

SCHOOL OF FILM, MEDIA AND CULTURAL STUDIES

2003

COURSE OUTLINE

Course Code :	2409FMC, 7409FMC
Course title :	Digital Composition (Digital media composition).
Faculty:	Arts
School:	Film, Media and Cultural Studies
Program for which course is designed:	Bachelor of Screen Production in Digital Media.
Status of course within program:	Course in Digital Media major
Credit point value :	10CP
Prior Assumed:	Enrolment in Bachelor of Screen Production in Digital media and completion of Introduction to Digital Media (1007FMC) and Introduction to Digital Video Production (1014FMC, 7014FMC) or by arrangement with the convener.
Year and semester:	Semester 1, 2003
Course convenor:	Ms Bernadette Flynn Email: B.Flynn@griffith.edu.au Fax: (07) 387-57730 Tel: (07) 387-55163 Office: NO6 Patience Thoms building, Room -2.21
Teaching team:	Ms Bernadette Flynn Sessional -Ms Janet Marles Email: J.Marles@griffith.edu.au Demonstrator – Luc Monsour L.Monsour@sct.gu.edu.au
Web resource:	Blackboard via GU home page > Learning @ GU

OBJECTIVES

The convergence of broadcast, publishing and software developments has created new institutional models and forms of cultural expression. For the Screen industries, these changes are reflected across a number of areas including new forms of digital experimentation; compositing in films/theatrical release; installation and split screen works and streaming video on the Web.

Digital Composition (FMC2809) explores the convergence between video production and computer technologies through developing students' knowledge of new media technologies; video collage and desktop software for video production. Experimental and artistic models of digital compositing are explored to create CD based mediascape projects.

BRIEF DESCRIPTION

Digital Composition FMC2809 is a 20cp subject in the Bachelor of Screen Production in Digital Media. It aims to develop a practical understanding of the techniques and procedures of digital manipulation and digital screen production for creating video works for the computer desktop. The focus is on compositing techniques and the production of digital video works on CD.

CONTENT

Students will learn the fundamentals of mini DV operations; modes of composition; digital manipulation and principles of design for video on CD. Emphasis will be given to concepts of compositing with reference to art historical models, techniques of montage and video art practices.

SKILLS DEVELOPMENT

1. Digital Video and compositing for the computer screen.

Topics to be covered include:

- (i) An appreciation of the intrinsic nature of multi-layered video and its use in multimedia production contexts
- (ii) Principles of desktop video production technologies using the G4 Macintosh computer and relevant software such as: QuickTime; Photoshop; Final Cut Pro; Media Cleaner Pro and Toast.
- (iii) Videography for the desktop - some approaches to shooting for the small screen.
- (iv) The use of graphic effects and compositing techniques using Adobe Photoshop and Adobe After FX.
- (v) Technical competence in compression techniques for CD based multimedia environments. Media Cleaner Pro operations.
- (vi) Sound track construction using digital track lay and sound mixer tools.

2. Technologies of Production

- (i) Organisational skills including time and resource management - the preparation of storyboards, shooting schedules and video logs.
- (ii) Cinematography and sound recording for video environments including mini DV camera operations and microphone positioning.
- (iii) Continuity and editing: the creation of space and time and other montage functions.
- (iv) The professional crew structure for multimedia including the role of the project manager, author and graphic designer.
- (v) The digital post production process and its component stages. Non-linear production using Final Cut Pro.

3. Modes of operation/production

- (i) An overview of the history of compositing techniques.
- (ii) Design for the small screen
- (iii) Art history techniques: montage, bricolage.
- (iv) Video art practices
- (v) Consideration of multi-linear video

ORGANISATION AND TEACHING METHODS

The subject is presented in a number of modules, which are unified through concentration on:

- (i) Form, style and content: this emphasises digital media production as a set of strategies mobilising visual design, art/screen direction, and genre characteristics. Particular attention is given to the elements of the screen (camera movement, graphic elements, human subjects) the role of editing approaches and soundtrack composition.
- (ii) Production planning and documentation: this treats crew organisation, production scheduling, industrial safety and a comparison of production formats and their technical, economic and aesthetic considerations.
- (iii) Technology and technique: this traces the craft skills and equipment employed in the specialist areas of videography, direction, sound recording, and video compression in relation to the demands of the various production genres and formats.

PRODUCTION PROCESS - Creation of desktop video.

This happens in three stages:

(Stage one) Planning and preparation stage

The team develops ideas through discussions and regular meetings. Ideas are translated into pre-production materials including the script, storyboard, synopsis, design documents, technical specs and identification of the target audience. The crew is formed with clearly demarcated roles e.g. camera, sound recordist, AD.

Preparation for the shoot would usually involve finding appropriate locations, designing a shooting schedule, running rehearsals with actors, organising transport and logistics and checking the equipment.

(Stage two) Production

This is the video production stage where material is recorded on the mini DV digital camera and mini disc as per storyboards and design documents. It is preferable to record the order of shooting and make notes on the shots using the camera's time code on location. These are marked up on the Logging sheets. Sound sheets are also marked up for the mini disc recordings.

(Stage three) Postproduction & testing

At this stage the media is organised and digitizing into the G4 via Firewire. This stage may involve bringing in a variety of assets e.g. scanned images, SFX CDs and camera original video material.

A good EDL (edit decision list) is vital in order to keep track of the assets and their purpose. Editing is done in Final Cut Pro to rough cut (structure cut) then fine cut stage.

Media techniques might draw on Photoshop, Final Cut Pro and After FX to create experimental compositions. Sound post-production is undertaken in Peak Bias usually after fine cut stage using a reference QuickTime depending on the genre of the project.

The final QuickTime is compressed as a cross platform flattened movie using Media Cleaner Pro or Final Cut Pro.

Testing is a vital part of the process for testing across relevant hardware platforms (alpha testing) and for evaluation with the intended audience. The video is burnt to CD using Toast with further testing for technical usability and audience response.

The students will present the final works in week 13 and week 14 in the lecture room 0.18.

ASSESSMENT

<i>Item</i>	<i>Weighting</i>	<i>Length</i>	<i>Due date</i>	<i>Resources allocation</i>
1. Group project (groups of 4) hard copy & CD-R. Storyboard; Synopsis; Visual diary; crew roles and & associated documentation for the 3min project - hard copy.	35%	A4 sheets in hard copy. Prototype on CD-R	DUE 4.4.03 End of week 5	<ul style="list-style-type: none">• Colour printing – 5 per student• Mini DV camera – 1 day• Tape stock – student group to supply own stock

<i>Item</i>	<i>Weighting</i>	<i>Length</i>	<i>Due date</i>	<i>Resources allocation</i>
Compositing examples; interactive storyboards; sound design; visual treatment. 20/30 seconds worth of experimental media exploring conceptual ideas for the 3 min project. Delivered on CD-R.				<ul style="list-style-type: none"> stock. • Lighting – on request to convener subject to availability. • Mini disc – 1 day p. group • Mini disc - student group to supply own stock. • Video storage – 10GB per group from Adam Wolter.
2. Group project (groups of 4) CD. 3 min desktop video Playable on Mac G4.	60%	3 min desktop video on CD-R	DUE 30.5.03 End of week 12.	<ul style="list-style-type: none"> • Mini DV camera – 2 days per project group • Lighting kit – 2 days per project group (STA) • Mini disc – 2 days per project group • Mini disc stock - student group to supply own stock. • Tape stock – student to supply own. • Video storage – 10GB
Attendance and contribution record Individual	5%	Attendance and contribution to lab and lecture sessions.		

Assessment Item #1

Digital Storyboard & other design documentation

Conceptual and design materials created in Photoshop, After FX, Final Cut Pro and Peak Bias or other relevant software. Materials would include a storyboard, associated design documentation, production designs, sketches, sound design notes and a 20/30sec prototype for the group 3 min major project. The prototype is to be delivered on the due date on CD and design documents in hard copy. This is a group work (groups of four).

Due End of week 5 4th April 2003.

Weighting 35%

Assessment Item #2

Major video project – Video montage

This CD project uses the techniques of montage and compositing to create a 3 mins desktop video. It uses a variety of digital imagery and sound to create an experimental work for viewing in the context of a festival, nightclub or gallery. The emphasis is on the conceptual idea, time manipulation and experimentation with the techniques of compositing. Time manipulation strategies might include parallel action; split screens or individual sections linked thematically. The length will be of three minutes duration and could draw from the following outlines:

- a. Tell a story drawing on techniques from narrative construction.
- b. Using metaphor and a more abstract relationship to an idea to present different perspectives on a situation. Strategies from documentary might be considered here.
- c. Develop a thematic idea or ideas with sub-themes and associative links.

Due end of week 12 24th May 2002

Weighting 60%

SPECIAL NOTE: *Feedback evaluation is available on request from the convener.*

To be awarded a grade of Pass Conceded or higher, students must have completed **85%** or more of the weighted items, with marks above zero. (See item 8.3 of *Assessment Practices And Procedures*)

ASSESSMENT RATIONALE

Item one – the design and planning project is a measure of the students' understanding of the process of creating and developing conceptual ideas and materials. It measures students' ability to create video, graphic and sound images in file and hard copy format and the capacity to translate a conceptual idea into design documentation.

Item one will be assessed according to the following criteria:

Appropriateness of concept, clarity of storyboard and design documentation, skill in integrating different media, quality of the work.

Item two - the major CD production - is a group item (groups of four) assessing the students' ability to develop and apply key screen production techniques and processes in the context of a specified audience. The item further establishes formal procedures for crew communication and organisation.

Item three will be assessed according to the following criteria:

Quality of idea, skill in experimentation with compositing, comprehension of the target audience, coherence of style, accomplishment of structure/design.

Item three – Critical analysis of interactive multimedia CD or video is an individual item that gauges students' comprehension and critical engagement with the ideas and forms of montage based digital media production. It assesses students' capacity to analyse creative work in digital production.

It will be assessed according to the following criteria:

Comprehension of compositing, use of bibliography and key reference material, quality of writing, historical and cultural context; understanding of relationship between conceptual ideas and techniques used in work.

Item four – CD-ROM evaluation and user testing is a group item (groups of two) assessing students' comprehension and deployment of techniques for analyzing a CD work.

It will be assessed according to the following criteria:

Application of appropriate techniques of evaluation, understanding of target audience, quality of evaluation materials submitted, clarity of presentation.

Note:

In realising the final video montage CD projects, students will work in teams of four. The principles of collaborative work are that groups are self-selecting but their formation will be approved by the convener as enabling a division of labor appropriate to desktop video production. On submission the CD work will be assessed by the teaching team and awarded a mark. Generally, all members of the group will then receive the same mark for the assessment item. Whilst assessment for this item is by way of a single mark for the whole tape, an individual's work may be influenced by their attendance at lab and lecture sessions in the following manner. For each workshop missed without documentary explanation, 5% of the mark for this item will be deducted from the individual's mark for this item.

LECTURE/WORKSHOP TIMES

The course consists of a series of seminars and workshop sessions across the semester. The seminar series situate digital production practice within a broader cultural context.

Workshops will enable students to focus on the technical and operational requirements of digital video production in a "hands on" experience with appropriate equipment, production procedures and techniques. Following on from each workshop in the early part of the semester is a practical assignment due at the next workshop.

Digital Composition is a 10cp subject, which assumes that students will be spending a total of twenty hours a week in a combination of formal workshop teaching, exercises and related video viewing. Practical exercises come together in the form of an electronic workbook where images, notes, sound files and associated production notes are retained.

- Lectures are held in on Tuesdays 3pm – 5pm in N06 0.18 Macrossan Building
- The 2 hour lab sessions are held on Thursdays 10am – 12pm and 12pm to 2pm in the Patience Thoms building, Media Studio complex in the computer lab N06 –1.15 and – 1.16.

WORKSHOP PROGRAMME

DUE DATE	LECTURE	WORKSHOPS & CLASS EXERCISE	OUT OF CLASS EXERCISE.
WEEK 1	4.3.03 Introduction to subject & assessment features. Digital video examples of compositing.	6.3.03 Specifics of shooting for blue screen and luminance keying using portable lights. Intro to OSX .	<ul style="list-style-type: none"> • Download pdfs manuals from the web. • Organise into groups of four for planning the CD-ROM project. • Prepare script and storyboard for 3 min. desktop video for installation, nightclub or other media event.
WEEK 2	11.3.03 Compositing – film Naturalism and special effects.	13.3.03 Editing on Final Cut Pro Using blue screen and other keying options.	<ul style="list-style-type: none"> • Final Cut Pro practice. • Preparation of storyboard and design materials for desktop video. • Shooting prototype.

DUE DATE	LECTURE	WORKSHOPS & CLASS EXERCISE	OUT OF CLASS EXERCISE.
WEEK 3	18.3.03 Pre-visualisation - Design for the small screen. Framing the screen/frame within frame. Aspect ratios. Style & aesthetic strategies.	20.3.03 Introduction to After FX. Basic compositing of video and graphics. Import functions and layering.	<ul style="list-style-type: none"> • After FX practice • Shooting and editing for prototype.
Week 4	25.3.03 Compositing in experimental media – examples from video art. Discussion of modernism, video feedback loops, video synthesizers.	27.3.03. After FX for compositing. Working between After FX, Final Cut Pro and Photoshop	<ul style="list-style-type: none"> • After FX practise • Editing and compositing
Week 5	1.4.03 Compositing in digital media. Examples from CD-ROM. Structuring multipath works & time manipulation.	3.4.03 Editing and montage in Final Cut Pro. Layering alpha channels, moving matts and export procedures.	<ul style="list-style-type: none"> • Compositing and sound design. • Compressing and testing mediascape. <p>Assignment one – prototype due 4th April</p>
WEEK 6	8.4.03 Writing the critical analysis essay. Examples, references and sources of media.	10.4.03 Audio using Peak Bias for digital post-production. Montage and scratch as techniques of audio layering.	<ul style="list-style-type: none"> • Planning essay • Research reference material. • Concept brief and planning of final mediascape.
Week 7	15.4.03 Design for the small screen – graphic design; composition; perspective; techniques of spatiality. Art historical traditions of compositing: montage, cubism, bricolage.	17.4.03 Photoshop: Using graphic elements for backgrounds; masks, alpha channels, image ready animation	<ul style="list-style-type: none"> • Essay research and writing. • Design of graphic and pictorial media. • Shooting of video elements.
Mid vacation period 21st April – 25 th April			
WEEK 8	29.4.03 Editing – scratch video and multilayering. Histories of temporal manipulation.	1.5.03 Photoshop: Collage, juxtaposition and montage.	<ul style="list-style-type: none"> • Completion of essay. • Shooting and editing mediascapes. • Manipulation of pictorial elements. <p>Essay due 2nd May.</p>
WEEK 9	6.5.03 Installation, projection and other screening context.	8.5.03 Compression regimes using Final Cut Pro; Media Cleaner Pro and shareware codecs	<ul style="list-style-type: none"> • Projection/installation research. • Completion of shooting • Editing of mediascape.
WEEK 10	13.5.03 Audio as a tool for compositing/layering. Creating soundscapes.	15.5.03 Editing and compressing picture and audio for final output. CD testing	<ul style="list-style-type: none"> • Editing and compositing.

DUE DATE	LECTURE	WORKSHOPS & CLASS EXERCISE	OUT OF CLASS EXERCISE.
WEEK 11	20.5.03 Professional practice for installation and projection (Kate Barnes)	22.5.03 Using QT 6 Pro for simple editing. FCP and After FX revisited.	<ul style="list-style-type: none"> • Sound Design and compressing final projects
WEEK 12	27.5.03 Subject evaluation and outline of DSP.	29.5.03 Problem solving with file size, compression and mini disc transfer.	<ul style="list-style-type: none"> • User Testing final projects on different computers. • Preparation for screening. • Writing up installation/projection proposal. Mediascape due 30th May
WEEK 13	3.6.03 Screening	5.6.03 Storage and back-up of projects.	<ul style="list-style-type: none"> • Preparation for screening. • Writing up installation/projection proposal Installation/Projection Proposal due 6th June
WEEK 14	10.5.03 Screening of projects.	12.6.03 No workshop.	

Lecture descriptions.

Week 1- 4.3.03

Introduction to subject & assessment features.

The design documentation, the three min project, the critical analysis essay and CD evaluation. Team processes and planning. Production pathway during semester.

Week 2 - 11.3.03.

Compositing in film:

Compositing as a key aspect of contemporary live action feature films. History of compositing – *Gone with the wind* as an early example of optical compositing processes. More contemporary examples might include *Titanic*, *Matrix* and *Contact*. Relationship between naturalism and special effects. Motion capture and preparation of background plates.

Week 3 - 18.03.03

Introduction to pre-visualisation as a methodology for designing for the small screen.

Techniques of digital storyboards, sketches and animatronics.

Aspect ratios and screen sizes. Style & aesthetic strategies adapted from video art and fine art/design practice. Structuring multi-path works, time manipulation through spit screens, parallel action and linked themes.

Week 4 - 25.3.03

Compositing in experimental media – examples from video art and art history.

Historical traditions of compositing: montage, cubism, bricolage within modernism. Framing the screen/frame within frame. Discussion of composition and mise-en-scene in videos such as *Meshes of the Afternoon*, *Armada* and *Frog Jam*.

Week 5- 1.4.03

Composing in digital media

Week 6 - 8.4.03

Writing the critical analysis essay. Examples, references and sources of media.
Research approaches to literature and media searches. Structuring the essay and backing up arguments with references.

Week 7 - 15.4.03

Design for the small screen. Design principles; perspective, creating depth; colour; composition and texture.

Week 8 29.4.03

Editing – scratch video and multi-layering in the digital landscape. Cutting and compression considerations. Examples from Battleship Potempkin and

Week 9 - 6.5.03

Moving beyond the desktop monitor. Considerations of other screening context such as gallery installation, video projection for media event; nightclub. Working with performers. Real time temporal and technical issues.

Week 10 - 13.5.03

Audio as a tool for compositing/layering. Creating soundscapes, manipulation and distortion as elements in the overall design.

Week 11 - 20.5.03

Technologies of compression. Techniques using different codecs. Using Final Cut Pro; Media Cleaner Pro and shareware options. Understanding the ‘trade-offs’ between image size; frame rates; data rates and audio quality. Knowing when to compress in the production pathway.

Week 12 - 27.5.03

Course evaluation. Feedback and discussion. Copyright and license agreement clearances. Introduction to Digital Screen Production and considering the interactive Videospace project.

Week 13 - 3.6.03

Screening of projects.

Week 14 - 9.6.03

Screening of projects.

Attendance

FMC2409 Digital Composition is a high-budget subject with specialist facilities. It involves hands-on training and a range of support classes and provisions. It also requires contributions to group work throughout the semester. Hence, to ensure equity in participation and skill development, regular attendance is expected at all types of classes. Medical or equivalent documentation will need to be supplied to explain an absence.

Accessing facilities for assignments:

Please note that production Groups for the CD projects are self-selecting and must register themselves on the booking system through Brett Wiltshire and then book in order to gain access to facilities.

KEY DATES

16 March	Last date for adding or changing semester 1 courses
31 March	HECS Census date
30 April	Last date for withdrawal without failure
15/06/02-29/06/02	Examination period

SCREENING / LECTURE / SEMINAR PROGRAMME

<Mid-semester break - **Monday 21 - Friday 25 April**

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Accessing facilities for assignments:

Please note that students can access the video equipment individually for practice during the first part of the semester. Production Groups for the CD projects are self-selecting and must register themselves on the booking system through Brett Wiltshire or Alex Waller and then book in order to gain access to facilities.

TEXTS AND SUPPORTING MATERIALS

Recommended

Manovich, L, The language of new media, MIT Press, 2002

Digital Media

Bolter Jay David and Grusin Richard, Remediation: understanding new media /. Cambridge, Mass: MIT Press, c1999.

Cotton, B, Understanding Hypermedia 2000: Multimedia Origins, Internet Futures, Phaidon Press Inc. 1997

Darby, A, Visual Digital Culture, Surface Play and Spectacle in new media genres, London and New York, Routledge, 2000.

Dodsworth, Clark Jr., Digital illusion: entertaining the future with high technology / contributing editor. New York: Reading, Mass: ACM Press; Addison-Wesley, c1998

Flew Terry, New media: an introduction, South Melbourne, Vic.: Oxford University Press, 2002.

Carroll Noël, Theorizing the moving image, Cambridge; New York: Cambridge University Press, 1996.

Laurel Brenda, Computer as theatre, Addison-Wesley, Massachusetts, 1991.

Lunfield, P, The Digital Dialectic, New essays on new media, Cambridge, Massachusetts, MIT Press, 1999.

Manovich, L, The language of new media, MIT Press

Stansberry, D, Labyrinths: the art of Interactive writing and design, Thomson Publishing, 1998

Rieser M and Zapp A, New Screen Media Cinema/Art/Narrative, London, BFI Publishing, 2002

Zurbrugg, Nicholas, Electronic Arts in Australia, Continuum, Vol 8, No 1, 1994, Australia.

Video Art

Fifer, Sally Jo and Hall, Doug, Illuminating video: an essential guide to video art, edited 1994.

Carson Fiona and Pajaczkowska Claire eds., Feminist visual culture, Edinburgh: Edinburgh University Press, c2000.

Cubitt, Sean: Videography: video media as art and culture, Imprint, New York, St. Martin's Press, 1993.

Cubitt, Sean: Timeshift: on video culture, London, New York, Routledge, 1999.

Hanhardt, John G, Video culture: a critical investigation, Layton, Utah: G.M. Smith, Peregrine Smith Books, in association with Visual Studies Workshop Press, 1986.

Interfaces: art and technology: an exhibition from the Griffith University Art Collection. [Brisbane]: Griffith University, 1994

Rees A.L., A history of experimental film and video: from the canonical avant-garde to contemporary British practice /. London: BFI Publishing; 1999.

Technical

Shuman James E, *Multimedia in action*, International Publishing Company, 1998.

Azarmsa, Reza, *Multimedia: Interactive Video Production*, Wadsworth Publishing, ITP Company, USA, 1996

Ohanian, Thomas A, Phillips, Michael E, *Digital filmmaking: the changing art and craft of making motion pictures*, Boston, Focal Press, 1996.

Harley, Ross, *New media Technologies, Taking care of business series*, Australia, Film, Television and Radio School, NSW, Australia, 1993.

McQuire, Scott, *Crossing the Digital Threshold*, Key Centre for Cultural and Media Policy and Communications Law Centre, 1997.

After FX, Final Cut Pro, Photoshop and Media Cleaner Pro manuals are held in the stores and are available for booking through the booking system.

Journals:

Listed here are a few of the journals available in the library which contain various kinds of material on the media - try to familiarise yourself with the range of publications relevant to your discipline.

Wired Magazine (USA)

Mediamatic (Netherlands)

Res (USA)

Encore (Australia)

Film Threat (USA)

Screen (U.K.)

Studio Sound (UK)

Leonardo (QCA library) (USA)

21C (Australia)

Media Information Australia (Australia)

It is also worth investigating print and CD-ROM indexes on film and television (check in the Library for the *Film Literature Index* and others).

CDS:

CD-ROM Resources

Note – Many of these CD and video Resources are not available in the library, but will be shown during the seminars and workshops.

Anderson, L, *Puppet Motel*, Voyager Interactive

Myst, Broderbund (in library)

Real wild Child consortium, *Real Wild Child* – Australia on CD series (in library)

Videos:

Most of these videos are held in the library or in the Griffith Artworks Electronic Art Collection.

Deren, Myer - *Meshes of the Afternoon* (QCA).

Brunel Luis and Dali Salvador - *Un chien Andalou/The Andalusian dog* (in library Nathan campus)

Lines Niamh - *Talk Show*. (Griffith Artworks Collection)

Callas Peter - *Nights High Noon* (Griffith Artworks Collection)

Viola Bill – compilation (in library Nathan campus)

Gillies John - *Armada* (Griffith Artworks Collection)

Compilation of video art – Eat Carpet and MIMA yearbook video.

Recommended Web based material:

Digital Composition on-line notes repository on Blackboard via Learning @GU

Media on the Web:

MIT Media Lab Interactive Cinema Homepage
<http://ic.www.media.mit.edu/>

Res Magazine Homepage
www.resmag.com

Queens University Department of Film Studies
<http://www.film.queensu.ca/Default.html#Top>

dLux media arts
<http://www.dlux.org.au/>

Experimenta Media Arts
www.experimenta.org/

Magazines:

Mediamatic online
www.mediamatic.com

Wired Magazine
www.wired.com

Australian Network for Art and Technology
<http://www.anat.org.au/>

Realtime
<http://www.realtimearts.net/>

Directories:

Fine Art Forum
http://www.msstate.edu/Fineart_Online/art-resources/

Cinemedia – Film and media directory
<http://afi.cinemedia.org/>

Digital media – Technical

Home Page of Digital Video magazine.
<http://www.dv.com>

The Little QuickTime Page
<http://www.judyandrobert.com/quicktime/>

Film sound
<http://filmsound.studienet.org/>

Discreet logic (Flint, Fame, inferno, Cleaner).
<http://www.discreet.com/index-nf.html>

Cinepak Compression of QuickTime Movie
<http://www.film.queensu.ca/410/410Cinepak.html>

DV central
<http://www.dvcentral.org/thelist.html>

Michael Murier's multimedia workshop
<http://www.m2w.net/index.html>

ADMINISTRATION

Assessment

Submission of Items

Unless otherwise specified, all items of assessment should be submitted to Off Campus & Assignment Handling Services (OC&AHS) by 4.00pm on the due date. Students should obtain an Assignment Cover Sheet from OC&AHS or the web (<http://www.gu.edu.au/gfls>) and submit their assignments at OC&AHS, north end of Willett Centre. Assignments submitted without covers sheets will be deemed non-submissions.

Late submission

Students who require an extension of up to five days for medical and other legitimate reasons involving family or work problems do not need to apply to the convenor before the due date. However, their assignment must be accompanied by documentary evidence explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate or a letter from employer regarding last-minute emergency work. Students who require more than five days should make application for deferred assessment on the official form, supplying clear explanation and documentary evidence.

Plagiarism

The School and the University take the issue of plagiarism very seriously. The University's policy on Academic Misconduct defines plagiarism as "knowingly presenting the work or property of another person as if it were one's own". This includes material taken from books, articles, other students' work, or off the Internet. Proper citation of sources is vital from an academic point of view. "Double dipping", i.e. presenting the same assignment for more than one course, is also considered to be cheating under the University's policy. Students found guilty of such misconduct face penalties ranging from receiving a reduced mark for the assignment to exclusion from their program of study.

- For information on the University policy regarding academic misconduct, go to the following web address and select "Policy on Academic Misconduct".
<http://www62.gu.edu.au/policylibrary.nsf>
- The following websites are available to assist students with referencing academic essays and citing sources off the Web
<http://www.allen-unwin.com.au/estudy/referencing.asp> (referencing)
<http://www.gu.edu.au/ins/gettingonline/infocentral/> (citing sources)
- Information regarding the University copyright policy may be found at:
<http://www.gu.edu.au/ins/copyright/>

GRADING SCALE

Standard Grades:

HD	=	85
D	=	75
C	=	65
P	=	50
PC	=	48
F	=	0

Description of Standards:

High Distinction (HD) Exceptional performance indicating complete and comprehensive understanding of the subject matter; genuine mastery of relevant skills; demonstration of an extremely high level of interpretative and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

Distinction (D) Excellent performance indicating a very high level of understanding of the subject matter; development of relevant skills to a very high level; demonstration of a very high level of interpretive and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

Credit (C) Good performance indicating a high level of understanding of subject matter; development of relevant skills to a high level; demonstration of a high level of interpretive and analytical ability and achievement of all major objectives of the course; some minor objectives not fully achieved.

Pass (P) Satisfactory performance indicating an adequate understanding of most of the basic subject matter; partial development of relevant skills; adequate interpretive and analytical ability and achievement of all major objectives of the course; failure to achieve some minor objectives.

Non-graded Pass (NGP) Successful completion of a course assessed on a pass/fail basis, indicating satisfactory understanding of subject matter; satisfactory development of relevant skills; satisfactory interpretive and analytical ability and achievement in all major objectives of the course.

Pass Conceded (PC) Limited performance indicating partial understanding of basic subject matter; partial development of relevant skills; some evidence of interpretive and analytical ability; achievement of most major objectives of the course; failure to achieve some minor objectives.

Fail (F) Unsatisfactory performance indicating an inadequate understanding of the basic subject matter; failure to develop relevant skills; insufficient evidence of interpretive and analytical ability; and failure to achieve major and minor objectives of the course.

Other grades which may be awarded are:

Fail, No Submission (FNS) Did not present any work for assessment, to be counted as failure.

Withdrawal with failure (WF)

Note: Please note that the scale cut-off may be changed at the discretion of the School Panel / Faculty Board.

SPECIAL NOTE: To be awarded a grade of Pass conceded or higher, students must have completed **85%** or more of the weighted items, with marks above zero. (See item 8.3 of *Assessment Practices And Procedures*)