# CApture – Filmmaking curriculum project and festival

# Teacher support guide for programming and assessment in Stage 5 Visual design



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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.
 |

## Filmmaking in Visual Design

### Outcomes

#### Making

**A student:**

* **5.1** develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks
* **5.2** makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
* **5.3** makes visual design artworks informed by an understanding of how the frames affect meaning
* **5.4** investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks
* **5.5** makes informed choices to develop and extend concepts and different meanings in their visual design artworks
* **5.6** selects appropriate procedures and techniques to make and refine visual design artworks.

#### Critical and historical interpretations

**A student:**

* **5.7** applies their understanding of aspects of practice to critically and historically interpret visual design artworks.

[Visual Design 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10) © 2004 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

#### Collaboration with drama and/or dance

In a the [CApture](https://capture.emagined.com.au/) [short film project](https://capture.emagined.com.au/), visual design students can take responsibility for cinematography and camera work, editing, and promotional design, particularly when collaborating with a drama and/or dance class that may provide writers, choreographers and cast or performers.

#### Collaboration with photographic and digital media and/or music

Visual design students could collaborate with photographic and digital media (photographic and digital media) and/or music students through the filmmaking opportunities below:

* focused on documenting still, interactive, moving, print, object and/or space-time forms, for example a site-specific installation or wearable being worn or performed within a particular space or environment, accompanied by a score and/or sound design.

### Assessment

#### Syllabus connections – Assessment strategies

##### Portfolio of work

Visual design students may submit a [logbook](https://capture.emagined.com.au/development/development/logbook) of their contributions to the [CApture](https://capture.emagined.com.au/) filmmaking project. This should include copies or extracts of complete work, as well as student annotations or reflections that establish their contribution to that part of the project. For example, a visual design student involved in editing should include a statement that outlines their responsibilities and contributions in the editing process. The portfolio could include:

* a copy of the complete film to demonstrate editing, or an excerpt that demonstrates that student’s particular contribution (such as an animated title or credit sequence)
* a completed promotional design package consisting of the film release poster and a title card or key still to use for festival programming
* set photographs or stills from the film that demonstrate the student’s production design, which may include set dressing, props, and character styling (costume, hair, makeup)
* excerpts from the film or separate recordings that demonstrate the student’s sound design.

#### Role descriptions – Visual design

The role descriptions below elaborate on the [general role descriptions](https://capture.emagined.com.au/development/development/filmmaking-roles), as they apply to visual design.

Table – Role descriptions

|  |  |
| --- | --- |
| Role | Description |
| Director | * I can provide a clear directorial vision for our project.
* I can guide and direct creative decisions throughout the filmmaking process.
* I can consider how the particular classes and/or students involved in this project will determine the focus, nature and scope of our film.
* I can imagine the screenplay/script in visual form to inform how I guide and direct our team.
* I can communicate and collaborate with all members of the group, including heads of departments, in a positive and constructive manner to ensure that we work together to achieve our common goal of creating a successful short film.
* I can create storyboards and a shot list to communicate with the cinematographer.
* I can rehearse with actors/cast in an efficient and organised fashion.
* I can sign off on costume, makeup and production design.
 |
| Producer/Production manager/Assistant director | * I can act as the assistant director to responsibly manage the organisation of our film project.
* I can collaborate closely with the director to ensure our film project runs in an organised manner within given timeframes and resources.
* I can develop story ideas and help decide the scale and budget of the film, during the development phase.
* I can create call sheets and plan a shooting schedule during pre-production.
* I can check for continuity and health and safety issues during production.
* I can assist the director during post-production where necessary.
 |
| Screenwriter | * I can develop the concept/intent.
* I can break the film into an appropriate formal structure.
* I can storyboard ideas.
* I can collaborate with the producer, director and cast to draft and redraft the concept/intent and sections of the film.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Actor/Cast | * I can collaborate with the producer, director and screen writer to draft and redraft the script.
* I can become familiar with my role and character.
* I can use I can use dance technique and performance quality to perform movement in a safe and aesthetically pleasing way.
* I can manipulate the elements of dance to support the choreographer's communication of the concept/intent.
* I can rehearse with the director and choreographer.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Cinematographer/Director of Photography (DoP) | * I can play a major pre-production role in researching and planning creative options for shooting our film to successfully convey the intended look and concept of our film to audiences.
* I can carefully read the screenplay and collaborate with the director to discuss the look and feel of the film.
* I can research, explore and plan different shooting options to emphasise our film’s look and concept.
* I can develop the storyboard and shot list for our film.
* I can discuss camera movements and lighting requirements with the camera operator/s to ensure we shoot footage to plan.
 |
| Camera operator/s | * I can take responsibility for shooting all required coverage (shots) for our film.
* I can work closely with the cinematographer/DoP and other camera operators to ensure we get all shots necessary for our film.
* I can familiarise myself with the shot list and storyboard
* I can rehearse camera movements, techniques and settings required for shooting the film, collaborating with the DoP.
 |
| Sound designer | * I can converse with the other production staff in order to understand the musical requirements for the film.
* I can select appropriate music/sound effects to enhance the concept/intent and sound world of our film.
* I can follow relevant copyright rules when selecting and manipulating music.
* I can access royalty-free music/sound effects online.
* I can add sound effects over a layer of music.
* I can fade tracks in and out of the sound mix.
* 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 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 work.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* 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 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 sound and source digital sounds.
* I am aware of background noise and can pause recording at the appropriate times.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Production designer | * I can visualise the concept/intent.
* I can develop drawings/sketches to show mood/s, atmosphere/s, lighting, composition/s, colours and textures of the film.
* I can research and identify a design style for sets, locations, camera angles, lighting, costumes, props and movement.
* I can ensure the production design gives audiences a powerful sense of time period, location and roles.
* I can collaborate with the director, cinematographer and design team to ensure the film achieves unity.
* I can oversee the management of the set, lighting, costume, hair and makeup to ensure a unified aesthetic for the story.
* I can oversee the creation of the visual world in which the story is set.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Set designer | * I can interpret the drawings/sketches of the production designer.
* I can design set/s and/or select locations for the film to enhance the concept/intent.
* I can plan how to construct set/s for the film.
* I can consider all scenery, furniture and props the audience sees, as indicated in the script.
* I can set up and maintain the set for shooting.
* I can change set/location when required.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Lighting designer | * I can collaborate with the director, cinematographer and production designer.
* I can collaborate with the design team to create appropriate lighting for the film.
* I can design lighting for the film to enhance dramatic meaning.
* I can research and select effective lighting techniques to transform two dimensional sets into three dimensional spaces.
* I can install and control the lighting within each scene.
* I can maintain visibility and safety for the cast and crew.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Costume designer | * I can collaborate with the production designer and design team to ensure all costumes and props reflect and enhance the concept/intent.
* I can create moodboards for each role.
* I can research and design all costumes for the cast to enhance the concept/intent.
* I can source all costumes and props for the cast.
* I can assist the cast with costumes and check costume details during production.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Hair and makeup designer | * I can collaborate with the production designer and design team to ensure all hair and makeup reflects and enhances the concept/intent.
* I can create moodboards for each role.
* I can research and design all hair and makeup for the cast to enhance the concept/intent.
* I can create and maintain the intended look and style for each cast member during production.
* I can adjust hair and/or makeup when required.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Editor | * I can play a major role in post-production, being responsible for editing our finished film.
* I can cut and assemble our finished film, working with the director, to ensure that the directorial vision for our film is successfully realised and resolved.
* I can collaborate with the sound designer to ensure visuals successfully align with sound.
 |
| Promotional designer | * I can design promotional materials to advertise our film to target audiences, such as film posters, flyers, billboards and digital images that could be published online and/or in print.
* I can research and explore different ideas, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs.
* I can experiment with hand-generated processes including drawing, painting, printmaking and/or collage to create images and ideas that could be translated into digital forms for editing, re-scaling, layering and incorporation into my designs.
* I can regularly document my making process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can carefully consider copyright issues and authorship when sourcing images or content to incorporate or adapt in my designs.
* I can seek feedback and apply feedforward to refine my designs and select the most successful design/s for publishing.
* During pre-production, I can design any graphic works identified in the screenplay/script.
 |

#### Alignment of roles and visual design forms

The information below outlines the relationship between filmmaking roles and the making forms; space-time, object and print and ways the roles can be adapted to best meet the requirements of the [Visual Design 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10).

##### Role: Editor

**Form: Space-time**

Visual design students may complete one or more post-production tasks to contribute to editing and delivery of the film. As editors, students work through the post-production process to assemble and refine the film’s cut. Students may also apply colour grading workflows to give the film a particular look that supports the style, theme and/or genre of the film.

Visual design students might also design a title card or title sequence for the film that demonstrates their knowledge and skills in animation and/or typography. For example, students might use motion effects in Premiere Pro or a timeline animation workflow in Photoshop to create an engaging animated graphic that introduces the title of the film.

Teachers may also develop extension activities where appropriate for students to create additional material like a short teaser trailer or full release trailer for the film, or a showreel demonstrating individual students’ particular contributions to the project.

Visual design students will be assessed on the editing component(s) of the film.

##### Role: Production/costume/makeup designer

**Form: Object, Space-time**

Students will be responsible for the film’s production design. This may include some combination of:

* location – set dressing, props and lighting
* character styling – costume, hair and makeup.

Visual design students should collaborate with the director and other relevant cast and crew to produce the final production design.

##### Role: Graphic designer

**Form: Print**

**Students will produce a promotional release poster for the film as a 2D/print/graphic design, and a key still or set photograph to be used for festival programming.**

**Teachers may also develop extension activities where appropriate for students to create other promotional material like graphic designs for social media posts.**

**Visual design students may explore and experiment with different ideas, concepts and 2D graphic design elements, whilst also applying the design conventions associated with film release posters.**

**The promotional design must include the film’s title. A simplified ‘billing block’ should also be included – this should include the school name/logo, and the festival name/logo. Students might choose to include a full billing block with partial or full credits on their release poster.**

* [How to Make a Movie Poster [Free Movie Poster Credits Template]](https://www.studiobinder.com/blog/movie-poster-credits-template/).
* **Visual design students will be assessed on the final promotional design package.**

##### Role: Sound designer

**Form: Space-time**

Visual design students may collaborate with the director, editor and/or composer to develop an aural landscape that supports the overall atmosphere and aesthetics of the film.

Much of this work occurs during post-production, however sound design can be planned in the pre-production phase, and some sound elements may be captured during shooting.

Some general examples of sound design could include:

* using recordings of ambient sound to set a scene and provide continuity
* use of sound effects and foley to add depth and immersion to a scene
* manipulating the speed of audio for an aesthetic effect – for example audio can be slowed down to produce a low, ominous drone
* use of layering, reversing, speed and pitch changes, and reverb to communicate a psychological state.

#### Assessment advice for roles relating to visual design

The table below provides a role-based assessment rubric for visual design students. Students can be assessed according to the assessment criteria below using a continuum such as not yet developed, developing, proficient, high level and outstanding. Feedback and feedforward comments can also be provided to students in relation to their specific role/s within the film project. Self-reflection and peer reviews within and across student project teams can be used strategically to provide opportunities for formative and summative assessment for and of learning.

Table – Assessment advice for roles relating to visual design

|  |  |
| --- | --- |
| Role | Assessment criteria |
| Director | * Successfully guides and directs creative decisions and project team members throughout the filmmaking process
* Provides a clear directorial vision for film project
* Carefully plans focus, nature and scope of our film
* Effectively refers to screenplay/script to inform directorial role
* Proactively communicates and collaborates with all members of the group, including heads of departments, to ensure successful teamwork
* Creates effective storyboards and shot list to communicate with the cinematographer
* Efficiently rehearses with actors/cast
* Constructively uses feedback and feedforward to refine work
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Producer/Production manager/Assistant director | * Successfully manages overall organisation of film project
* Collaborates closely with director to ensure film project runs in an organised manner within given timeframes and resources
* Effectively develops story ideas and appropriate scale and budget for film
* Creates efficient call sheets and shooting schedule
* Carefully checks for continuity and health and safety issues during production
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Screenwriter | * Builds a successful narrative through visual storytelling, sequencing, dialogue and the manipulation of time and space
* Carefully develops conceptual aims and intentions
* Effectively storyboards ideas
* Closely collaborates with producer, director and cast to draft and redraft screenplay
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Actor/Cast | * Successfully performs assigned role
* Closely collaborates with producer, director and screen writer to draft and redraft the script
* Effectively rehearses with director and other cast members
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Cinematographer/ Director of Photography (DoP) | * Successfully researches and plans creative options for shooting film to convey intended look and concept of film to audiences
* Closely collaborates with director to discuss the look and feel of the film
* Carefully researches different shooting options to emphasise film’s look and concept
* Carefully develops storyboard and shot list for film
* Effectively collaborates with camera operator/s to ensure footage is shot to plan
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Camera operator/s | * Successfully shoots all required coverage (shots) for film
* Closely collaborates with cinematographer/DoP and other camera operators to ensure all shots are recorded
* Carefully rehearses camera movements, techniques and settings required for shooting the film, collaborating with the DoP and referring to the shot list and storyboard
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Sound designer | * Successfully designs sound world for film to enhance the film’s concept
* Selects appropriate music/sound effects in collaboration with other production team members
* Follows relevant copyright rules when selecting and manipulating music
* Effectively adds sound effects over a layer of music
* Effectively fades tracks in and out of the sound mix
* Successfully matches the timing of music and sounds to film scenes
* Successfully balances music and sounds with film’s dialogue
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Sound recordist | * Successfully records a multi-layer track, that could include live and/or digital sounds
* Carefully experiments with placement of microphones to achieve clearest possible sound
* Effectively uses different types of microphones for different situations
* Effectively minimises background noise
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Production designer | * Successfully visualises and translates film’s concept
* Develops drawings/sketches to effectively communicate intended mood/s, atmosphere/s, lighting, composition/s, colours and textures of film
* Carefully researches and identifies a design style for sets, locations, camera angles, lighting, costumes, props and movement
* Closely collaborates with director, cinematographer and design team to ensure visual unity
* Effectively oversees management of set, lighting, costume, hair and makeup to ensure a unified aesthetic for film’s story
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Set designer | * Successfully designs set/s and/or select locations to enhance communication of film’s concept and aesthetic
* Carefully interprets drawings/sketches of production designer
* Effectively sets up and maintains set for shooting, changing set/location when required
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Lighting designer  | * Successfully designs lighting for the film to communicate film’s concept and aesthetic
* Closely collaborates with director, cinematographer and production designer to design appropriate lighting for the film
* Carefully researches and selects effective lighting techniques to transform 2D sets into 3D spaces
* Effectively installs and controls lighting within each scene
* Maintains visibility and safety for cast and crew
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Costume designer | * Successfully researches and designs all costumes for cast to enhance film’s intended concept and aesthetic
* Closely collaborates with production designer and design team to ensure all costumes and props reflect and enhance communication of film’s concept and aesthetic
* Creates effective moodboards for each role
* Effectively sources all costumes and props for cast
* Actively assists cast with costumes and checks costume details during production
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Hair and makeup designer | * Successfully creates and maintains the intended look and style for each cast member during production
* Closely collaborates with production designer and design team to ensure all hair and makeup reflects and enhances the film’s concept and aesthetic
* Creates moodboards that effectively communicate each role
* Carefully researches and designs all hair and makeup for cast to enhance communication of film’s concept and aesthetic
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Editor | * Successfully edits finished film to achieve a high level of resolution
* Effectively cuts and assembles finished film to ensure directorial vision is successfully realised
* Closely collaborates with sound designer to ensure visuals successfully align with sound
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |
| Promotional designer | * Successfully designs promotional materials to advertise film to target audiences
* Actively researches and explores different ideas, images, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs
* Effectively experiments with hand-generated and/or digital processes to create and layer images and ideas
* Carefully identifies ethical issues in making photographic and digital works
* Constructively uses feedback and feedforward to refine work
* Effectively communicates and works as a productive member of the film project team
* Regularly uses journal as a site to document making process, including intentions, choices, reflections and individual and collaborative contributions to group role/s
 |

##### Assessing the logbook – Visual design

Visual design students should maintain a logbook of their roles, progress, work, and contributions throughout the film project. This 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.

Where the journal is to include multimedia content such as video and sound, a digital journal 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 – Visual design

A sample subject-specific marking guide for the logbook or journal component for visual design 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.
 |

#### Film review

A formal analysis or responding task based on an identified film could be set as an assessable component of the [CApture](https://capture.emagined.com.au/) filmmaking project or unit. 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 specific roles related to visual design within the filmmaking and promotional processes.

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

**Links to third-party material and websites**

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