a phone, tablet, webcam or external camera) to the classroom digital display (projector, smartboard, TV screen, computer monitor, or other display). This could be achieved by setting up a camera to output directly to the display or setting up the camera to output to a computer and using software to show the camera feed on the classroom display.

For further support, refer to the guides below to set up a camera feed:

* [How to use the Camera app](https://support.microsoft.com/en-us/windows/how-to-use-the-camera-app-ea40b69f-be6a-840e-9c8c-1fd6eea97c22)
* [Camera doesn't work in Windows](https://support.microsoft.com/en-us/sbs/topic/troubleshoot-problems-with-your-webcam-in-windows-1c9e95e0-871f-4670-8ee1-9231d59c61aa).

Wireless projection, screen casting and screen mirroring features are available on most Windows, iOS and Android devices.

Where a live camera feed is not accessible, teachers may use the lists given for shot types, camera angles and camera movements to deliver an alternative activity. Students could refer to the department’s [CApture filmmaking resource](https://capture.emagined.com.au/pre-production/cinematography) package, ACMI’s [Cinematography](https://www.acmi.net.au/education/school-program-and-resources/film-it-cinematography/) resource, or conduct their own online research to identify each shot type, camera angle and camera movement and record a diagram and annotation of each in their process log.

Teachers should lead a demonstration of each step of this practical activity. Teacher demonstration of safe and effective use of equipment should detail how to set up a tripod, how to attach the camera/device to the tripod (with an explanation of different types of tripod mounts available for different devices/purposes), and how to turn on the device and set a frame in landscape orientation. Students should also be shown how to safely move the tripod to a new static filming location, and how to safety and effectively adjust the tripod to demonstrate camera angles and movements.

This activity uses experiential learning to introduce and reinforce student understanding of camera craft as it applies to filmmaking. Where new technical terms are introduced, students should be given opportunities to experiment to find the solution, before being supported with teacher and/or peer feedback. For example, when the term ‘eye level’ is introduced, students use the equipment to predict what they think an ‘eye level’ camera angle looks like before being given affirmative or corrective feedback or referring to reference material to check their response.

Teachers should manage student group rotations such that each student has an opportunity to participate as the camera operator.

Follow instructions/demonstration to safely use a camera mounted onto a tripod, in landscape orientation.

In pairs or small groups, rotate through camera operator and subject roles to demonstrate a series of shot types, camera angles, and camera movements. When the group is not enacting camera operator/subject roles, observe other groups leading the demonstration and be ready to provide support or clarification if requested.

Adhere to the following protocols around etiquette while filming to ensure that everyone feels safe and respected while ‘on screen’:

* Share the floor – give priority to the students acting as subject and camera operator and wait until they ask for guidance before giving suggestions.
* Be kind – some classmates might need some positive encouragement to take a turn, but respect anyone’s decision not to appear on screen.
* Keep it professional – ensure all feedback is framed positively and is relevant to the activity.

In pairs or small groups, move the camera and/or subject to demonstrate the shot types examined in the previous activity. If unsure what the shot type should look like, seek assistance, or consult reference material.

Shot type list:

* establishing shot
* master shot
* wide shot
* long shot
* full shot
* medium full shot
* cowboy shot
* medium shot
* medium close-up
* close-up
* extreme close-up.

Repeat the exercise to frame a new series of shots from a list to demonstrate a series of camera angles. Use the name of the camera angle to predict where to place the camera and subject (the height of the tripod may require adjustments). If you are unsure what the camera angle should look like, seek assistance, or consult reference material.

Camera angle list:

* eye level
* low angle
* high angle
* bird’s eye
* over the shoulder
* dutch angle/tilt
* point of view
* ground level
* two-shot.

Repeat the exercise to frame a new series of shots from a list to demonstrate a series of camera movements. Use the name of the camera movement to predict where to place the camera and subject, and how to move the tripod or adjust the camera to achieve the desired shot. If you are unsure what the camera movement should look like, seek assistance, or consult reference material.

Camera movement list:

* pan
* tilt
* zoom
* dolly
* tracking
* hand-held/following
* 360° rotation.

**Teacher note:** lead a concluding discussion about how directors and cinematographers apply these choices in their filmmaking practice. Highlight that students now have the tools to make informed decisions about which shot type, camera angle and camera movement will have the greatest impact in their own film sequences.

As each shot is presented, or after the practical activity has concluded, complete Table 2 and Table 3 by:

* writing a description of the shot and an explanation of how and why directors and cinematographers select and apply each shot to support the creative and narrative intention of the film
* creating a simple visual representation of the shot. Use arrows to indicate the direction of a camera movement.

Table 2 – camera angles

|  |  |  |
| --- | --- | --- |
| Camera angle | Description/explanation | Visual representation |
| Eye level |  |  |
| Low angle |  |  |
| High angle |  |  |
| Bird’s eye |  |  |
| Over the shoulder |  |  |
| Dutch angle/tilt |  |  |
| Ground level |  |  |
| Two-shot |  |  |

Table 3 – camera movements

|  |  |  |
| --- | --- | --- |
| Camera movement | Description/explanation | Visual representation |
| Pan |  |  |
| Tilt |  |  |
| Zoom |  |  |
| Dolly |  |  |
| Tracking |  |  |
| Hand-held/following |  |  |
| 360° rotation |  |  |

## Activity 6 – language – playground activity with unique subject

**Teacher note:** give students advance notice to bring in an object from home as the unique subject. Teachers should have a selection of backup objects that can be used by students for this activity.

Teachers will need to give students clear directions on working outside the classroom. Establish a ‘playground work protocol’ for this and future activities, where students work in small groups in a defined space. This space should have enough room for students to move around and complete the activity without interfering with each other’s shots, whilst providing clear sight lines for teacher supervision. Rotate among the groups to provide feedback and troubleshoot any issues.

Students will use digital cameras on tripods to complete this activity. Teachers should determine whether school or personal devices should be used. Teachers should demonstrate how to safely set up, use and move tripods between filming locations.

Where possible, cameras should be set to a common resolution and framerate, for example 1080p24.

Bring in an object from home to feature as a ‘unique subject’. This could be a figurine, toy, a banana with eyes drawn on, or some other object to position in front of the camera.

Form pairs or small groups to work in the school playground, using a digital camera and a tripod.

Capture a series of 1–5 second videos of the object to demonstrate understanding of shot types, camera angles, and camera movements.

Aim to capture 10–15 shots from the list of shot types, camera angles and movements, remembering that some shots will be able to represent more than one category, such as a medium close up from a low angle.

Before starting, create a shot list to refer to during the activity using Table 4. During planning, record a simple diagram that can be referred to while filming. Use the filming notes/checklist column to tick off each shot, and make any additional notes, such as the location.

Table 4 – shot list

|  |  |  |  |
| --- | --- | --- | --- |
| Shot number | Shot type, angle and/or movement | Diagram | Filming notes/checklist |
| 1 |  |  |  |
| 2 |  |  |  |
| 3 |  |  |  |
| 4 |  |  |  |
| 5 |  |  |  |
| 6 |  |  |  |
| 7 |  |  |  |
| 8 |  |  |  |
| 9 |  |  |  |
| 10 |  |  |  |
| 11 |  |  |  |
| 12 |  |  |  |
| 13 |  |  |  |
| 14 |  |  |  |
| 15 |  |  |  |

Find unique shooting locations that are visually effective in the frame of each shot. For example, place a rubber duck on top of a drain grate for a bird’s eye view.

Experiment further with camera techniques to create one final ‘unique shot’. Develop and capture the concept to bring back and share with the class. For example, a rubber duck could be dropped from above the camera to fall through the frame.

After the practical activity, select the 3 strongest shots and the most unique shot. Share these with the class for review and feedback.

**Teacher note:** refer to the peer assessment rubric in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice), or the [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) or [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547) scaffolds, to develop a peer feedback protocol for this activity.

Use Table 5 to evaluate the top 3 shots and unique shot. Use a still frame or screenshot from each clip as an example.

Table 5 – evaluation

|  |  |  |
| --- | --- | --- |
| Shot number and description | Still frame/screenshot | Why was it successful? |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

## Activity 7 – language – compositional techniques

**Teacher note:** introduce the lesson by leading a discussion that defines composition in filmmaking, and the importance of how elements are arranged within a frame to communicate intent/meaning and elicit an emotional or aesthetic response from audiences.

Access resources that demonstrate 3 major compositional techniques in film theory:

* the rule of thirds, for example [What is The Rule of Thirds? Filmmaking & Composition (2:22)](https://www.youtube.com/watch?v=K_8mRUQfQik)
* the 180 degree rule, for example, [The 180-degree rule, demystified](https://vimeo.com/blog/post/180-degree-rule-explained/)
* deep focus, for example in the clip [Deep Focus – Citizen Kane (3:54)](https://www.youtube.com/watch?v=-ZE6LB_DhdI).

For each of the 3 techniques covered, record a definition, an explanation of when and how directors could apply the technique, the potential impact/effect for audiences, and a simple diagram. Table 6 may be used to organise notes.

Table 6 – compositional techniques

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Technique | Definition | Explanation | Impact | Diagram |
| Rule of thirds |  |  |  |  |
| 180 degree rule |  |  |  |  |
| Deep focus |  |  |  |  |

**Teacher note:** select examples of student work from the previous lesson, including their unique shot, and lead a discussion that breaks down further compositional elements such as symmetry, leading lines, headroom, depth of field and lighting.

Explain that the term ‘headroom’ in film composition refers to the distance between the top of the head and the top of the frame and ask students to draw a diagram of a frame where the subject has adequate headroom. Discuss the importance of the frame maintaining headroom as the subject moves.

Demonstrate practical techniques to apply 3 compositional elements:

* Rule of thirds – change the position of the camera or subject/s to achieve this composition
* 180 degree rule – keep camera and subject positions separated by an imaginary line, ensuring that characters in a dialogue scene face opposite ways in the frame
* Deep focus – use a narrow camera aperture to achieve a wide depth of field, and position subjects an adequate distance from the camera to ensure that the foreground and background are both in focus.

Teachers will need to give students clear directions on working outside the classroom. Return to the ‘playground work protocol’ from the previous activity, where students work in small groups in a defined space. This space should have enough room for students to move around and complete the activity without interfering with each other’s shots, whilst providing clear sight lines for teacher supervision. Rotate among the groups to provide feedback and troubleshoot any issues.

Where possible, cameras should be set to a common resolution and framerate, for example 1080p24.

In groups of 4 or more, create a series of 10 second shots that illustrates each of the 3 main techniques discussed in this activity – rule of thirds, the 180 degree rule, and deep focus. Use tripods for this activity.

Rotate through camera operator, director and subject/actor roles, being mindful of the previously discussed protocols around filming one another.

To demonstrate the 180 degree rule, take at least 2 shots from different angles, for example, by staging a dialogue scene between 2 actors. These shots should either be edited together, or simply shown sequentially, to demonstrate achievement of the 180 degree rule.

Share the shots with the class for teacher and peer feedback, considering how effectively each group applied the compositional techniques introduced in this activity.

**Teacher note:** refer to the peer assessment rubric in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice), or the [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) scaffolds, to develop a peer feedback protocol for this activity.

## Activity 8 – language – short film review

**Teacher note:** in this activity, select 2 example short films for students to review. For the first example, use [Inclusion Makes the World More Vibrant (3:06)](https://www.youtube.com/watch?v=QXY5TyCUTlo). For the second example, make a classroom-appropriate selection from the National Film and Sound Archive’s (NFSA) curated selection of [Indigenous short films](https://www.nfsa.gov.au/collection/curated/short-films-aboriginal-and-torres-strait-islander-filmmakers), for example, [Crocodile Dreaming: Returning the Stone (2:37)](https://www.nfsa.gov.au/collection/curated/dramatically-black-crocodile-dreaming-returning-stone). Additional Australian short films from the NFSA can be found at [Australian Screen – All short films](https://aso.gov.au/titles/shorts/).

View 2 short films and identify the elements of film language you have learnt about so far, including:

* shot types
* camera angles and movement
* compositional elements.

Discuss any other specific film elements that you notice in the example films, such as:

* long shots
* close ups and extreme close ups
* mid shots
* establishment of place
* choreographed shots
* magic realism
* tracking shots
* hand-held shots
* tilting
* montage sequence
* deep focus
* cross cutting
* camera movement versus stillness
* composition within the frame to deepen narrative
* use of flashback
* use of colour effects and grading
* use of motif.

Complete the following summary in Table 7 as you view the example films, adding notes that explain the features and audience impact of each identified film element.

Table 7 – short film review scaffold

|  |  |  |  |
| --- | --- | --- | --- |
| Film title | Time (approx.) | Film technique (what we see) | Effect on audience (what this makes us feel) |
|  |  |  |  |
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## Activity 9 – people – pre-production–post

**Teacher note:** set up a modified [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) activity where headings representing the phases of a film production timeline are placed around the classroom: pre-production, production and post-production.

Prepare 3 lists of vocabulary words representing 3 different categories: filmmaking processes, equipment and production roles. Each list should be colour-coded – for example, yellow for filmmaking processes, green for equipment and blue for production roles.

Sort the colour-coded slips with vocabulary words from 3 categories: filmmaking processes, equipment and production roles, into one of 3 categories – pre-production, production and post-production.

Once all words have been categorised, discuss if each term has been categorised correctly, or if any should be moved.

Using the colour-coding as a reference, discuss the distribution of processes, equipment and roles across the different phases of the production timeline. For example, were there any equipment words in the pre-production category? Why might that be?

Clarify any unfamiliar terms by consulting a peer, teacher or external reference. Keep a copy of these word lists in the process log, and record definitions for any previously unknown words.

Table 8 – pre-production–post activity word lists

|  |  |  |
| --- | --- | --- |
| Processes | Equipment | Production roles |
| * Brainstorming of idea * Treatment written * Budget developed * Project timeline developed * Script creation * Storyboard creation * Shot lists developed * Rehearsals in a rehearsal space * Rehearsals on set * Production team hired * Location scouted * Actors/talent cast * Director engaged * Props buying * Music permissions * Equipment sourced/hired * Costumes designed and made * Setting up LX and SND equipment (lighting and sound) * Testing boom * Create a mood board * Setting sound levels * Getting location approvals * Capturing footage * Catering set up * Music selection * Cutting the footage * Adding graphics * Adding SPFX (special effects) * Laying a music track * Adding credits * Production meeting * Wrap party * Viewing for test audience | * Cameras * Tripods * Gaffa tape * Lights * Lighting diffuser * Boom * Light meter * Reflector * Headphones * Foley studio * Storyboard template * Scheduling app * Editing suite * Recording studio * External hard drive * Audio cables * Clapper board | * Producer * Director * Cinematographer/DOP * Camera operator * Location manager * Costume designer * Sound mixer * Boom operator * Executive producer * Gaffer * Editor * Sound designer * Location scout * Casting director * Screenwriter * Principal cast * First AD * Art department * CGI team (computer-generated imagery) * Grip * Hair and makeup * Special FX artist * Shopper * Catering * Stunt performer |

## Activity 10 – people – film crew

**Teacher note:** this activity simulates a working film set to demonstrate how organisation and action is managed. Students rotate through cast and crew roles to develop a first-hand experience of the roles and responsibilities on a film set. This activity will require some equipment:

* a camera and tripod
* headphones connected to a sound recorder
* a clapper board
* a basic script with 2 characters and 2–4 lines of dialogue.

The script could be devised by the teacher and students, or a sample script could be used such as [The Deal](https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/#intro:~:text=The%20Deal%20%2D%20Script,1.9%C2%A0KB%20PDF), by [Australian Centre for the Moving Image](https://www.acmi.net.au/).

Where possible, the camera should be streamed to the classroom projector or screen for live monitoring. Teachers may need to clear an open space in the classroom, or conduct the activity in an open learning area, to ensure students can safely move around the space to complete the activity.

Set up the activity as follows:

* a camera on a tripod
* one student as camera operator
* 2 students as actors
* one student with headphones on, ready to test sound
* one student with a clapper board
* one student as director
* one student as gaffer (standing at the classroom light switch).

Using Table 9, model and direct the group through an example process of managing a shoot on a film set.

Access the clip [What To Call Out Before 'Action!' (1:40)](https://www.youtube.com/watch?v=5F4qYoKkDDw) to see how organisation and action on a professional film set is managed.

In groups, rotate through the film set roles in Table 9. Repeat the activity until everyone in the class has had an opportunity to enact at least 2 roles.

Table 9 – calling a shoot

|  |  |  |
| --- | --- | --- |
| Step | Role/responsibility | Action/call |
| 1 | Camera | Calls ‘Camera set’ |
| 2 | Director | Calls ‘Quiet please’ |
| 3 | Director | Calls ‘Stand-by’ |
| 4 | Gaffer | Turns on lights and calls ‘LX ready’ |
| 5 | Sound | Calls ‘Sound ready’ |
| 6 | Camera | Calls ‘Camera rolling’ |
| 7 | Clapper | Announced name of scene, scene number and take number (for example, ‘John meets Jenny, Scene 1, Take 1’) and claps board |
| 8 | Director | Counts a few beats in their head and calls ‘Action’ |
| 9 | Actors | Perform according to the script, for example, saying lines and following directions |
| 10 | Director | Counts a few beats in their head and calls ‘Cut’ |
| 11 | Director, camera and sound | Review scene (footage and sound). Director calls the scene complete or calls for a re-shoot if necessary |

# Learning sequence 2 – techniques in film – montage, storytelling, editing

In this learning sequence, students develop their understanding of techniques to support their ability to construct meaning through montage and time manipulation, space in the frame, mood and rhythm, to communicate narrative intent and dramatic effect. Students engage in industry standard practices to complete filmmaking exercises that include developing ideas, applying techniques and documenting their practice.

## Activity 1 – understanding montage

**Teacher note:** introduce the concept of montage in filmmaking by discussing key information about the technique. The 3 examples of montage may be screened for students, and teachers may access further examples demonstrating different applications of montage.

**Key facts about montage**

Montage is the process of cutting short shots or sequences of shots to create a narrative for the audience. Like a collage is the juxtaposition of photo images, montage is the juxtaposition of moving images.

A key feature of editing to create montage involves the process of linear editing, cutting all shots together in a consecutive linear sequence so the narrative plays out in chronological order. These sequences are then placed one after the other to construct a linear narrative.

Parallel or cross-cutting is where the parallel action not only shows multiple events that are happening simultaneously but also connects both sequences thematically and symbolically for the audience.

Filmmakers apply this technique to:

* heighten tension
* highlight the differences between characters or events and develop them further
* allow for more streamlined storytelling or combine multiple storylines
* manipulate time
* affect an audience, for example, to create comedy
* create juxtapositions.

In a parallel cut, information is revealed simultaneously using camera and editing techniques – applying film language to communicate with audiences.

Access the video [Hitchcock demonstrates montage (1:18)](https://www.youtube.com/watch?v=ruoPT9JeYHA) and discuss the concept of montage in filmmaking.

Access a series of videos exploring different applications of montage. Refer to the key facts about montage and identify moments from the examples that apply variations on the montage technique to communicate meaning or create an impact for audiences.

* [The Karate Kid (2010) – Dre Training Montage (2:23)](https://www.youtube.com/watch?v=nnwJ2GfqP7Y) – training montage, an often-used trope in filmmaking preparing the protagonist for a task that awaits them.
* [UP: Married Life | Script to Screen (4:48)](https://www.youtube.com/watch?v=AyYG0GGvErE) – character development montage, providing a backstory or character arc.
* [The Greatest Showman – The greatest show (2:20)](https://www.youtube.com/watch?v=YKLT6_7Y1nc) – Context/setting development montage, establishing the world of the film and immersing audiences in it.

## Activity 2 – breaking down montage

**Teacher note:** an article such as [Soviet Montage Theory: History, Types and Examples](https://www.masterclass.com/articles/soviet-montage) could be used to outline Eisenstein’s theory of montage.

Identify the 5 types of montage outlined by Eisenstein and record a definition and notes or examples in the process log. Example definitions are as follows:

* metric – cutting to time
* rhythmic – cutting to content or for continuity
* tonal – cutting to emotional tone
* overtonal – the intermixing of larger themes with the emotional tones of the piece
* intellectual – cutting to form a concept or idea.

Access further specific examples of montage techniques:

* [metric montage (1:19)](https://www.youtube.com/watch?v=mH9IBu1NQCM)
* [rhythmic montage (0:53)](https://www.youtube.com/watch?v=sRFIxD8uUlk)
* [tonal/overtonal montage (1:21)](https://www.youtube.com/watch?v=wRfyXOK6Dqw)
* [intellectual montage (3:00)](https://www.youtube.com/watch?v=cw2chy64m34).

Access an example of Eisenstein’s filmmaking from ‘Battleship Potemkin’ (1925) that demonstrates his application of montage: [Battleship Potemkin – The Complete Odessa Steps Sequence (11:52)](https://youtu.be/4xP-8r7tygo?t=190) (excerpt 3:20-11:17).

Identify moments from the ‘Odessa Steps’ sequence that demonstrate one or more of the 5 types of montage. Prompts for discussion may include:

* identifying how time is slowed down through rhythmic cutting.
* exploring how montage is used to create a sense of ‘chaos versus order’ for the viewer.
* discussing the use of shadows/angles/straight lines/circles.
* considering how shot types and the montage technique were used to create an emotional impact or response for audiences.

## Activity 3 – analysing montage

Access the short film [Wrong day (2:56)](https://www.youtube.com/watch?v=fiIlWKkaGN0) and identify the montage techniques used. Analyse how the use of montage techniques creates an impact or effect for audiences.

Conduct research to identify a contemporary example of montage, from a selected film. Answer the following questions:

* What film is this montage from? (provide a link to a clip of the montage)
* What type or types of montage technique are represented in this example?
* What is the intended impact or effect on audiences?

**Teacher note:** collate student responses in a shared document, and select examples to show for class discussion, highlighting aspects of the montage technique and exploring the impact or effect for audiences.

## Activity 4 – introducing narrative

**Teacher note:** introduce fundamental information about the use of narrative devices in filmmaking. Provide students with a basic 3-act story structure:

* Beginning/Exposition: introduction to the crucial story elements (plot, character, genre)
* Middle/Complication: a conflict is defined and confronted as the stakes are raised
* End/Resolution: the conflict is solved with a climax, which may include a moment of catharsis or reflection.

For this activity, select an example film that has already been shown to the class. Refer to or adapt additional resources such as the [ACMI](https://www.acmi.net.au/) resource [Screenwriting](https://www.acmi.net.au/education/school-program-and-resources/film-it-screenwriting/) to support student learning in this activity.

Complete a review activity that considers how narrative has been explored in the example film, using the following prompts:

* What is the unique story being told?
* What story structure is used?
* Who is the audience?
* Is there a twist?
* How does the narrative wrap up for the audience?

## Activity 5 – universal stories

**Teacher note:** introduce the lesson with a discussion around 7 story archetypes: overcoming the monster, rags to riches, the quest, voyage and return, comedy, tragedy, rebirth.

Access an early science-fiction film, [Le Voyage dans la Lune (A Trip to the Moon) by Georges Méliès (1902) (12:52)](https://www.youtube.com/watch?v=xLVChRVfZ74).

Place ‘Le Voyage dans la Lune (A Trip to the Moon)’ into one of these 7 categories (such as voyage and return) and justify the choice.

[Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542#.Y41ci6PuxyI.link) examples of other films (or other works) that fall into the each of the other story archetypes and justify these choices.

Consider the following questions for reflection and discussion:

* Why might these categories be referred to as ‘universal stories’?
* What is meant by an archetype?
* Do these 7 story archetypes represent all narratives? Can any exceptions or sub-categories be identified?
* Can more than one story archetype be represented in a single narrative? Can you think of an example that fits all 7?

## Activity 6 – plotting a narrative

**Teacher note:** introduce the concept of the story plot diagram as a tool for visualising narrative structures.

Additional examples of story plot or tension graph diagrams can be found in the [ACMI](https://www.acmi.net.au/) resource [Screenwriting](https://www.acmi.net.au/education/school-program-and-resources/film-it-screenwriting/), including a blank template for a [tension graph [PDF 814 KB]](https://acmi-website-media-prod.s3.amazonaws.com/static/documents/Film_it_tension_graph_blank.pdf).

Read and summarise the article [Understanding and Implementing Plot Structure for Films and Screenplays](https://www.premiumbeat.com/blog/plot-structure-for-films-and-screenplays/). For extension, explore further examples from the article such as the ‘Hero’s Journey circle’.

Access the video [Kurt Vonnegut on the Shapes of Stories (4:36)](https://www.youtube.com/watch?v=oP3c1h8v2ZQ), and refer to the diagram ‘The basics of plot structure’ from the article [Understanding and Implementing Plot Structure for Films and Screenplays](https://www.premiumbeat.com/blog/plot-structure-for-films-and-screenplays/).

Follow the steps below to develop a plot diagram that outlines a short original story:

1. Work in pairs to brainstorm a basic plot structure for a unique story involving a suitcase.
2. Choose any characters, setting or time period. However, the story must involve a suitcase and some element of conflict around it.
3. Choose whether to reveal the contents of the suitcase in the story.
4. Use an annotated story plot diagram to track the main plot points of the story.

Consider formative questions during development to evaluate and refine the story outline:

* How unique is the idea?
* How can you make sure the suitcase has big stakes around it?

Present the plot diagrams to the class in an informal or structured sharing session, which may be used to gather teacher and peer feedback. Completed plot diagrams should be recorded in the process log.

## Activity 7 – introducing storyboarding

**Teacher note:** introduce storyboarding as an essential planning and pre-production step in the film production process.

Access the following resources that outline the use of storyboarding as a planning and development tool in filmmaking:

* [What is a storyboard? (2:10)](https://www.youtube.com/watch?v=50GtW6HxhIo)
* [Pre-production – Coverage, storyboard and shot list](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list)
* [Explainer: what is storyboarding for film?](https://theconversation.com/explainer-what-is-storyboarding-for-film-131205)

Discuss what information a storyboard needs to convey to be useful as a planning and development tool. Develop a list of inclusions such as:

* shot number
* shot type
* camera angle
* camera movement
* any light source coming into frame
* duration
* script elements such as action or dialogue
* subject placement
* background elements
* arrows within the panel (movement within the shot)
* arrows out of the panel (camera movement).

**Teacher note:** create a simple example of a single shot on the board. Ask students to add detail and annotate the shot using the information from the list of important storyboard information, including the use of arrows to convey subject and camera movement.

Review examples of industry storyboards to further demonstrate their application in film production, such as [Up 'Married Life' | Pixar Side by Side (4:33)](https://www.youtube.com/watch?v=XoyZmu0IOKc). Further examples may be selected from a list of [Movie storyboard examples](https://www.studiobinder.com/blog/storyboard-examples-film/), or from Pixar’s video playlist of [Storyboard side-by-sides](https://www.youtube.com/playlist?list=PLpVg7pgd-JzMtpM3_KSLf9GtvwzZzsp-b).

## Activity 8 – using storyboard templates

**Teacher note:** for this activity, select one or more storyboard templates to provide students. Examples of blank storyboard templates may be selected from:

* [Digital Learning Selector – Storyboarding](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559)
* [Canva – Storyboard templates](https://www.canva.com/templates/?query=storyboard)
* [Celtx – Storyboarding template](https://www.celtx.com/resources/storyboard-template/)
* [Studiobinder – Storyboard templates](https://www.studiobinder.com/blog/downloads/storyboard-template/).

Dedicated storyboarding software may be introduced, such as:

* wonder unit’s [Storyboarder](https://wonderunit.com/storyboarder/)
* [Celtx](https://www.celtx.com/)
* [Studiobinder](https://www.studiobinder.com/storyboard-creator/).

Additional tutorials and reference material for storyboarding, including sample scripts, may be selected or adapted from sources including:

* [ACMI – Script to storyboard](https://www.acmi.net.au/education/school-program-and-resources/script-storyboard/)
* [ACMI – Storyboards](https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/)
* [Studiobinder – How to make a storyboard](https://www.studiobinder.com/blog/how-to-make-storyboard/).

### Provocation – playground montage

In groups of 2–3, develop a storyboard for a montage sequence, using locations around the school.

Select one of the following 3 creative prompts:

* teenage life
* lunchtime antics
* a quiet place.

Plan for around 10–15 shots, including an establishing shot, to assemble the montage sequence.

Consider the following questions to refine the montage plan:

* How will you shoot this montage?
* What varying shot types, camera angles and camera movement could be used?
* What images should be included in the frame?

Access the article [Storyboard Camera Movement](https://www.studiobinder.com/blog/storyboard-camera-movement/), and refer to part 2 ‘draw storyboard arrows’. When planning the shots using the storyboard template, add arrows to describe the subject and camera movement.

Record the complete storyboards in the process log.

## Activity 9 – cuts and transitions memory game

**Teacher note:** use the list of editing terms and descriptions in Table 10 to assemble a set of cards for a modified memory game. Use 2 colours – one for the term and one for the description.

Access a video to introduce various cuts and transitions used in the film editing process: [9 Cuts Every Video Editor Should Know (5:20)](https://www.youtube.com/watch?v=Wv3Hmf2Dxlo).

Play a game of memory using the list of editing terms and descriptions. Cards are set up face-down in a grid. Take turns to flip 2 cards (one from each colour) to try and match the editing terms with the descriptions.

When a correct guess is made, discuss when the technique could be used, what the effect for audiences could be, and suggest an example of this technique from a film seen recently.

When an incorrect guess is made, the cards are replaced in the same position as per a standard game of memory.

When all cards are matched, record the vocabulary list in the process log.

Table 10 – cuts and transitions memory game list

|  |  |
| --- | --- |
| Technique | Effect |
| Cutting on action | Cutting while there is movement on screen |
| Cut away | Cutting to an insert shot and then back |
| Cross cut | Back and forth between locations, such as a phone call scene or parallel action sequence |
| Jump cut | Disjointed edits in the same shot or action |
| Match cut | Cut from one shot to a similar shot by either matching the action or composition |
| Fade in/out | Transition to/from black (or white) |
| Dissolve | Blend shots |
| Smash cut | Abrupt transition |
| Iris | Old-fashioned technique, circle that opens and closes in camera |
| Wipe | Screen wipes from one side to the other |
| Invisible cut | Gives the impression of a single take |
| L-cut | Audio carries on into the next scene |
| J-cut | Audio from the next scene starts early |
| Creative combinations | Combination of various editing techniques for a dramatic/aesthetic effect |

## Activity 10 – editing basics

**Teacher note:** this activity introduces students to basic editing techniques using a non-linear video editor. Adobe Premiere Pro is recommended for staff and students in NSW public school settings. Premiere Pro is included in the Adobe Creative Cloud package, and access by both students and staff is provided via student and staff portals. See the department’s [Adobe Creative Cloud guide](https://education.nsw.gov.au/technology/products-and-services/software/adobe) for further support.

Teachers should lead students through a series of demonstrations or tutorials, such as Adobe’s [Premiere Pro Get Started course](https://helpx.adobe.com/au/premiere-pro/tutorials.html), to achieve a preliminary understanding of essential processes and techniques in Premiere Pro, including:

* creating a new project
* importing clips (clips of student work from previous activities could be used)
* understanding the panels
* cutting clips
* laying clips into the timeline to form a sequence.

Refer to Adobe’s [Premiere Pro tutorials](https://helpx.adobe.com/au/premiere-pro/tutorials.html) to locate additional videos that will support students using the program to produce a video.

Demonstrate effective file management practices such as:

* using a project folder to store all files
* understanding project files
* storing and labelling raw footage
* storing and labelling edited and exported footage.

Provide a link to a shared folder containing 4 different shots of someone going up or down a set of stairs. Shots should be captured or selected that provide a range of perspectives (such as profile, bird’s-eye view, filmed from the front versus from the back). Royalty-free footage suitable for this exercise can be found on a stock footage platform such as [Pexels](https://www.pexels.com/search/videos/stairs/).

Using stock clips from a shared folder, import video files into Premiere Pro and place them on the timeline to develop a sequence.

Experiment with applying straight cuts to edit the action together to create a short sequence that shows a smooth flow of shots of a subject going up or down the steps.

Use editing tools to trim the clips to adjust length and start/finish points to make action flow smoothly in the scene.

In the sequence, a combination of different shots may be used. Aim to show feet leaving the step and landing on the next with precise continuity to make it look like uninterrupted travel has occurred.

# Learning sequence 3 – montage project

**Teacher note:** in this sequence, students form production groups and work to complete the [Assessment – montage project task](#_Assessment:_Montage_project). Student groups work through film production processes to develop, plan, shoot, edit and deliver a short film that demonstrates the application of montage techniques to explore dramatic tension.

Teachers support the ongoing development of student projects by providing regular feedback, modelling techniques, and monitoring student progress.

Teachers should refer to the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) to develop creative protocols and feedback and assessment rubrics for collaborative activities.

## Activity 1 – creating a treatment

The treatment is an initial piece of planning that outlines the main ideas of a film and begins to consider how these ideas will be ‘treated’ by the filmmakers – what they will need to do to ensure a successful production.

In production groups, use [brainstorming](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) and [concept mapping](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) scaffolds to develop initial ideas responding to the project brief.

Create a treatment of around 1–2 pages outlining key components of the film (see Table 11).

Table 11 – creating a treatment

|  |  |
| --- | --- |
| Component | Description |
| Working title | A working title for the film, that can be changed later |
| Roles | List the group members and their film crew roles |
| Genre | Nominate a genre to work in, if applicable |
| Duration | Estimate the duration, considering the 1–2-minute limitation for this project |
| Target audience | Nominate a target audience, such as ‘Year 9 and 10 students’ |
| Locations | Outline locations considered, why they would be suitable, and any access or permissions that may be required |
| Logline | A 1–2 sentence high-level summary of the film |
| Outline | A detailed synopsis paragraph that encapsulates the beginning, middle and end of the story, including any turning points or major events |
| Character breakdown | Identify and describe the main characters and include any necessary backstory that will influence their actions in the film |
| Visual elements | Consider any visual elements to be included, such as lighting and props |
| Audio elements | Consider any audio elements to be included, such as soundtrack or sound effects |
| Rationale | Explain why this idea was chosen to explore and justify why it will make for a good project. Outline any techniques planned to enhance the impact of the film for audiences |
| Primary or secondary research | Any additional research used to support the creative intention of the film. This may include examples of other film works, or film theories |
| Resources required | Outline all equipment required to realise the planned film. This should include any camera, lighting, and other technical equipment |
| Limitations | Identify any constraints or feasibility issues that may arise and how they will be overcome |
| Legal or ethical considerations | Identify if relevant to the project. Teachers and students may refer to the Protocols in design and media section of the [Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#The1), and/or review the Practice and protocols activity in Design and media studies – [Core 1 – design and media conventions learning sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies) to identify and manage protocols relevant to this project |
| Budget | Will the project incur any costs? |

Refer to additional resources for support in developing the treatment, such as:

* NSW Department of Education – [Developing an idea from a stimulus](https://capture.emagined.com.au/development/film-language/developing-idea-stimulus)
* Screen Australia – [What is a synopsis? An outline? A treatment? [PDF 528KB]](https://www.google.com/url?client=internal-element-cse&cx=018003163162959406611:8dlbal23nvy&q=https://www.screenaustralia.gov.au/getmedia/ae5708a4-05d9-4db0-b5fb-4f999fdfed57/What-is-a-synopsis.pdf&sa=U&ved=2ahUKEwjf27y9nJP6AhU8RmwGHWu8D1sQFnoECAQQAQ&usg=AOvVaw0RKDiF-DYENbBepA5BUoUl)
* Screen Australia – [Story documents [PDF 879KB]](https://www.screenaustralia.gov.au/getmedia/133af42b-7abe-4ebc-a164-799c1c7a4614/Story-Documents-Drama.pdf)
* Boords – [Film Treatment Guide](https://boords.com/film-treatment-template)
* MasterClass – [How to Write a Film Treatment in 6 Steps](https://www.masterclass.com/articles/how-to-write-a-film-treatment-in-6-steps).

## Activity 2 – creating a shooting schedule

In production groups, develop a shooting schedule or call sheet to manage the organisation of the film shoot. Include details such as:

* shoot dates, times and locations
* cast and crew roles, responsibilities and availability
* equipment and resources to be used, including technical equipment and production design.

Refer to additional resources for support in developing the shooting schedule, such as:

* NSW Department of Education – [Running a film set](https://capture.emagined.com.au/production/running-film-set)
* NSW Department of Education – [Production brief](https://capture.emagined.com.au/production/production-brief)
* Studiobinder – [Call sheet builder](https://www.studiobinder.com/call-sheet-builder/)
* Studiobinder – [Shooting schedule template](https://www.studiobinder.com/blog/downloads/film-production-shooting-schedule-template/)
* No Film School – [How to design your film’s shooting schedule](https://nofilmschool.com/shooting-schedule)
* Jotform – [Shooting schedule template](https://www.jotform.com/table-templates/shooting-schedule-template).

**Teacher note:** Studiobinder and Jotform require user registration via email to access their free templates. Shooting schedules and call sheets could be developed from scratch using [Microsoft Excel](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/105) or [Word](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/100), or [Google Sheets](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/69) or [Docs](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/66).

## Activity 3 – writing a script

In production groups, prepare a simple script that details the locations and action of the scene/s in the montage project. Use Screen Australia’s [suggested script layout [PDF 45KB]](https://www.screenaustralia.gov.au/getmedia/dd176676-afd2-43a3-ab49-1514e010afc3/Suggested-script-layout.pdf) to ensure that the script reflects screen industry formatting guidelines.

Additional resources and tools that may be used to support scriptwriting activities may include:

* NSW Department of Education – [Writing for screen](https://capture.emagined.com.au/development/writing-screen)
* Writing NSW – [Screenwriting](https://writingnsw.org.au/support/resources-for-writers/resource-sheets/screenwriting/)
* ACMI – [Screenwriting](https://www.acmi.net.au/education/school-program-and-resources/film-it-screenwriting/)
* Studiobinder – [How to write a screenplay](https://www.studiobinder.com/blog/how-to-write-a-screenplay/).

## Activity 4 – creating a storyboard

In production groups, prepare a storyboard that outlines the camera shots, angles and movements that have been planned to use to develop the montage.

Refer to the storyboard resources used in the [Using storyboard templates](#_Activity_8:_Using) activity.

Submit the storyboards for teacher review and feedback before beginning filming. Discussion points for this review could include:

* Is there a sufficient variety of shots to tell the story/communicate a moment of tension?
* What montage techniques have been applied?
* Are camera movements (arrows) included in the storyboard?
* Is it a detailed visual script, or are there missing elements?

## Activity 5 –production – film shoots

In production groups, use the shooting schedule to organise and manage shooting days. Any variations to the shooting schedule should be annotated/updated and included in the process log.

Use the storyboard and shot list as a reference to capture the footage you need to complete the montage task.

After each shoot, review the footage as a group and seek teacher or peer feedback. Use these discussion points to review the work in progress:

* Is the film reading as complete with the shots currently taken?
* Will the film effectively communicate the creative intention, exploring a moment of tension?
* Do any shots need to be retaken, or any insert shots added?
* Are additional sound recordings or foley required to convey the creative intention?
* Can beginning titles and end credits be started for the film?

## Activity 6 – post-production – editing

**Teacher note:** monitor the progress of student projects to determine how much class time to assign to the editing process. Assist student groups in applying project and time management strategies such as referring to and updating their production timeline.

In production groups, edit the shots into a single montage sequence, applying the editing techniques previously explored in the [Editing basics](#_Activity_10:_Editing_1) activity.

Progressively review the edit within the group, and by seeking teacher and peer feedback. Questions for peer and self-evaluation could include:

* Does the edit effectively communicate the creative intention, exploring a moment of tension?
* Have a variety of cuts and transitions been used to support the creative intention?
* Are there any moments of awkward timing that could be further refined?
* Does the montage sequence read as a unified film?

## Activity 7 – post-production – copyright free music

**Teacher note:** lead a discussion exploring how copyright works, and the importance of using royalty-free music (and stock footage, if applicable). Refer to the copyright information and protocols for school students outlined by [Smartcopying](https://smartcopying.edu.au/students-and-copyright/).

Refer to further information on music licensing for filmmaking using the Studiobinder article [How Copyright Free Music Works and Where to Find It](https://www.studiobinder.com/blog/copyright-free-music-online/). Compile a list of websites that can be used to access soundtrack material for use in filmmaking projects.

Using a royalty-free source, find an excerpt of soundtrack music to apply to the montage sequence. This may require refining and re-evaluating the timing of cuts in the montage sequence to integrate soundtrack elements.

## Activity 8 – submission and evaluation

**Teacher note:** specify the output format for video files so student submissions are consistent. In Premiere Pro, a web video preset such as ‘YouTube 1080p Full HD’ could be used balancing high quality, manageable file size, and broad playback compatibility.

Refer to the collaboration rubrics in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) document to further develop evaluative and reflective activities to summarise this project. A self-reflection and evaluation scaffold such as [Video performances](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/578) could be used to guide student responses.

Finalise and export the film for submission. If using Premiere Pro, access Adobe’s [Export video](https://helpx.adobe.com/au/premiere-pro/using/export-video.html) tutorial for support. Prior to submission, play back exported videos on multiple devices to check for errors and other potential issues.

Complete a reflective evaluation in the process log, using self-evaluation questions and prompts like:

* What was your role in the film production? Make or update a record of your contributions to the project, including the brainstorming, scripting, planning, production and post-production stages.
* How did your group work as a collaborative, creative team?
* What challenges arose and how were they managed or resolved?
* Which moment of tension did your group choose to explore? Do you feel your film was successful in conveying that tension to audiences?
* What filmmaking techniques, ideas and conventions learned throughout this learning sequence did you use to help shape that moment of tension?
* What editing techniques did your group apply? Can you identify one of the 5 types of montage that has been demonstrated in your film?
* What are you most proud of with your work on this film?
* What would you change/improve about the process? Think about the group dynamics as well as your individual contribution. Where can you identify areas for improvement?
* What did you learn about creative collaboration during this project? What can you identify as a key takeaway from this project?

# Assessment – montage project

**Teacher note:** teachers should consider their class and school context to determine the specific parameters of this task, including the provocation and project limits or guidelines. Class time should be allocated for students to complete the task, which is the basis of [Learning Sequence 3 – montage project.](#_Learning_Sequence_3)

## Outcomes

* **DM5-2** applies appropriate visual communication strategies to represent meaningful ideas about the world
* **DM5-3** applies design and media conventions, practices, techniques and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022

## Content

Form production teams to produce a short film that demonstrates an application of montage techniques to explore dramatic tension. Assume production roles associated with working film sets, and work through a film production cycle to develop, plan, shoot, edit and deliver a short film.

## Task instructions

In production groups, storyboard, film and edit a montage sequence of approximately 1–2 minutes. Consider the following provocation to develop and produce the short film.

### Provocation

Create a montage sequence that explores a **moment of tension** playing out, considering the stimulus and limitations outlined below.

#### Stimulus

Select **one** of the following situations as a basis for the film:

* Something is about to happen that the character doesn’t know about, but the audience does.
* Something unexpected is about to happen, for the audience and the character.
* Something that is expected happens, but the time in which it happens is drawn out for an exaggerated dramatic effect.

#### Limitations

* Final runtime of 1–2 minutes.
* No dialogue – the moment of tension must be explored through actions, shots, composition and editing.

#### Further considerations

* How can time and audience attention be manipulated to heighten the moment of tension?
* What montage techniques can be applied to effectively communicate the intention with audiences?
* What shot types, compositional theories, camera angles and camera movements could be used to enhance the impact for audiences?
* What type of soundtrack music could be used to support the filmmaking choices?

## Marking criteria

Table 12 – assessment marking criteria

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Demonstrates a sophisticated application of montage techniques to explore an insightful creative intention within their group * Demonstrates a comprehensive use of shot types, compositional theories, camera angles and camera movements, or editing techniques that apply a sophisticated understanding of creative industry standards * Applies their extensive knowledge of film techniques and theories to enact a film crew role. Contributes to the production of an edited sequence of film that establishes a situation and builds dramatic tension in a sensitive and sophisticated manner |
| **B** | * Demonstrates a highly developed application of montage techniques to explore a refined creative intention within their group * Demonstrates a thorough use of shot types, compositional theories, camera angles and camera movements, or editing techniques that apply creative industry standards * Applies their thorough knowledge of film techniques and theories to their film crew role and contributes to the production of an edited sequence of film that establishes a situation and builds dramatic tension |
| **C** | * Demonstrates a sound application of montage techniques to support their group’s creative intention * Demonstrates the use of shot types, compositional theories, camera angles and camera movements, or editing techniques that reflect creative industry standards * Enacts a film crew role to contribute to the production of an edited sequence of film that demonstrates a sound application of dramatic tension |
| **D** | * Demonstrates a basic application of montage techniques that may support their group’s creative intention * Demonstrates a limited use of shot types, compositional theories, camera angles and camera movements, or editing techniques * Participates in a film crew to contribute to the production of a sequence of film |
| **E** | * Demonstrates a limited application of filmmaking techniques * Demonstrates an elementary use of shot types, compositional theories, camera angles and camera movements, or editing techniques * Participates in a film crew to contribute to the production of a sequence of film that represents a limited application of dramatic tension |

# Appendix 1 – filmmaking technology and resources

Table 13 – sound design technology and resources

|  |  |  |
| --- | --- | --- |
| Filming equipment | Editing software | Royalty-free video libraries |
| Camera options could include:   * camcorder * interchangeable lens digital camera with video function (DSLR or mirrorless) * compact digital camera with video function * mobile phone or tablet   Additional equipment:   * tripod * card reader or USB cable for file transfer   Optional equipment:   * external microphone (plug in to camera) * gimbal or other camera stabilisation. | The following learning tools are available via the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/).  Dedicated video editing software:   * [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60) * [Apple Clips](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/616) * [Apple iMovie](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/617)   Other software with video editing functionality:   * [Adobe Express](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/10) * [Adobe Photoshop](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/42) * [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653). | For activities where stock footage is required, consider curating a selection of clips in a shared folder for students to access. Check each site/clip for relevant copyright and licensing conditions:   * [Pexels](https://www.pexels.com/videos/) * [Mazwai](https://mazwai.com/) * [Pixabay](https://pixabay.com/videos/) * [Videvo](https://www.videvo.net/) * [Coverr](https://coverr.co/). |

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## Further reading

The NSW Department of Education’s [CApture filmmaking resource](https://capture.emagined.com.au/pre-production/cinematography) package provides a comprehensive range of classroom-ready activities to support Stage 5 students in realising a short film production.

The following Australian institutions and agencies provide a range of reference material relevant to film studies that may be useful:

* [ACMI | Your museum of screen culture](https://www.acmi.net.au/)
* [National Film and Sound Archive of Australia](https://www.nfsa.gov.au/)
* [Screen Safe Australia: National Guidelines for Screen Safety](https://www.screensafety.com.au/safety-guidelines)
* [Screen Australia: Celebrating Australian Stories](https://www.screenaustralia.gov.au/)
* [Screen NSW](https://www.screen.nsw.gov.au/).

The [Adobe Premiere Pro user guide](https://helpx.adobe.com/au/premiere-pro/user-guide.html) may be used as a source for video editing tutorials, and to troubleshoot issues that may arise in the editing process.

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