# CApture – Filmmaking curriculum project and festival

# Teacher support guide for programming and assessment in Stage 5 Music



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## Rationale

[CApture](https://capture.emagined.com.au/) is a cross-curriculum filmmaking project and festival designed by the NSW Department of Education. It aims to engage Stage 5 creative arts students through the power of film as a storytelling medium.

As a dynamic project inclusive of drama, dance, music, photographic and digital media, and visual design, [CApture](https://capture.emagined.com.au/) presents diverse opportunities for developing a range of knowledge, skills and understandings within and across creative arts subjects.

Embedding essential skills of collaboration, creativity, critical thinking and communication into learning within and beyond the classroom, the [CApture](https://capture.emagined.com.au/) filmmaking project offers students and teachers a real-world, industry-focused approach to making successful short films.

This project includes insights, practical advice and expert tips for all stages of filmmaking including development, pre-production, production and post-production. The content, materials and resources have been developed in collaboration with practising professionals, including Australian director and writer Genevieve Clay-Smith, alongside cinematographers, composers, sound designers and editors. The [CApture](https://capture.emagined.com.au/) resources provide rich platforms and stimulus for learning about short films as a unique yet highly accessible genre for students and audiences.

This teacher support guide outlines strategies and options for using the [CApture](https://capture.emagined.com.au/) filmmaking project in flexible ways to support cross KLA programming and assessment aligned with Stage 5 syllabuses, as well as continuity of learning into aspects of all the Stage 6 creative arts courses. Combined with the [student filmmaking guide](https://capture.emagined.com.au/), this resource provides a sequence of strategic teaching and learning activities accompanied by resources that teachers can select from, modify and adapt to suit the needs and interests of their students, school context and available resources.

CApture aims to empower students with the knowledge, skills and understanding to make successful short films that engage contemporary audiences through the power of stories told through moving images. Importantly, developing students’ practical and conceptual autonomy in representing their ideas and world, will help equip them as lifelong learners and storytellers with the ability to traverse diverse fields and futures.

## Continuity of learning in creative arts

This cross-curriculum project aims to develop a range of knowledge, skills and understandings in creative arts subjects. Teaching and learning activities, and the student filmmaking guide, have been designed to support continuity of learning into Stage 6 creative arts courses. The diverse skills, techniques and experiences gained through this project may directly prepare students for aspects of practical and performance-based assessment in their HSC and/or Preliminary courses as listed below.

**Dance**

* Major study – Dance and technology – Option 2: Film and video

**Drama**

* Group performance
* Individual project – Critical analysis – director’s folio
* Individual project – Design – promotion and program
* Individual project – Performance
* Individual project – Scriptwriting
* Individual project – Video Drama

**Music 1**

* Composition

**Music 2**

* Core – Composition
* Composition elective

**Music extension**

* Composition

**Visual arts**

* Body of work
* Specifically, works with film, video, photomedia or design components that may be submitted in
* collection of works
* designed objects
* documented forms
* graphic design
* photomedia
* time-based forms.

**Photography, video and digital imaging (CEC)**

* Field – Video – Module – Introduction to practice in video
* Field – Video – Module – Developing a point of view
* Field – Video – Module – Traditions, conventions, styles and genres
* Field – Video – Module – Manipulated forms
* Field – Video – Module – The arranged image
* Field – Video – Module – Temporal accounts
* Individual/collaborative project

**Visual design (CEC)**

* Field – Graphic design – Module – Publications and information
* Field – Graphic design – Module – Interactive and multimedia
* Field – Wearable design – Module – Clothing and image
* Field – Interior/exterior design – Module – Stage sets and props
* Field – Interior/exterior design – Module – Interiors
* Individual/collaborative design project

## Managing the project – Teachers as executive producers

Like an executive producer, the teacher/s involved in the [CApture](https://capture.emagined.com.au/) filmmaking project will set and manage the project timeline and resources.

In selecting and planning teaching and learning activities, teachers should aim to support students across the 4 stages of project development, pre-production, production and post-production. This may involve planning, organising and scheduling opportunities for students across different classes to collaborate during some or all stages of the project.

Teachers should consider the management of resources in relation to school equipment, materials, spaces and locations, as well as the allocation of classes, class time and student roles. Importantly, teachers will need to ensure that students’ film productions have a practical and realistic timeframe. Each film should ideally not exceed 2 days of shooting in total.

Teachers may need to guide or direct students in relation to the selection of appropriate content and subject matter for this project. Teachers should discuss with students the need for films to be appropriate for public audiences including Stage 4-5 students, their families and the broader education community. Teachers are advised to consider appropriate content classification ratings and guide student film productions to remain within a G/PG rating. Refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) for additional advice and support.

## Supporting the project – Creative arts resources

In addition to the [CApture](https://capture.emagined.com.au/) student guide website, the tips and resources below may be useful.

**Note**: 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.

Table – Useful tips and resources

|  |  |
| --- | --- |
| Topic | Tips/resources |
| Short films | * [Tropfest finalist short films](https://tropfest.org/) * [Pixar Theatrical Shorts](https://www.pixar.com/theatrical-shorts) * [Lessonbucket – Filmmaking](https://lessonbucket.com/category/filmmaking/filmmaking-filmmaking/) * [Teaching guides for making short films](https://www.creativeml.ox.ac.uk/teaching-guides-making-short-films/index.html) * [Clickview tips on filmmaking](https://1-minutefilmcompetition.org/teaching-resources/) |
| Scripts for film | * [Simply Scripts](https://www.simplyscripts.com/original-short-scripts.html#google_vignette) * [[How to Write a Script (Step-by-Step Guide)](https://boords.com/how-to-write-a-script)](https://boords.com/how-to-write-a-script) * [Page to stage – Anatomy of a script](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/drama/page-to-stage-anatomy-of-a-script) to assist with scriptwriting |
| Sound design | * [SoundWorks Collection](https://soundworkscollection.com/videos) * [What is Foley Sound by Sound Ideas (5:16)](https://youtu.be/OONaPcZ4EAs) * [The Magic of Making Sound (6:32)](https://youtu.be/UO3N_PRIgX0) * [How Animal Sounds Are Made For Movies And TV (8:41)](https://youtu.be/l2WCrXc7J-I) * [Filmmaking: Sound](https://lessonbucket.com/filmmaking/sound/) |

### Student filmmaking roles

The delegation of student roles in the [CApture](https://capture.emagined.com.au/) filmmaking project should be carefully planned in relation to the availability and timing of particular classes, teachers and resources involved in the project, as well as student interests and groupwork opportunities.

More than one student could be assigned each role, depending on the classes involved and the intended focus for the project. However, it is recommended that the director and producer roles are each performed by one student, and that a maximum of 2 students act as screenwriters.

Students could be assigned more than one role during the project, as some roles are only required during a certain stage of the project. For instance, a screenwriter is only required during pre-production so the student/s involved could perform another role during production and/or post-production.

Teachers and students can use the [roles in filmmaking worksheet](https://capture.emagined.com.au/development/development/filmmaking-roles) to determine roles and responsibilities across different stages of the [CApture](https://capture.emagined.com.au/) filmmaking project, and guide the use of class time as well as the timing, order and prioritisation of tasks.

### Student roles in cross-curricular settings

Teachers may use the table below to consider how student group roles could be distributed across classes and how the project might align to different syllabus outcomes. This is intended as a general guide based on opportunities for students to experience diverse roles in and across subjects, as well as subject-specific assessment.

Students could take on or change roles at different production stages depending on the focus, timeframe, and scope of the project. Availability of classes, students, teachers, equipment, and resources should be considered in deciding student roles for the project and planning opportunities for cross-curricular collaboration.

The table below displays the student roles applicable to each of the creative arts subjects. The roles have been marked yes or no to indicate whether or not they are applicable to each subject.

Table – Student roles in cross-curricular settings

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Role | Dance | Drama | Music | Photographic and digital media | Visual design |
| Director | Yes | Yes | No | Yes | Yes |
| Producer/Production manager/1AD | Yes | Yes | No | Yes | Yes |
| Screenwriter | Yes | Yes | No | Yes | Yes |
| Actor/Cast | Yes | Yes | Yes | Yes | Yes |
| Cinematographer/ Director of photography (DoP) | Yes | Yes | No | Yes | Yes |
| Camera operator/s | Yes | Yes | No | Yes | Yes |
| Choreographer | Yes | Yes | No | No | No |
| Composer | No | No | Yes | No | No |
| Sound designer | Yes | Yes | Yes | Yes | Yes |
| Sound recordist | Yes | Yes | Yes | Yes | Yes |
| Production designer | Yes | Yes | No | Yes | Yes |
| Set designer | Yes | Yes | No | Yes | Yes |
| Lighting designer | Yes | Yes | No | Yes | Yes |
| Costume designer | Yes | Yes | No | Yes | Yes |
| Hair and makeup designer | Yes | Yes | No | Yes | Yes |
| Editor | Yes | Yes | No | Yes | Yes |
| Promotional designer | Yes | Yes | No | Yes | Yes |

## Assessment

### The logbook

As part of the [CApture](https://capture.emagined.com.au/) filmmaking project, it is advised that students use a [logbook](https://capture.emagined.com.au/development/development/logbook) to research, develop and resolve their ideas, record their progress, promote their accountability in groupwork and provide evidence of their learning for the purposes of formative and summative assessment. The logbook could take various forms such as a written journal, digital document, slides or webpage, which could include sketches, notes, annotated diagrams, photographs, screenshots, audio and/or video clips. This could be created solely for the project or be included as part of each student’s regular logbook, journal, or form of documentation in class.

It is important to emphasise to students that the logbook is a working document and tool to organise, plan, communicate and record their thoughts, choices, and actions throughout the process of making their film.

Integrating a logbook component into the delivery and assessment of the [CApture](https://capture.emagined.com.au/) filmmaking project will support students to develop their conceptual and practical autonomy, as well as groupwork skills, in preparation for a range of Stage 6 creative arts courses. Promoting students’ use of a logbook on a regular basis, to document their progress as well as their process, will assist them in making informed choices and judgements in their learning beyond the project.

#### Logbook template

A [digital logbook template](https://capture.emagined.com.au/development/development/logbook) is available in the student guide for students to download. This template could be used by students to create a digital logbook for the purposes of formative and summative assessment, as well as teacher feedback and feedforward. The format could be adjusted to suit specific subjects or combinations of subjects involved in the project.

Teachers can also refer to the Stage 5 Drama [student logbook guide](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama) for additional logbook reflection strategies and scaffolds.

#### Referring to the logbook

While the concept of a logbook or journal may be referred to differently across creative arts subjects, its function as an important learning and assessment tool remains common. It can be referred to as a workbook or logbook in drama, a journal in photographic and digital media and visual design, a process diary in dance and visual arts, and in music, as a portfolio in relation to the development of compositions and compositional work. For the purposes of this project, it can be referred to as a logbook or teachers may choose to refer to it with subject-specific terminology.

#### Logbook marking guide

The table below provides a general marking guide for the [logbook](https://capture.emagined.com.au/development/development/logbook) component of the project, informed by the common grade scale for Stage 5. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Table – Logbook marking guide

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress. * Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning. |
| **B** | * Demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a high level of competence in applying the processes and skills of filmmaking through substantial documentation of individual and group progress. * Demonstrates a thorough ability to apply knowledge and understanding to most situations, through reflection, planning and implementing the next steps in learning. |
| **C** | * Demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process. * Evidences an adequate level of competence in applying the processes and skills of filmmaking through adequate documentation of individual and group progress. * Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning. |
| **D** | * Demonstrates basic knowledge of individual and/or group roles in the filmmaking process. * Evidences a limited application and/or documentation of individual and/or group progress. * Demonstrates a basic ability to plan or implement the next steps in learning in limited ways. |
| **E** | * Demonstrates very limited knowledge of filmmaking. * Evidences very limited competence in the processes and skills of filmmaking. * Demonstrates an elementary or no ability to apply knowledge to situations. |

### Film review

A formal analysis or responding task based on an identified film could be set to provide formative assessment. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), or [Be My Brother (8:50)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase). For example, students could use their responses to the review activity as the basis for an extended response, referring to the [extension film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

The same or a different film could be revisited at a later stage in the project, where students could engage in further research, critical analysis and interpretation of the identified film.

For dance students, it may be necessary to select a film that specifically focuses on dance or that integrates significant aspects of dance to maximise the relevance of this task for programming and assessment purposes. For example:

* documentary footage, such as Bangarra’s [Rekindling series](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6QPKXXu1002g4_7C-1vv4r), which can be utilised for historical documentary teaching or marketing purposes.
* staged dance, such as [Australian Dance Theatre (0:34)](https://www.youtube.com/watch?v=uizcVCcEWq4), which can be recreated for television broadcast to meet wider audiences.
* stage musicals, such as Steven Spielberg’s film adaption of West Side Story (2021), which can be recorded or adapted for the film medium.
* dance films, such as Sue Healey’s Fine Line (2004) or Sydney Dance Company’s ‘[Dance Locale](https://www.sydneydancecompany.com/performance/dance-locale/)’ (2020), which are created to focus on the movement and to extend the communication of the concept/intent through the film medium.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analysis to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on particular subject-specific roles in the filmmaking process such as performers for dance or drama, composers or sound designers for music, the director of photography (DoP) for photographic and digital media, or promotional designers for visual design.

#### Film review extended response scaffold

Table – Film review scaffold

|  |  |
| --- | --- |
| Paragraph | Points to include |
| Introduction: Establishing your thesis or viewpoint | Introduce your selected film and establish your main thesis, argument or viewpoint.  Identify the film’s title, year and director.  Establish why this is a successful short film. |
| Body paragraph 1:  Setting the scene | Contextualise the film by summarising key aspects such as plot and characters. Considerations could include:   * What situation was established? * What surprise or twist was there for the audience? * The turning point where a major shift happens in the story. * How was the problem resolved? * Which character(s) transformed? How? * A short description of each character in the film, including their motivation and purpose in the film. Are they a protagonist, antagonist, mentor, ally, bench-marker or a shapeshifter? |
| Body paragraph 2:  Analysing examples and evidence to build your argument | Analyse examples of specific techniques and approaches used to successfully produce the film. You could consider:   * aspects of production design, such as locations, set design, lighting and costumes used to enhance the story and give audiences a sense of the time period, plot, location and/or characters * how the camera was used effectively throughout the film to create dramatic action or emphasise the story, including camera angle, point of view, distance from subject and framing * how music was used to create atmosphere and mood for audiences * how sound effects were used effectively * how editing was used in the film to create particular effects and resolve the director’s vision. |
| Conclusion:  Summarising your informed point of view | Evaluate why this a successful a short film, considering the different aspects of the film you identified and discussed in the body of your response.  Conclude with a convincing statement that reflects your own informed point of view and links to the introduction. |

#### Film review marking guidelines

This table provides common marking guidelines for assessing a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Evaluate what made your chosen short film successful. Refer to specific techniques and approaches used to produce the film.

Table – Film review marking guidelines

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Presents a comprehensive and sustained evaluation of why the short film is successful, with reference to specific filmmaking techniques and approaches used to produce the film. * Supports evaluation with strong examples from the film. * Presents a sophisticated and informed point of view that reveals a highly developed understanding of the short film genre. |
| **B** | * Presents a thorough and well-reasoned evaluation of why the short film is successful, with reference to specific techniques and approaches used to produce the film. * Supports evaluation with relevant examples from the film. * Presents proficient and logical points of view that reveal a substantial understanding of the short film genre. |
| **C** | * Presents a sound evaluation of why the short film is successful, with generic reference to how the film was produced. * Supports evaluation with examples from the film. * Presents logical points of view that reflect adequate understanding of the short film genre. |
| **D** | * Presents a generalised description of why the short film is successful, with few references to how the film was produced. * Describes basic examples from the film. * Presents inconsistent points of view that reflect a foundational understanding of the short film genre. |
| **E** | * Limited attempt to explain some aspects of the question. * Examples are irrelevant or too general. |

## Film sound in Music

### Outcomes

This unit is very flexible and creative products can be achieved in a wide variety of ways. Some or all of the outcomes below could be assessed in this unit.

#### Performing

**A student:**

* **5.2** performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology.

#### Composing

**A student:**

* **5.4** demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
* **5.5** notates own compositions, applying forms of notation appropriate to the music selected for study
* **5.6** uses different forms of technology in the composition process.

#### Listening

**A student:**

* **5.7** demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts
* **5.8** demonstrates an understanding of the influence and impact of technology on music.

#### Values and attitudes

**A student:**

* **5.11** demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform.

[Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © 2003 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Roles and collaborative opportunities

#### Music students as film composers

The list below outlines the steps commonly taken to [create sound and music for a film](https://capture.emagined.com.au/post-production/sound). Consider how you might delegate these tasks below to match the skills of the students in your cohort.

* Communicate with director to make a spotting list – a detailed list of where music and sound effects are required, when music starts and stops, as well as the musical genre, style and instruments envisaged by director or screenwriter.
* Compile a list of possible sounds and foley to contribute to the film.
* Suggest temporary music in a similar tempo or beats per minute to be used by the editor when cutting scenes (optional).
* Experiment with tone colours, manipulated recordings and sound effects to suit the mood and action in the film, saving them in a catalogue
* Improvise music that features short, flexible motifs and phrases while watching an early draft of the film (rough cut or fine cut), recording all ideas in logbook or digital diary.
* Compose music to match the emotional intent and atmosphere of the almost finished film edit (fine cut), being careful to leave the music cut offs flexible.
* Final music edits to match the final film’s (locked edit) dramatic beats and scene cuts.
* Remove any underscore music, soundscape or sound effects that overwhelm the narrative or dialogue.
* Select or create music for the final credits, considering the exact mood required by the director.
* Address feedback from crew or reviewers to improve the music and sound.

##### Stimulus starters

The table below includes suggestions for stimulus that could be provided to music students to support them in developing their sound design ideas, knowledge and skills.

Table – Stimulus starters

|  |  |
| --- | --- |
| Resource | Suggested activity |
| [Dear Evan Hansen Featurette – You Will Be Found (2021) (2:54)](https://youtu.be/zkkzw-u3Ils) | While watching this video, observe how the song’s volume is adjusted to suit the dialogue. |
| [How Animal Sounds Are Made For Movies And TV (8:41)](https://youtu.be/l2WCrXc7J-I) | Select a character or animal and imagine how the sound of its movement could be created using foley. Use classroom objects and musical instruments. |
| [I Will Go Sailing No More (From "Toy Story"/Soundtrack Version) (2:57)](https://www.youtube.com/watch?v=AOBIcW4hIBw) | Listen to this song from a film soundtrack, noting the frequent changes of mood. It is an example of writing a simple song for a film score that responds directly to the changing moods on-screen, as if improvising while watching the film. |

Additional prompting questions may include:

* What film music can you remember hearing? Why was it so memorable?
* What are the advantages and disadvantages of including a song (with lyrics) as part of a soundtrack?
* If 80% of a story is told through the visuals of film and music contributes 20%, when is music most effective in a film?
* What types of scenes require obvious foreground music? What types of scenes benefit from underscore? When should there be silence in a film?
* In film production, what does ‘spotting’ involve?

### Assessment

#### Syllabus connections – Assessment strategies

Formal assessment opportunities could include:

* performance/recording of score elements.
* the score may be devised as a solo or group performance
* one or more students could record separate parts to be combined, layered, or otherwise manipulated.
* screen shots or notation (traditional, graphic, or invented) to be submitted alongside the film or a standalone recording of the score
* a description of the style of the score and its strengths in supporting and reinforcing elements of the film
* improvisation and/or composition of a series of musical ideas that match the tone and intent of the film such as
* using notation or software to notate or record ideas
* reflecting on suitability of the composition prior to editing and refining ideas
* creating, recording, or selecting sound effects to suit the film’s requirements
* use technology to assist the composition and/or editing process
* actively listening to differing genres of music to
* compare sections of music to determine differences and similarities
* recognise the role of technology in film music and editing
* analysis of the tools used to create mood and film techniques using the concepts of music as a framework
* reflecting on the students’ own film composition using the concepts of music as a guide
* performing (optional) on live instruments, record each track of the film score and/or record foley samples.

#### Role descriptions – Music

The role descriptions below elaborate on the [general role descriptions](https://capture.emagined.com.au/development/development/filmmaking-roles), as they apply to Music. Depending on the size of the class and the scope of the project, some or all may be applicable.

Table – Music role descriptions

|  |  |
| --- | --- |
| Role | Description |
| Editor | * I can match a musical note to a dramatic moment on-screen. * I can use music to disguise cuts on-screen. * I can access royalty-free music online. * I can add sound effects over a layer of music. * I can fade tracks in and out of the sound mix. * I can balance the music and sounds with the film’s dialogue. * I can remove unwanted sections of a recording. * I can save and file all drafts of my editing work. * I can work as part of a creative team. * I can accept advice and constructive criticism. |
| Composer | * I can improvise music with a film scene or mood in mind. * I can create music to match a mood using digital, acoustic and/or electric instruments. * I can record my ideas (notation, graphic, DAW or recording). * I can converse with the other production staff in order to understand the musical requirements for the film. * I can adjust a section of music to make it longer or shorter in order to match the timing of a film scene. * I can work as part of a creative team. * I can accept advice and constructive criticism. |
| Sound designer | * I can manipulate common sounds or instruments to create the type of sounds described by the film production crew. * I can source royalty-free sound effects and special effects for the approval of the film production crew. * I can try of a variety of ways to solve problems with the sound design (foley). * I can work as part of a creative team. * I can accept advice and constructive criticism. |
| Sound recordist | * I can experiment with the placement of microphones in order to achieve the clearest possible sound. * I understand when to use different types of microphones. * I can record a multi-layer track. I can record live instruments and digital sounds. * I am aware of background noise and can pause recording at the appropriate times. * I can work as part of a creative team. * I can accept advice and constructive criticism. |

### Assessment advice for roles relating to music

The sample role-based marking guide below is based on Stage 5 music composition outcomes:

* **5.4** demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
* **5.5** notates own compositions, applying forms of notation appropriate to the music selected for study
* **5.6** uses different forms of technology in the composition process.

Table – Assessment advice relating to roles in music

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Composer and/or sound designer – assessment criteria | Not yet developed | Developing | Proficient | High | Outstanding |
| Selects appropriate moments for sound and music in a film (spotting), allowing for silence as appropriate. |  |  |  |  |  |
| Composes music (improvised, recorded or notated) to suit the moods and emotions of a film. |  |  |  |  |  |
| Creates sounds and sound effects to support the narrative of a film. |  |  |  |  |  |
| Varies dynamics and texture to support the narrative and dialogue. |  |  |  |  |  |
| Provides notated score or screenshots of digital audio workstation (DAW) for each draft of the music. |  |  |  |  |  |
| Edits music and/or sound effects to synchronise with the film. |  |  |  |  |  |
| Uses technology to record, edit and mix sounds and/or music. |  |  |  |  |  |
| Effectively communicates and works as a productive member of the film project team. |  |  |  |  |  |
| Responds positively to and accepts feedback. |  |  |  |  |  |
| Regularly uses logbook (or portfolio) to document the creative and collaborative process, including meeting notes, creative intent, drafts, revisions, reflections and personal contributions to the film crew. |  |  |  |  |  |

Feedback (what you did well):

Feedforward (what are the next steps in your learning?):

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#### Film music composition starter activities

1. Pick any scale on any instrument and play the notes in order but with varied rhythms. Include at least one very long note and at least 3 very quick notes in succession. Start again and try it a different way.
2. Re-imagine a familiar tune for example: Mission Impossible theme with an extra beat in each bar; Inspector Gadget in a major key; Jack Sparrow’s theme using a pentatonic pitch set; ‘Twinkle Twinkle’ played slowly with a flattened 3 and 6.
3. On any instrument, spend 3 minutes exploring unusual ways to make sound, with the aim of creating an entirely new tone colour.
4. Select one setting: spring meadow, underground mine or underwater. Keep it a secret.

* Experiment on any instruments to create 5-10 seconds of music to suit your chosen setting.
* Play it back and ask the class to guess which setting you had in mind.
* Explain the musical features you chose and how they connect to the setting.

#### Film music editor starter activities

1. Download or audio capture a famous speech. Use digital editing software to change the intention of the speech. For example, you might copy and paste one short, irrelevant phrase 6 times while getting louder and louder.
2. Find a piece of music with lots of repetition, such as video game music built on short phrases and ostinatos. Practise editing to dramatic beats by cutting the music into chunks and making it fit the mood changes, cuts and on-screen action of a short video clip. Change the volume envelope to be louder during more intense on-screen action and softer when the film contents are more relaxed, or dialogue is present.

#### Film sound designer starter activities

1. Select one of the elements – clay, sand, water, wind, fire, smoke or wave. Experiment and explore diverse sounds, sound sources, filters and/or digital effects to create a new, unique sound that depicts your chosen element.
2. Demonstrate the process of recording a bird call or animal sound. Then manipulate it using a digital audio workstation (DAW), experimenting with playing it in reverse and applying a few different filters.

**Note:** Teachers might set up a permanent digital catalogue of sounds for future film projects to use.

1. Look at a script or screenplay and highlight any sound notes, such as references to sound effects, sound world or atmosphere, background or crowd noise, music and animal noises. As a class, take notes on the sound design requirements for the script or screenplay. Discuss the importance of not sitting on one sound for too long, as well as the importance of silence at times.

#### Short films – Discussion points

* Make a list of the sound effects used in the short film.
* Make a list of the music tracks that have been inserted. Are any of the sections of music heard multiple times? Does the music change when it reappears? Is it used as a leitmotif? This [60 second guide to leitmotif (1:24)](https://youtu.be/A5YejJX_Ccs) may assist your students.
* Does each musical portion use the same tone colours to unify the score, or do the instruments and sound sources change frequently to create contrasting moods?
* Note where the sound effects and music are heard at the same time.
* Are there any examples of diegetic music in the film?
* If the film is comic, are there any examples of mickey mousing in the score? This [60 second guide to mickey mousing (1:29)](https://youtu.be/HCptSWswfBI) may assist your students.
* How much of the score has music or soundscape added? How much is the natural sound of the camera work? How important is silence?
* Where is the plot’s climax? How does music help to build the climax? Describe the music during the plot’s climax.
* Does the score include any musical stereotypes, such as: bagpipes for Scotland, pentatonic scale for Japan, high woodwinds for young children, lush string chords for romance, James Bond spy chord (Em9). This [James Bond chord tutorial (2:58)](https://youtu.be/f6S9pOUL8yo) may assist your students.

#### Assessing the logbook – Music

Music students should maintain a record of their role/s, progress, work, and contributions throughout the film project.

Evidence could include:

* their completed activity register, accounting for their contributions to each phase of production
* copies or extracts of preliminary and experimental work, with their annotations and reflections
* notes from discussions with director/producer regarding type of music required and deadlines (including meeting dates)
* spotting notes that indicate when music should start and stop and when/if sound effects or foley are required
* notation/graphic notation/screen shots of musical motifs or musical material (all drafts)
* written reflection after first attempt to apply music to the film, indicating successes and changes to be made
* analysis of final score, using the concepts of music as a framework.

Where the logbook is to include multimedia content such as video and sound, a digital file should be used to reflect that content.

This [logbook template](https://capture.emagined.com.au/development/development/logbook) could be used by students to create a digital logbook for the purposes of formative and summative assessment, and teacher feedback and feedforward.

##### Logbook marking guide – Music

A sample subject-specific marking guide for the logbook or portfolio component for Music students.

Table – Logbook marking guide

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Documentation demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress. * Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning. |
| **B** | * Documentation demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a high level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress. * Demonstrates a thorough ability to apply knowledge and understanding to apply knowledge and skills to most situations, through reflection, planning and implementing the next steps in learning. |
| **C** | * Documentation demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process. * Evidences an adequate level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress. * Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning. |
| **D** | * Documentation demonstrates basic knowledge and understanding of individual and group roles in the filmmaking process. * Evidences a limited level of competence in applying the processes and skills of filmmaking through documentation of individual and/or group progress. * Demonstrates a basic ability to apply knowledge and understanding to situations, and may reflect, plan or implement the next steps in learning in limited ways. |
| **E** | * Documentation demonstrates elementary knowledge and understanding of individual and group roles in the filmmaking process. * Evidences very limited competence in the processes and skills of filmmaking. * Demonstrates an elementary ability to apply knowledge and understanding to situations. |

##### Feedback and feedforward

Teacher and peer feedback and feedforward can focus on:

* the composer’s ability to meet a brief
* their willingness to re-draft ideas and reflect (growth mindset)
* making intentional musical choices rather than random noise
* composing new music/sounds to suit the film’s aesthetic and genre (creativity)
* exploring a variety of tone colours and sound sources and explaining the reason for the tone colours used in the end-product
* the appropriate use of silence and subtlety in the score
* the composer’s use of a musical climax
* changes in the music such as tempo, instrumentation, dynamics and how these changes relate to on-screen action or events
* the use of dramatic beats in the film, where music or foley synchronises exactly with the visuals.

The [musical features](https://capture.emagined.com.au/post-production/sound) table lists types of musical features that might be found in a short film. It can be used in a variety of ways and adapted in Microsoft Word to suit your cohort and context.

##### Music editor – Viva voce

A *viva voce* could be used as formative assessment. Students locate pieces of evidence in their logbook or digital files, and describe how each sample demonstrates some of the following skills:

* matching a musical note or sound to a dramatic moment on-screen
* using music to disguise cuts on-screen
* accessing royalty-free music online
* adding sound effects over a layer of music
* fading tracks in and out of the sound mix
* balancing the music and sounds with the film’s dialogue
* removing unwanted sections of a recording
* saving and filing all drafts of the editing work
* accepting constructive criticism or implementing advice.

To conclude the interview, students describe in words or draw a picture to illustrate how well they worked as part of a creative team.

##### Music composer – Self reflection

Students reflect on the overall use of music and sound effects in the short film, as a text response or *viva voce* presentation to the teacher. The dot points below provide a scaffold.

* Did music help to build the emotional climax? Make a list of the musical features that contributed to a sense of anticipation.
* Was silence evident, or did sound permeate the whole short film? Did this use of music, silence and sound have a positive effect and support the narrative?
* Were there moments when the music, lyrics or sound effects felt overwhelming and masked the dialogue or mood?
* What percentage of your musical ideas were used? Why did you reject some ideas? Did the director remove any of your music?
* Give an example of how and why you adjusted or altered a musical idea or section to suit the final, locked cut of the short film.
* Describe how your music and sound design aligned with the original brief from the director. Evidence could be in the form of handwritten annotations on the director’s brief, or a table with 2 columns (director’s suggestions and composer’s solutions).

#### Film review

A formal analysis or responding task based on an identified film could be set to provide a formative assessment opportunity. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) or [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) for example. Students could use their responses to the review activity as the basis for an extended response, referring to the [scaffold](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the [extension activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analyses to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on music-specific roles within the filmmaking process such as composer or sound designer.

Refer to common film review scaffold for [extension activity – short film review as an extended response](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase).

##### Film review marking guidelines

Refer to the [Film review marking guidelines](#_Film_review_marking_4) for a template that could be used to assess a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

## Film festival

Where appropriate, New South Wales Department of Education schools and students are encouraged to enter their short films into the CApture Film Festival, an initiative of the [Creative arts curriculum team](https://teams.microsoft.com/l/channel/19%3af8e495424602437ca4b119d55ecdc761%40thread.tacv2/General?groupId=08ce92f4-ef40-412b-8532-d2139f5ffbfa&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and [The Arts Unit](https://artsunit.nsw.edu.au/program/capture-film-festival).

## References

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