



the
Canberra College
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LEARNER GUIDE

Dance

Drama

Media

Music

Music Industry

Photography

Visual Art

*The
Arts*

This is an initiative of the Canberra College Literacy Plan

This booklet is designed to give you information that will help you in your studies. It contains a number of different types of information including contact details, bibliography writing, glossary of terms, marking rubrics and schemes, information about producing different types of assessment items, samples of excellent work, resources you can use, academic requirements.

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BSSS POLICIES REGARDING ASSESSMENT

The following is edited from the Board of Senior Secondary Studies Policy and Procedures Manual:

4.3.8 ATTENDANCE/PARTICIPATION

It is expected that students will attend and participate in all scheduled classes/contact time/structured learning activities for the units in which they are enrolled, unless there is due cause and adequate documentary evidence is provided. Any student whose attendance falls below 90% of the scheduled classes/contact time or 90% participation in structured learning activities in a unit, without having due cause with adequate documentary evidence will be deemed to have voided the unit.

4.3.9 COMPLETION OF ASSESSMENT ITEMS

Students are required to substantially complete and submit all assessment items that contribute to the assessment for a unit unless due cause and adequate documentary evidence is provided.

Exemption from an item and/or alternative assessment without penalty is available to students providing adequate documentary evidence.

Unless prior approval is granted, any student who fails to submit assessment tasks worth in total 70% or more of the assessment for the unit will be deemed to have voided the unit.

4.3.10 LATE SUBMISSION OF ASSESSMENT

The following policy is to ensure equity for all students:

- All assessment tasks are expected to be submitted by the specified due date.
- Where marks are awarded for assessment tasks, a late penalty will apply unless an extension is granted. The penalty for late submission is 5% of possible marks per calendar day late, including weekends and public holidays, until a notional zero is reached. If an item is more than 7 days late, it receives the notional zero.
- Unless there are exceptional circumstances, students must apply for an extension to the specified due date in advance, providing due cause and adequate documentary evidence for late submission.

4.3.11 NOTIONAL ZEROS

Calculation of a notional zero is based on items submitted on time or with an approved extension. Where students fail to hand in assessment items for which marks are awarded, they will be awarded a notional zero for that assessment item. The notional zero will be a score, which lies between 0.1 of a standard deviation below the lowest genuine score for that item and zero.

4.3.12 PLAGIARISM AND DISHONESTY

The Board views seriously any breach of the rules or instructions governing assessment.

Any cheating, plagiarism, dishonesty, alteration of results or improper practice in relation to any school-based assessment in any subject accredited or registered by the Board shall constitute a breach of discipline. This includes any tampering with the assessment data on computer files by a student.

4.3.12.1 PLAGIARISM

Plagiarism is the copying, paraphrasing or summarising of work, in any form, without acknowledgement of sources, and presenting this as a student's own work.

Examples of plagiarism could include, but are not limited to:

- submitting all or part of another person's work with/without that person's knowledge
- submitting all or part of a paper from a source text without proper acknowledgement
- copying part of another person's work from a source text, supplying proper documentation, but leaving out quotation marks
- submitting materials which paraphrase or summarise another person's work or ideas without appropriate documentation
- submitting a digital image, sound, design, photograph or animation, altered or unaltered, without proper acknowledgement of the source.

RESOURCES AND WEBSITES

Art Films - Theatre, Visual Art, Dance, Documentaries. 2013. *Art Films - Theatre, Visual Art, Dance, Documentaries*. [ONLINE] Available at: <http://www.artfilms.com.au> [Accessed 12.11.2013].

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WRITING BIBLIOGRAPHIES

All your work will require correctly formatted bibliographies. Please ensure you use the information on the CLC Library page to help you. A summary table is below.

Please use this table as a guide - **you should not write your final bibliography in table form** but list each entry one after the other with a double space between each.

Separate each item by a comma eg Author, (Year), *Title*, Publisher, Place. Please note the date should be in brackets and titles in italics

They should be listed in **alphabetical order** by the author or title

Books

Author	Year	Title	Publisher	Place
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Encyclopaedias

Title	Year	Volumes	Place	Publisher
-------	------	---------	-------	-----------

Journals, Magazines and or Newspapers

Author	Year	Title of Article	Magazine Name	Issue Number/Date
--------	------	------------------	---------------	-------------------

Internet

Author or Title of Section	Year	Title of Website	Date you accessed it	URL
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Personal Communication

Name	Date	Address	Subject	Type of Communication
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Film

Film Title	Film maker	Key Actors	Format eg DVD or Video	Distributor	Distribution Date
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REFERENCING

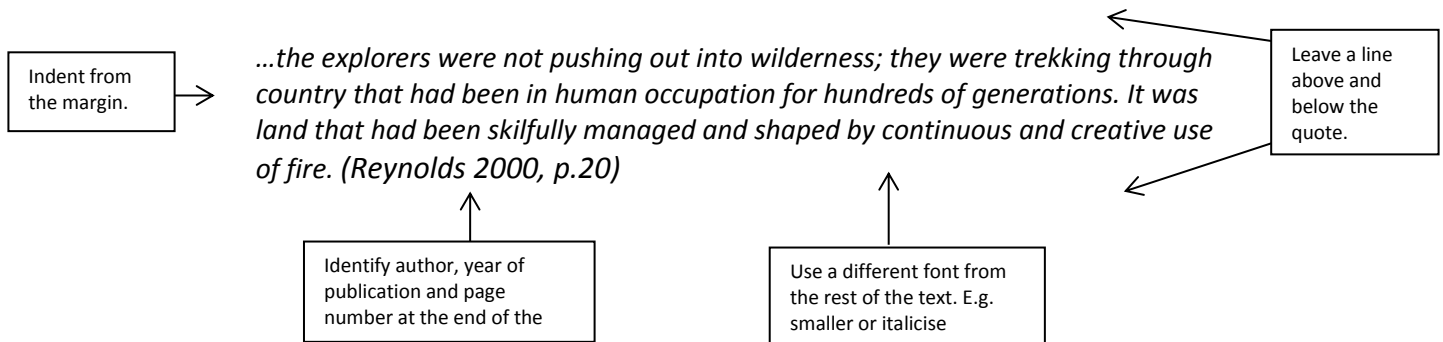
When writing an assignment you need to acknowledge other peoples' work that you use. This is called referencing. The college uses the modified Harvard style, where footnotes and endnotes are not required. Simply acknowledge where you found the quote or idea you used by including it in your paragraph. This is easier to use for the writer and enables the reader's eyes to continue with the natural flow from left to right.

TO QUOTE A LARGE PIECE OF TEXT

Quotations of **25 words or more** must be indented, and inverted commas are unnecessary in this case. The quotation must be introduced properly, not just placed in your writing isolated from the rest of your text.

Example:

At the time of the European colonisation the Australian landscape was portrayed as untouched wilderness. In fact, Indigenous Australian were using various techniques, particularly fire, to manage the land:



TO QUOTE A FEW WORDS FROM AN AUTHOR

Quotations of **fewer than 25 words** are to be placed in the body of the text and inverted commas must be used.

Example:

Computers, data communications and electronic control devices have had a large impact on society. "The widespread use of computers has been described as the second industrial revolution". (Bishop 1985, p. 213)

Or

Place author name, year of publication and page number directly at end of the quote.

Reynolds (2000) argues that the Australian landscape was "skilfully managed and shaped" (p. 20) by the Aboriginal people through the use of fire.

Where the author name occurs earlier in the sentence, give the year of publication with the author's name and the page number directly after the quote

Generally, small units of quotations are more effective. Try to weave at least some short quotations (under 25 words) into your text, rather than always using longer block quotations. This makes your writing more fluid and tends to give it added depth.

PARAPHRASING

Paraphrasing is using another person's ideas without quoting their exact words. In these situations you must still reference your source. You can either mention the author in your sentence or include their name in brackets.

Example

More recent studies, including those by Ward and Foot (1999, p.6), note increasing dissatisfaction with how the taxation system handles superannuation.

Or

One of the worst problems which affected Europe and Australia after World War 1 was the influenza epidemic in the 1920s. About 20 million people (Bereson 2000, p. 18) around the world died as well as 11,000 Australians (Australian Encyclopaedia 1996, p. 45). Many people panicked at the thought of infection.

INFORMATION ABOUT THE FACULTY

Head of Faculty (SLC): Kim Walkom
Arts Faculty Phone Number: 6205 0085
To email a teacher use the following format:
firstname.lastname@ed.act.edu.au

ACADEMIC REQUIREMENTS

You are required to submit a minimum of 70% of all assessment tasks and meet the requirement of 90% attendance. If you are having difficulty meeting these requirements please seek help from your classroom teacher, Arts Faculty Executive or Student Services.

HOW TO SEEK AN EXTENSION

If you require an extension or need to re-sit a task, and it is only one or two classes, you should approach your classroom teacher and/or your Year Advisor and apply for Special Consideration. Your classroom teacher is your first point of contact for classroom issues. They will help you, where possible. Special Consideration applications will be done in conjunction with Year Advisors. Unless there are exceptional circumstances, students must apply for an extension to the specified due date in advance, providing due cause and adequate documentary evidence for late submission.

SUBMISSION OF WORK

All work you submit must be your own work and must not be plagiarised from other sources. When submitting each assessment task you must sign and date the Declaration of Original Work, and ask your teacher to sign the form too. You can also request a receipt from your teacher. Sign only if you understand what you have read. Ask a teacher, parent or carer/guardian if you need help to understand what this statement means. Refer to BSSS publication: *What's plagiarism? How you can avoid it* (available from Student Services).

Make sure you keep a copy of each assignment and all relevant notes and reference materials used in the production of the assignment. Give references for all sources of information that are not your own, including the words, ideas and images of others.

HELP WITH ASSIGNMENTS

If you are struggling with an assignment, not learning as you should, not coping with classes, unable to organise your time or worried about any other matter, then you need to speak to your class teacher to get some extra help from your teachers. It's important to keep the communication channels open.

If you are still having difficulty speak to your Year Advisor in Student Services.

ASSIGNMENT DETAILS

Students will be given a Unit Outline within the first two weeks of each semester from each class in which they are enrolled. All of the assessment tasks for the semester will be clearly identified. Students are expected to plan their semester's work in all subject areas. The Semester Planner handed out in iGroup will help students plan their use of class and home study time to ensure completion of all work by the due dates. These are also available on the CLC website: <http://clc.act.edu.au>

DANCE

Dance is the language of movement. It is an art form that uses the body as an instrument of communication and creativity. It has its own specific language, processes and techniques that are explored through creation, performance and evaluation of dance, demanding intellectual and physical rigour.

EVALUATION

When *evaluating* dance, students use a range of processes to communicate their interpretation, critical analysis and appreciation of dance. The deconstruction of dance forms allows students to demonstrate their understanding and knowledge of dance as performers, choreographers and observers. You may be asked to reflect on your own or others work, complete research tasks, orals, essays, reviews and portfolios.

See: 'Essential Skills for Evaluation'
'Writing a Contextual Analysis'
'Writing a Dance Review'
'Dance Vocabulary'
'Choreography Evaluation Questions'
'Writing a Formal Analysis'
'Writing a Movement Analysis'

TECHNIQUE AND PERFORMANCE

When *presenting* dance, students use expressive techniques to convey the choreographer's intent to an audience. They develop an understanding of the nature and function of dance; through a practical knowledge of various forms and styles and a range of technical and performance skills to entertain, inspire and challenge an audience.

See: 'Performance Quality & Technique'
'Dance Technique & Safe Dance Practice'

COMPOSITION

When *creating* dance, students explore ideas through developing an understanding of the elements of dance, stylistic conventions and choreographic tools. They learn to problem solve, collaborate and make creative judgements as they select and structure those elements and conventions to create and shape choreographic sequences.

See: 'Essential Skills for Composition'
'Storyboards'
'Choreographic Checklist'
'Choreographic Tools'
'Principles of Composition'
'Summary of Movement Concepts'

ESSENTIAL SKILLS FOR EVALUATION

- ability to analyse, interpret and evaluate dance
- ability to select, sequence, organise and synthesise information about a specific topic
- critical reflection of student's own work and the work of others
- knowledge of past and present pioneers of dance
- knowledge of aesthetic, cultural, contemporary and historical aspects of dance
- ability to use specific dance terminology in its appropriate context
- ability to research and document, using a wide range of resources.

Resources for written tasks

- dance magazines
- journals
- interviews
- questionnaires
- books
- websites
- programs

Writing about the Choreographic process (Include the following)

- an accurate record of your creative progress
- discussion of stimulus material
- personal reflections
- problems that were occurring and how they were solved
- the role you had in the performance
- constructive comments or alternatives to enhance the choreography
- how you have achieved your time line
- how well you collaborated with others
- initiative and organisation shown throughout the process
- research into your stimulus
- discussion of design issues and elements

WRITING A CONTEXTUAL ANALYSIS

If your aim is to communicate how and why a choreographer has made a particular work, to help others better understand its significance, you will write a contextual analysis. Writing of this type of text relies on research about the work.

A contextual analysis may include references to social, historical and cultural influences on the work, and the choreographer's background, experience and intentions.

QUESTIONS TO ASK YOURSELF

When and where, and by whom was the work performed?

Research year and place, including venue where the work was performed.

What company of dancers performed the work?

What is the background of the choreographer?

Research training and influences that may have had an impact on the work.

What historical, social or political events may have influenced the work?

Research the era and significant events that may have had an impact on the work.

What does the choreographer say about his or her own work?

Read program notes, transcripts of interviews or view video excerpts of the choreographer discussing his or her work.

What do historians or critics say about the work?

Read reviews of the work or descriptions in dance texts.

EXAMPLES OF LANGUAGE TO USE

Provide factual information about where and when the work was performed. Identify the company performing the work and principal dancers, e.g.

"West Side Story", choreographed in 1957 by Jerome Robbins was performed by....

Provide factual information about the background of the choreographer that you think have relevance for the viewing of the work, e.g.

Robbins studied many styles of dance, including ballet, modern, Asian and Spanish. His diverse vocabulary is evident in the way he uses movement in the work to tell the story, supported by a strong base of classical ballet technique.

Identify significant events or ways of thinking that you think have had an impact on the work, e.g.

The story of the work is derived from Shakespeare's "Romeo and Juliet", but set in New York in the 1950's, trading the medieval family feud with racial tension and gang conflict.

Draw relevant quotes from the choreographer's own words to place the work in context. These quotes may relate to theme, intent, influences or the process of making the work.

Draw relevant quotes from words written by critics or historians to support the context you have already constructed for the work, e.g.

Walter Kerr, Herald Tribune, confirmed the pioneering work as "the most savage, restless, electrifying dance patterns we've been exposed to in a dozen seasons."

Wauchoy, D., 2004. *Dancing in Space*, Piper Press, Australia

CONTEXTUAL ANALYSIS EXAMPLE

A contextual analysis discusses how and why a choreographer has made a particular work. Writing of this type of text relies on research about the work. In this text, you won't necessarily focus on describing how the choreographer and dancers use space. However, if it is significant to the work, you may include information or quotes from the choreographer, historians or critics that make reference to how aspects of space are incorporated in the work.

West Side Story

Choreographed and co-directed by Jerome Robbins

The context includes the name of the work, the Choreographer, the date performed and the performers, or company.

The Broadway musical opened in 1957. The film of the musical was produced in 1961. The original cast (1957) included Carol Lawrence, Larry Kert, Chita Rivera, Ken LeRoy and Mickey Calin. The film cast included Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris and Russ Tamblyn.

Robbins is known for the diversity of his choreography. His choreography in the four works within the film ("Prologue," "America," "Cool," and "Something's Comin'") is based in the ballet style, and is very athletic. The music is jazzy with a Latin beat, which allowed Robbins to "flavour" the dance with interesting rhythms, shapes and movements. Robbins studied many styles of dance, including modern, Asian and Spanish when he trained as a dancer. His diverse vocabulary is evident in the way he uses movement to tell the story, supported by a strong base of classical ballet technique.

What impact does the choreographer's background have on the work?

The story of the work is derived from Shakespeare's "Romeo and Juliet", but set in New York in the 1950s, trading the medieval family feud with racial tension and gang conflict. Social problems of the era, including juvenile delinquency and conflict between immigrant Puerto Ricans and second-generation white Americans, are played out through narrative, music and dance. In the "Prologue", the two gangs sweep through the alleys of New York in a ballet of dynamic moves—leaping, turning, running, jumping—owning the space they inhabit until they come face to face in a gang brawl.

What historical, social or political events influenced the work?

The film of West Side Story gained critical acclaim and won ten Academy Awards. Robbins was also awarded a special statuette for "his brilliant achievements in the art of choreography on film." Walter Kerr, Herald Tribune, confirmed the pioneering work as "the most savage, restless, electrifying dance patterns we've been exposed to in a dozen seasons."

What do historians and critics say about the work? What is the significance of the work?

Wauchop, D., 2004. *Dancing in Space*, Piper Press, Australia

WRITING A DANCE REVIEW

A dance review will contain many features of other texts described in this chapter. A reviewer of dance, or a dance critic gives a personal opinion about a work being performed publicly. The review is published in print or on the Internet and will usually be read by a large audience. A reviewer lets the audience know what is on and the significant features of the work. He or she will often bring a context to the work, perhaps referencing other works by the choreographer. He or she will give a personal response and make a judgment about the value of the work.

QUESTIONS TO ASK YOURSELF

When and where, and by whom was the work performed?

What are your initial impressions of what you see?

What was the work about?

What do you like about the work?

What do you dislike about the work?

Do you have an emotional response to the work?

What ideas did the choreographer communicate to you?

How was the dance staged?

What was the overall form of the work (how was the dance organised in time)?

What was the setting for the work?

What costumes were used?

What lighting effects were used?

What aural accompaniment were used?

What significant performances by dancers are worth noting?

What significant features of the choreography (e.g. use of space to enhance the narrative) are worth noting?

What is the background of the choreographer?

What influences impact on this work?

How does the work compare to previous works created by the choreographer?

How successful were both the choreographer and dancers in communicating ideas through the work?

EXAMPLES OF LANGUAGE TO USE

This information can be written above the review as a title, e.g.

Sydney Dance Company

Synergy

Sydney

February

Reviews usually begin with an evaluative comment designed to capture the audience's attention. Record your first impressions and emotional responses—these may prove useful when you begin to structure your review e.g.

Pushing the boundaries is a trademark of Murphy's work. In this work Murphy creates a synergy of dance and music in an industrial space that is transformed by light and sound into a series of evocative landscapes.

You need to be familiar with the whole work before you can select its most significant features—those that you want to draw attention to, e.g.

The work is a series of contrasts, from the unconventional pas de deux between the human percussion instrument and his player, to the monotone "Lemurian dances" that plays off partner, small and large group formations against the vivid black and white stripes of the stage floor.

Be familiar with the work of the choreographer and company to provide a context where appropriate, e.g.

Murphy, well-known for his collaborations with musicians in past works (remember Icehouse in "Boxes"?) teams up with Sydney-based percussion group Synergy, whose name also provides the title for the performance.

As you watch the work record your views about the success or otherwise of aspects of the work. These will be woven through the descriptions in your review.

Wauchop, D., 2004. *Dancing in Space*, Piper Press, Australia

DANCE REVIEW EXAMPLE

A dance review will contain many features of other dance texts. A reviewer of dance, or a *dance critic* gives a personal opinion about a work being performed publicly. In this text you will describe the significant features of the work. You may write about the context of the work, perhaps referencing other works by the choreographer. You will also give a personal response and make a judgment about the value of the work.

TITLE OF WORK/CONTEXT:

Sydney Dance Company
Synergy
Sydney
February

INITIAL IMPRESSIONS

Pushing the boundaries is a trademark of Murphy's work. In this work Murphy creates a synergy of dance and music in an industrial space that is transformed by light and sound into a series of evocative landscapes.

SIGNIFICANT FEATURES

This performance presents several separate works. In each work Murphy deals with different "narratives" which are sometimes exotic, sometimes mysterious, sometimes even humorous. The whole work is a series of contrasts, from the unconventional pas de deux between the human percussion instrument and his player, to the monotone "Lemurian dances" that plays off partner, small and large group formations against the vivid black and white stripes of the stage floor. Contrasts are enhanced by functional lighting that divides up the space, elaborate costuming which is at times used as a prop, and choreography that uses the total performance space, including the "backstage" areas and the air space above the floor.

ABOUT THE CHOREOGRAPHER

Murphy, well-known for his collaborations with musicians in past works (remember Icehouse in "Boxes"?) teams up with Sydney-based percussion group Synergy, whose name also provides the title for the performance.

YOUR EVALUATION

The synergy of the work is not just between the music and the dance - it envelopes and includes the audience through the collision of the senses.

Wauchop, D., 2004. Dancing in Space, Piper Press, Australia

DANCE VOCABULARY

SHAPE	<p>Geometric, straight, pointed, sharp, rectilinear, square, angular, crooked, bent, hooked, jagged, twisted</p> <p>Organic, curved, round, oval, arched, looped, circular, convex, concave, conical, semi-circular, spherical, coiled, winding, sinuous, undulating</p> <p>Symmetrical, balanced, centred</p> <p>Asymmetrical, distorted, unbalanced, askew, off-centre</p>
LEVEL	<p>Low: recumbent, reclining, prostrate, supine, crouching, crawling, squatting, lying, resting, scurry, slink, sprawl, grounded, earthy, flat</p> <p>High: tall, elevated, lofty, towering, soaring, above, aloft, overhead</p>
DIMENSION	<p>Height, depth, width, breadth</p> <p>Large, vast, huge, amplified, magnified</p> <p>Small, thin, diminished, contracted</p> <p>Condensed, compressed, decreased, shrink</p> <p>Expand, extend, widen, increase, swell</p>
DIRECTION	<p>Facing, orientation, focus</p> <p>Diagonal, oblique, slanted, tilted, direct</p> <p>Up, ascend, uphill, rise, over</p> <p>Down, descend, downhill, dip, under</p> <p>Side-step, detour, sideways, sidle, veer</p> <p>Advance, forwards, towards, approach</p> <p>About-face, retrace, recede, retreat, backwards</p>
PATHWAY	<p>Route, line, track, circuit</p> <p>Straight, circular, direct, indirect</p> <p>Meander, swerve, loop, veer, wheel, zigzag</p>
PERSONAL SPACE	<p>Open, closed</p> <p>Positive, negative</p> <p>Spread, stretch, hug</p>
GENERAL SPACE	<p>Close, far, removed, proximity, separate, apart, adjacent</p> <p>Crowd, converge, scatter, flock</p>
PERFORMANCE SPACE	<p>Site, venue</p> <p>Place, spot, point, corner, position</p> <p>Situate, occupy, vacate, leave, remain, inhabit, surge</p>

CHOREOGRAPHY EVALUATION QUESTIONS

These are some questions that would be helpful to consider when writing an evaluation of a dance performance.

1. Was the opening of the dance effective, and what was it that grabbed your attention?
2. What was your favourite moment in the dance? Explain all the elements that contributed to its success including theme, choreography, lighting, sounds, costume, set/props.
3. What ideas is the choreography based on?
4. How are these ideas developed further through the dance?
5. Describe the quality and style of the movement
6. Was it aesthetically pleasing to watch?
7. Did the dance contain any of the following – Climax, transition, harmony, variety, contrast, simplicity, clarity, tension and release? If so how were they used effectively?
8. How could they improve the dance?

WRITING A FORMAL ANALYSIS

If your aim is to describe the way in which a dance work has been constructed, you will write a formal, or structural analysis. This type of text reveals how a choreographer has used the language of dance to construct dance movement and communicate to an audience.

When writing about space, you will include how the choreographer has used shape, level, dimension, direction, pathway, entrances and exits, and setting and costume where relevant. You will interpret the relationships between aspects of space, and the meanings communicated.

QUESTIONS TO ASK YOURSELF

How was the dance staged?

- How many dancers performed?
- What was the overall form of the work (how was the dance organised in time)?
- What was the setting for the work?
- What costumes were used?
- What lighting effects were used?

How was space used in the work?

- How did the dancers use personal space (e.g. shape, planes, level, non-locomotor actions)?
- How did the dancers use general space (e.g. directions, locomotor patterns, pathways)?
- How did the dancers use the performance space (e.g. positions on stage, entrances and exits)?
- What spatial relationships were created (e.g. partnering, groupings, formations)?

What can you interpret from the work?

- What ideas do you think the choreographer was communicating?
- What aspects of the use of space help you to understand the intention of the choreographer?

How successful was the choreographer in communicating his or her ideas?

- How clearly did the staging of the dance and the use of aspects of space communicate meaning to you?
- What other elements of dance (time and dynamics) enhanced this communication?

EXAMPLES OF LANGUAGE TO USE

Provide information about the work: title, choreographer, dance company, number of dancers. Use descriptive vocabulary to provide information about aspects of staging, e.g.

The setting was circular in design, defined by several simple props: a doorway at centre back, three small rostra in a curve at left of the stage, and a curved bench at right, completing the circle.

Use descriptive and technical vocabulary to describe aspects of space, e.g.

Many movements contained curving gestural pathways, often initiated by the elbow. Movements also tended to contract inwards and then extend outwards in a repeating pattern. The dominant pathway of the dancers followed the circle defined in the stage space. Entrances and exits were confined to the doorway at centre back.

Use descriptive vocabulary, including analogy or metaphor to interpret meaning, e.g.

The use of the circle and the way the dancers repeated sequences around the circle suggested a cycle in time. The section where the dancers broke out of the circle in a frenzied spinning like whirling dervishes was perhaps a rebellion against this "cycle" or a hiccup in time.

Use evaluative comments, e.g.

The use of space was intentional. The choreographer clearly considered aspects of staging and the performance space. The repetition and variation of gestural and floor patterns enhanced the ideas communicated.

Wauchop, D., 2004. *Dancing in Space*, Piper Press, Australia

FORMAL ANALYSIS EXAMPLE

A formal analysis describes the way in which a dance work has been constructed. This type of text reveals how a choreographer has used the language of dance to construct dance movement and communicate to an audience. When writing about space, you will include how the choreographer has used shape, level, dimension, direction, pathway, entrances and exits, and setting and costume where relevant. You will interpret the relationships between aspects of space, and the meanings communicated.

TITLE OF WORK: Circadian rhythms Performed by students at the University of NSW	Use descriptive words to provide
DESCRIBE STAGING OF THE WORK <i>The setting was circular in design, defined by several simple props: a doorway at centre back, three small rostra in a curve at left of the stage, and a curved bench at right, completing the circle. Five dancers performed. Four of the dancers wore dark unitards, the fifth, and main dancer, wore a crumpled taffeta evening dress.</i> <i>The four dancers moved around the space in a circular pattern, entering and exiting through the door. The main dancer remained onstage throughout, moving slowly around the circle. Each repetition of the circle brought new movement and new interactions between the dancers.</i>	
DESCRIBE THE CHOREOGRAPHER'S USE OF SPACE <i>Many movements contained curving gestural pathways, often initiated by the elbow. Movements also tended to contract inwards and then extend outwards in a repeating pattern. The dominant pathway of the dancers followed the circle defined in the stage space. Entrances and exits were confined to the doorway at centre back.</i>	Use descriptive & technical vocabulary to describe shape, level, dimension, pathway, relationships, etc
YOUR INTERPRETATION <i>The use of the circle and the way the dancers repeated sequences around the circle suggested a cycle in time. Three different sections were evident and I have interpreted these to be different times of the day: morning, the daily grind, party time! Body shapes and actions were different in each section and the spatial relationships between the dancers changed as well, e.g. at the end of the "daily grind" the four dancers lifted and manipulated the body shapes of the main dancer, carrying her around the circle to the bench at right.</i> <i>The section where the dancers broke out of the circle in a frenzied spinning like whirling dervishes was perhaps a rebellion against this "cycle" or a hiccup in time.</i>	Interpret meaning using descriptive vocabulary
YOUR EVALUATION <i>The use of space was intentional. The choreographer clearly considered aspects of staging and the performance space. The repetition and variation of gestural and floor patterns enhanced the ideas communicated.</i>	Make a comment on the success of the choreographer in communicating his or her ideas

Wauchop, D., 2004. Dancing in Space, Piper Press, Australia

WRITING A MOVEMENT ANALYSIS

If your aim is to describe more generally how the body is moving in space, you will construct a text that analyses the shape and action of the body in relation to personal, general and performance space.

A movement analysis may be scientific, emphasising the structural capacity of the body within a mathematically defined space, or it may describe movement in terms of codified steps and style patterns, e.g. classical ballet or modern dance vocabulary.

QUESTIONS TO ASK YOURSELF

What types of body shapes are evident?

- Are the body shapes curving or angular?
- Are the body shapes open or closed?
- Are the body shapes symmetrical or asymmetrical?
- Are the body shapes complementary or contrasting?

What types of actions are predominant?

What body parts are emphasised?

- What non-locomotor actions are performed?
- What locomotor actions are performed?
- How are body parts used to initiate movement?

How does the body move in personal and general space?

- How does the dancer move within the kinesphere?
- What planes does the dancer move in?
- Where does the dancer move within the general space?

What aspects of space have been emphasised?

- How does the dancer use level, direction, dimension and pathway?

What characteristics of dance style are evident?

- What style patterns can you see in the work?

EXAMPLES OF LANGUAGE TO USE

Use descriptive and technical vocabulary to describe body shapes, e.g.

The dancers performed angular, symmetrical shapes, with bent knee stance and arms extended to the side.

Use descriptive and technical vocabulary to describe actions and body parts, e.g.

Non-locomotor actions included high knee lifts, body isolations and swinging movements. Locomotor actions included low shuffles and trudging movements, contrasted by explosive jumps and fast turns. The dancers used their legs to propel themselves forward, at the same time initiating many upper body movements through isolations of the torso.

Visualise the kinesphere around the body, and how it moves through space. Use descriptive and technical vocabulary to describe this use of space, e.g.

The dancers used personal space in a two-dimensional way, focusing movement in the frontal and sagittal planes. Use of the general space was simple - the dancers moved forwards and sideways along straight lines.

Use descriptive and technical vocabulary to describe how space has been emphasised, e.g.

The focus on level and direction were most evident in this sequence. Dancers focused downwards for many of the movements, but this was contrasted by aerial movements performed with incredible skill.

Use descriptive and technical vocabulary to describe style patterns and features, e.g.

The dancers' use of contrasting acrobatic movements with isolated, earthbound movements in repetitive patterns made reference to African styles of dance

NOTE: The structure of this text can follow the sequence above, or the sequence can be varied.

MOVEMENT ANALYSIS EXAMPLE

A movement analysis describes the shape and action of the body in relation to personal, general and performance space. It may be scientific, emphasising the structural capacity of the body within a mathematically defined space, or it may describe movement in terms of codified steps and style patterns, e.g. classical ballet or modern dance vocabulary.

TITLE OF WORK: Kiri's 'Afro' dance

Three Year 10 dancers performed in Kiri's dance. She based her composition on movements derived from the Afro-Caribbean style of dance.

DESCRIBE BODY SHAPES

This dance featured mainly **open and flexed** shapes. The dancers performed **angular, symmetrical** shapes, with **bent knee stance** and arms **extended** to the side. Shapes were **complementary** because they were similar. Each dancer performed the same shapes in unison.

DESCRIBE BODY ACTIONS

Non-locomotor actions included **high knee lifts, body isolations** and **swinging** movements. **Locomotor actions** included **low shuffles and trudging** movements, contrasted by **explosive jumps and fast turns**. The dancers used their legs to propel themselves forward, at the same time, initiating many upper body movements through **isolations of the torso**.

DESCRIBE USE OF PERSONAL SPACE

The dancers used personal space in a **two-dimensional** way, focusing movement in the **frontal and sagittal planes**.

DESCRIBE USE OF GENERAL SPACE

Use of general space was simple—the dancers moved **forwards and sideways** along **straight lines**.

DESCRIBE HOW ASPECTS OF SPACE HAVE BEEN EMPHASISED

The focus on **level and direction** were most evident in this sequence. Dancers **focused downwards** for many of the movements, but this was contrasted by **aerial** movements performed with incredible skill.

DESCRIBE STYLE SPATIAL PATTERNS

The dancer's use of contrasting **acrobatic** movements with **isolated, earthbound** movements in repetitive patterns made reference to African styles of dance.

Technical and descriptive vocabulary is coloured blue

PERFORMANCE QUALITY & TECHNIQUE

In Performance dance, students are required to demonstrate performance quality applied to performance of dance pieces.

Performance quality involves sustaining control and manipulation of space, time and dynamics in relation to the Dance performed. It also involves the demonstration of the quality of line, projection, commitment and kinesthetic awareness which lead to a clear interpretation of a Dance. Each student will have a different way of communicating his or her performance quality to the audience, with individuals creating their own interpretation.

In dance as an artform, the three elements of dance-space, time and dynamics are the tools employed by the dance composer to communicate his or her idea, or ideas to an audience. Each body has a specific range of motion depending on the skeletal frame and the ligaments that support it. The way the muscles have been trained and developed influences the range of motion available to each dancer and the degree of control and the dancer's ability to interpret and skillfully communicate ideas in a given movement vocabulary.

The dancer who exhibits performance quality is valued for their artistry. They are valued by the choreographer for their ability to interpret and skillfully communicate ideas in a given movement vocabulary. They are valued by their audience for their ability to suspend disbelief and communicate an idea or emotion.

The performance quality of the individual is dependent on a number of factors:

- The trained body
- The dancer's understanding and interpretation of the dance
- The dancer's commitment to achieving the choreographic intent of the dance
- The dancer's relationship with the audience.

Quality of line

In the application of dance technique, students need to execute movement with clarity and to finish the lines of each movement. Choreography needs to suit the level of skill and an individual's movement style.

Projection and consistency

In Performance it is important to connect and communicate with the audience. This can be achieved by performing with a sense of confidence and a strong sense of commitment to the dance.

HSC Online - Dance. 2013. *HSC Online - Dance*. [ONLINE] Available at: <http://hsc.csu.edu.au/dance/>. [Accessed 18.11.2013].

Application of body skills to the dance

Dancers are required to sustain a highly skilled performance of Dance Technique in a Dance with consistent alignment, control and application of safe dance practice. Understanding the principles of safe dance practice will assist in the development and demonstration of sound technique. Developing body skills in conjunction with safe dance practices is the basis for preventing dance injury. It involves the study of:

- Principles of alignment
- Control
- Kinesthetic awareness
- Locomotor movement
- Non-locomotor movement

Performing sequences relative to anatomical structure

Dancers are required to perform consistently, at a high level, complex locomotor and non-locomotor sequences, which show a range of body skills, relative to anatomical structure. (Note: Complexity refers to the level of Dance Technique required in conjunction with the range and combination of body skills shown in the locomotor and non-locomotor sequences and the elements of dance.) Your individual anatomical structure, strength, flexibility and endurance will influence the combinations, phrases and sequences that you perform. You should always perform within your body's capabilities and limitations.

Individual differences

Knowledge and understanding of your body's capabilities and limitations will assist you to develop your dance technique and perform appropriate combinations, phrases and sequences relative to your anatomical structure. This process will assist you to perform without the risk of technical faults or injuries occurring.

Body maintenance

Safe dance practice includes physically **preparing** the body to perform using correct technique. It is important that in Performance you understand how to maintain correct alignment of the body to perform at the optimum level.

Knowledge of the following areas will assist your preparation.

Principles of training - To maintain the body for the demands of dance training and performance it is important to incorporate the principles of training. The principles of training which apply to dance are:

- Progressive overload, specificity, reversibility, warm up and cool down.

Types of training - Dance training programs specifically designed to develop body skills can focus on different types of training including aerobic, strength and flexibility. Aerobic training aims to improve the ability of the body to use oxygen. Strength training focuses on the ability of the muscle to produce force. Flexibility training works to improve the range of movement at a joint. All types of training play an important role in improving the body skills required to perform the Core Performance dance.

Energy systems - anaerobic and aerobic

Conditioning and coordination - with the help of allied techniques such as Pilates, yoga.

ESSENTIAL SKILLS FOR COMPOSITION

- effective communication of ideas, emotions, concepts and themes through dance
- knowledge of dance elements, skills and processes
- application of elements of composition and improvisation
- effective problem solving and imaginative thinking
- ability to work individually and collaboratively
- application of safe dance practices
- application of effective rehearsal strategies through the management of time and resources.

Elements of dance essential to any composition - Space

- **Shape** – the positioning of the body in space, e.g. curved, straight, angular, twisted, symmetrical and asymmetrical
- **Level** – high, medium and low
- **Dimension** – Small, large, narrow, wide, two and three dimensions
- **Direction** – forward, backward, sideways, diagonal, up and down
- **Planes** – vertical, horizontal, saggital
- **Pathways/floor patterns** – the course on the floor or ground along which dancers move, e.g. straight, curved, zig-zag, spiral, circle; **Air Patterns** – the patterns a dancer makes in space, e.g. circular arm patterns
- **Relationships** – the way the body relates to individuals, groups and objects, e.g. groupings (solo, partner, ensemble, apart connected), relationship between or among dancers (side-by-side, near, far, supported), interactions (leading, following, mirroring; unison, contrast; meeting, parting; action reaction)

Elements of dance essential to any composition - Time

- **Metre** – even eg 2/4, $\frac{3}{4}$, 4/4, 6/8; uneven eg 5/4, 7/8, changing combinations
- **Tempo** – the relative speed at which a dance phrase or composition is to be performed, eg slow, fast; accelerating, decelerating
- **Accent** – a strong movement or gesture
- **Phrasing** – the way in which a brief sequence of related movements is organised with a sense of rhythmic completion
- **Rhythmic patterns** – simple, complex
- **Stillness** – a quality of movement that, although motionless, has energy and occupies space

Elements of dance essential to any composition - Dynamics

- **Release of energy** – how movement is initiated or projected into space
- **Weight/force/time** – how the movement is performed utilising body weight, degree of force in time
- **Qualities of movement** – sustained, percussive, suspended, swinging, collapsing, vibratory

STORYBOARDS

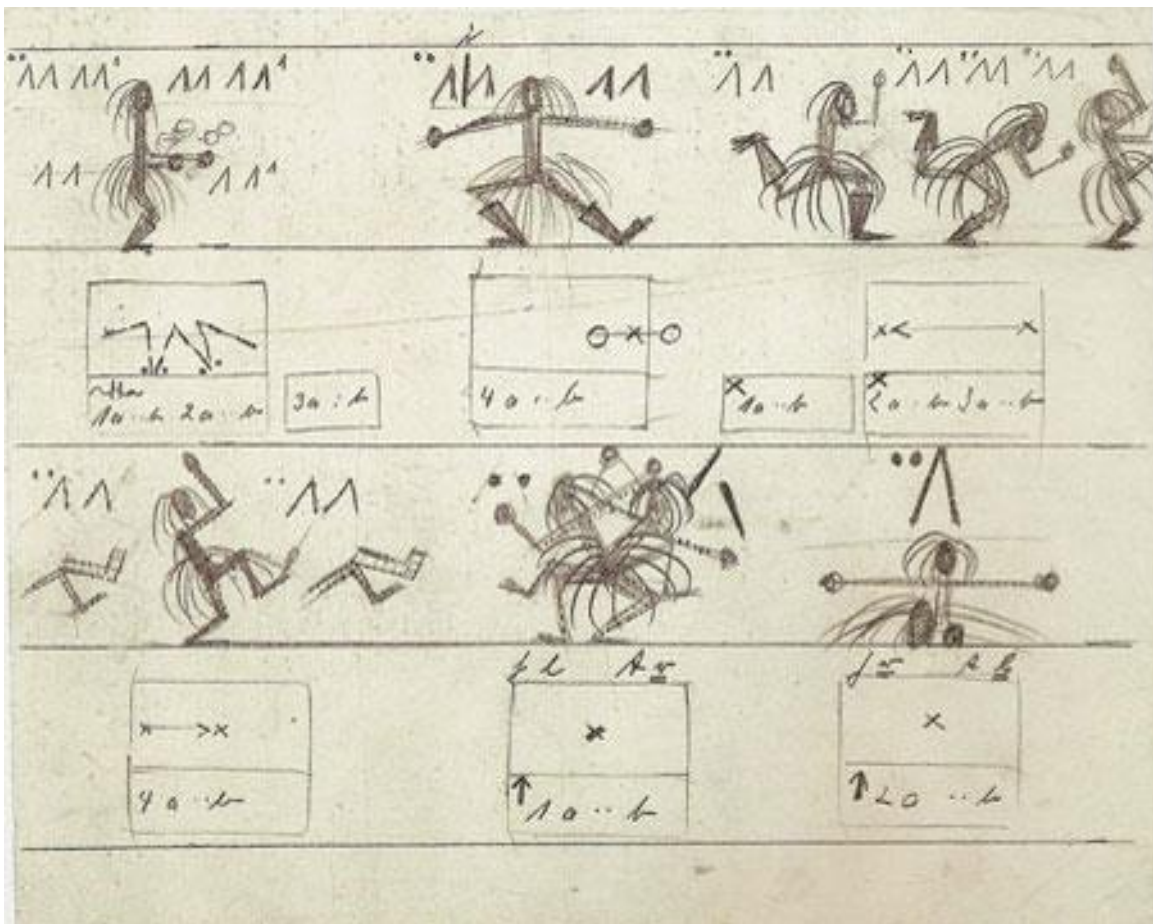
Storyboards are a type of graphic organiser and are normally a series of illustrations (or even photographs) displayed in sequence, much like a comic book. They let everyone involved with the project know what is happening. Storyboards are used for many things, but are most commonly used for film making (including animation) and dance. They should contain enough information so that everyone who looks at them can understand what you are planning for the scene or dance.

This is a tool, not an artwork. So don't spend hours on the drawings, use basic shapes, stick figures, and simple backgrounds. Combine words and letters to get your idea across but include a key so people can understand what you are saying. Use commonly used shorthand words written below and short descriptions. Don't get locked in; they are there to be written on, written over, cut up and reassembled (get a photocopy or a picture on your phone if you want to keep a good copy). One idea is to use small cards, and you can rearrange them to move parts of the story around.

Creating a storyboard helps you structure your work and also is a visual documentation of your work so you can remember what you've done. You can also share your dance piece with your peers.

Information to include: Floor pattern, group relationships and key motifs, timing and musical cues

Information to include: Floor pattern, group relationships and key motifs, timing and musical cues



. 2013. . [ONLINE] Available at: http://www.abitare.it/en/files/2012/01/dance-notation-04_450px.jpg. [Accessed 18.11.2013].

CHOREOGRAPHIC CHECKLIST

Have you considered:

SHAPE – symmetrical/asymmetrical, big/small, individual, group

SPACE – width, depth, downstage, upstage, centre, height, power zones, alternative space

LEVELS – low, medium, high

TIMING – slow, fast, on beat, off beat, accented

DYNAMICS – smooth, percussive, swing, suspension, collapse, vibratory

BALANCE – individual, group, counterbalance

FOCUS – of movement, expression, eyes, concentration

REPETITION STILLNESS MUSIC / ACCOMPANIMENT – recorded, live, natural sound, dialogue

COSTUME PROPS – are they needed, will they help?

TITLE – do you need it, what do you want it to say?

START / FINISH – are they clear?

POSITION – of audience

NOTES – do you need to give audience notes or a brief?

CHOREOGRAPHIC TOOLS

Choreographic tools are used to manipulate movement phrases.

These tools are very beneficial to the choreographer as they result in having more material/movement/phrases to work with, the dancers have the opportunity to be involved in the choreography, and you end up with a more interesting piece choreographically.

The choreographic tools you can use to change your movement are:

- **Retrograde** – movement performed backwards
- **Levels** – high, medium and low
- **Direction** – changing the direction the movement is facing
- **Splice** – two movement phrases mixed together – cutting and pasting from each phrase
- **Fragmentation** – cutting parts out and mixing parts around within the phrase
- **Transference** – transferring the movement from one body part to another
- **Diminish** – make movement bigger
- **Embellish** – make movement bigger
- **Repetition** – repeating a movement or a section of the phrase
- **Tempo** – speed of the movement – slow down or speed up
- **Rhythm** – vary the rhythm of the original phrase (eg from 2/4 time to 3/4 time)
- **Quality** – soft, slow, sharp, strong – effects the emotion of the movement
- **Force** – changing the energy behind a movement

PRINCIPLES OF COMPOSITION

1. CONTRAST

Open – close, high – low, fast – slow, here – there, fight – flight, in – out, hard – soft, hot – cold, horizontal – vertical, jagged – smooth

2. REPETITION

Repeat with a different body part
Repeat facing in a different direction
Repeat at a different speed
Repeat at a different level
Repeat accelerate/decelerate
Repeat with different force (energy)
Repeat with a different emotional quality
Repeat with different objective

3. TRANSITION

“You can’t get here from there.” How do you get from sitting to standing? You need the transition – think about your transitions!

4. VARIATION

Use different patterns / rhythms / tones / emotions / levels / speeds etc. Be aware of the movement when there is a need for change... and maybe for something new to be introduced!

5. DEVELOPMENT

Find a way to lose control at some point
Intensify in time, space or effort
Create an inner monologue

6. CLIMAX

Just before the...

7. RESOLUTION

How should it look? Fleeting / Dying / Resting / Invigorated / Elated / Controlled (your final communication)
How should it sound? Heavy / Weightless / Sudden / Slow / Fade
How should you feel? Nervous / Thrilled / Pained / At ease (emotional state)

Try playing with;
Positions on stage and what they say (Fear / Power / Personal / Spiritual)
Space / (personal / Social / Distant / Intimate)
Level / Shape / Direction / Dimension / Perspective / Focus / Time / Energy... etc...

DRAMA

Drama is a unique form of artistic expression through which people construct, explore and convey meaning. It has the potential to bring together all other art forms. By blending intellectual and emotional experience, drama offers a unique means of enquiry that contributes to an understanding and knowledge of the world.

When *creating* drama, students actively explore ideas through developing an understanding of the elements of drama and dramatic conventions.

When *presenting* drama, students use expressive communication processes to convey meaning effectively to an audience. Students develop an understanding of the nature and function of drama; a practical knowledge of dramatic form and style and a range of acting and performance skills and techniques.

When *evaluating* drama, students use a range of processes to communicate their interpretation and critical analysis skills.

ADDITIONAL ASSESSMENT ADVICE

It is expected that students develop and demonstrate an understanding of WH & S policies and practices in all aspects of the Performing Arts. Safety guidelines for the entertainment industry which have been developed by the Media Entertainment and Arts Alliance can be found at the following address:

2013. . [ONLINE] Available at: http://www.liveperformance.com.au/site/_content/document/00000027-source.pdf. [Accessed 18.11.2013].

MINOR PRACTICAL PROJECT

The minor practical project is an opportunity for teachers to assess the work in-progress of the practical work and to make sure that the purpose and intentions for the piece are on track. (See major practical project below). Peer feedback provides a valuable opportunity for development of work.

MAJOR PRACTICAL PROJECTS

In each half of the semester students will undertake a series of class exercises and workshops that lead toward the practical assessment task. The work will cover the topic and content specific to the unit being studied.

The Practical Projects for Drama units are usually small group (occasionally individual) performance tasks that are set within the boundaries and content specific to each individual unit.

The time length required for each performance task will depend on the unit and the size of the group working together. (Usually approximately 15 minutes... unless the performance forms part of a major/full length Drama ensemble production).

See: 'Moderation Schema for Performance Tasks'
'Plutchik's Wheel of Emotions'

WRITTEN / LITERACY TASKS

The written (literacy) task/s for each unit will be related to topics studied in class. The first writing project may be an in-class essay creative writing task. Students will be provided with stimulus material which they will be required to respond to. The language and concepts expected to be used in this written task will focus on elements such as the *mis en scene* and other theatrical forms of appreciation and understanding. These will be covered during practical lessons leading up to the written task.

The second literacy task will be either a written evaluation of the semester's class and performance work or a Theatre Review of a live performance seen during the semester. Written and research tasks in Drama are seen as an opportunity for students to put to their learning in this subject into a creative written form.

When *evaluating* drama, students use a range of processes to communicate their interpretation, critical analysis and appreciation of drama and performance. The deconstruction of a performance allows students to demonstrate their understanding and knowledge of drama and theatre as performers, as well as observers.

See: 'Written Theatre Review'
'Elements of the *Mis en Scene*'

Creating

- selection and management of the elements of drama and dramatic conventions
- use of group work for collaborative learning and task management
- use of spontaneous and dramatic play, improvisation, role play, process drama, play building and play writing
- integration of content and context in shaping dramatic expression.

Presenting

- the performance and communication of dramatic action and meaning to an audience
- use of elements of drama and dramatic convention in performances
- successful planning, organisation and completion of drama projects on pre-determined deadlines
- incorporation of etiquettes appropriate to the style and form of dramatic presentation
- appropriate selection and manipulation of design elements to heighten dramatic elements.

Evaluating

- ability to acknowledge, understand and value dramatic conventions, forms and styles
- ability to analyse, reflect upon, synthesise and evaluate dramatic contents and contexts
- appreciation of the benefits of working independently for autonomous learning and self management
- ability to value themselves, their own works and those from different cultures and contexts
- awareness of career pathways, employment opportunities and working to industry standard work practices

It is assumed that students of drama will be:

Creative and critical thinkers
Enterprising problem-solvers
Skilled and empathetic communicators
Informed and ethical decision-makers
Confident and capable users of technologies
Independent and self-managing learners
Collaborative team members

2013. [ONLINE] Available at: http://www.bsss.act.edu.au/_data/assets/pdf_file/0014/155300/Performing_Arts_WEB.pdf. [Accessed 19.11.2013].

MODERATION SCHEMA FOR PERFORMANCE TASKS

Criteria (Course FW)	Performance Criteria	A	B	C	D	E
Competence in marking complete coherent statements. <i>Effective communication with an audience.</i>	Character Portrayal Interaction, complexity & dimension between characters / audience. Belief & conviction. Ability to sustain role. Use of costume, make-up, props.	Presented a complete, original, imaginative dramatic statement sustaining belief in a role with flair and confidence.	Presented a complete, original, imaginative dramatic statement completely sustaining a role.	Presented a complete, dramatic statement and sustained a believable role for most of the time.	Presented a dramatic role using known conventions in a mechanical way.	Sustained a short performance role with some difficulty.
Competence in making complete coherent statements. <i>Effective communication with an audience.</i>	Performance Skills <i>Focus Voice:</i> projection/ clarity/ range/ pace/ pause <i>Movement:</i> Stillness/ stance/ posture/ gesture <i>Timing:</i> cues/ lines/ interactions/ entrances/ exits	Presented a complete coherent dramatic statement effectively controlling performance techniques for an audience.	Presented a complete coherent dramatic statement effectively establishing rapport with an audience.	Presented a complete coherent dramatic statement adequately controlling performance techniques for an audience.	Presented a brief dramatic statement as directed.	Presented a short dramatic statement lacking coherence.
<i>Appropriate selection and manipulation of design elements to heighten dramatic impact.</i>	Stagecraft Sound, music, lighting, special effects, multimedia <i>Set design:</i> appropriate, creative, functional.	Used design elements in a sophisticated and innovative way to support style form intention.	Competently selected and manipulated design elements.	Selected and manipulated design elements appropriately.	Made some choices in use of design elements.	Made limited use of simple design elements.
<i>Appropriate choices in interpretation of text and characterisation.</i>	Interpretation Audience relationship in context with space/genre. Understanding of demands of the task. Use of dramatic elements: tension, etc.	Made innovative and highly effective choices to support interpretation of challenging material.	Made effective choices to support interpretation of challenging material.	Made satisfactory choices to support interpretation of appropriate material.	Made some choices to support interpretation of appropriate material.	Made few choices working with simple materials and contexts.

Overall Grade: A B C D E (please circle) Moderator's Signature: _____

PLUTCHIK'S WHEEL OF EMOTIONS

Robert Plutchik created a wheel of emotions in 1980 which consisted of 8 basic emotions and 8 advanced emotions each comprised of 2 basic ones.

Basic Emotion	Basic Opposite	Advanced Emotion	Comprised of...	Advanced Opposite
Joy	<i>Sadness</i>	Optimism	Anticipation + Joy	<i>Disappointment</i>
Acceptance	<i>Disgust</i>	Love	Joy + Acceptance	<i>Remorse</i>
Fear	<i>Anger</i>	Submission	Acceptance + Fear	<i>Contempt</i>
Surprise	<i>Anticipation</i>	Awe	Fear + Surprise	<i>Aggressiveness</i>
Sadness	<i>Joy</i>	Disappointment	Surprise + Sadness	<i>Optimism</i>
Disgust	<i>Acceptance</i>	Remorse	Sadness + Disgust	<i>Love</i>
Anger	<i>Fear</i>	Contempt	Disgust + Anger	<i>Submission</i>
Anticipation	<i>Surprise</i>	Aggressiveness	Anger + Anticipation	<i>Awe</i>

Alphabetical list of emotions

- Acceptance, Agitation, Alarm, Amusement, Anger, Angst, Annoyance, Anticipation, Apprehension, Apathy, Awe
- Bitterness, Boredom
- Calmness, Comfort, Contentment, Confidence, Courage
- Depression, Disappointment, Discontentment, Disgust, Desire, Delight
- Elation or Euphoria, Embarrassment, Ennui, Envy, Ecstasy
- Fear, Friendship, Frustration
- Glee, Gladness, Gratitude, Grief, Guilt
- Hate, Happiness, Homesickness, Honor, Hope, Horror, Humility
- Impatience, Inadequacy, Irritability
- Joy, Jealousy
- Kindness
- Loneliness, Love, Lust, Limerence
- Melancholy, Modesty
- Nervousness, Negativity, Nostalgia
- Pain, Patience, Peace, Phobia, Pity, Pride
- Rage, Regret, Remorse, Resentment
- Sadness, Schadenfreude, Self-pity, Shame, Shyness, Sorrow, Shock, Suffering, Surprise, Suspense
- Terror
- Unhappiness
- Vulnerability
- Worry
- Yearning
- Zest

Twelve steps to writing a review about anything

You have just watched - something.

1. Write down the five most important things you want to talk about this performance.

A)

B)

C)

D)

E)

2. Expand each one of those ideas into a sentence

A)

B)

C)

D)

E)

3. Now, add two sentences to each to explain what you mean

4. Now, add something from the performance that is an example of what you mean.

5. Now, add a sentence where you express an opinion, judgment or evaluation of your main point.

6. Arrange the paragraphs into the most sensible or logical order.

7. Re-read your paragraphs and see if you can make any improvements.

8. Create an Introduction – briefly mentioning what you will write about in your review... you already know this because you have already written it.

9. Now, create a conclusion – summarising what you have said and making a final point about it all.

10. Let someone else have a look at your work – see what he or she has to say

11. Re-read the whole thing aloud to see if it could be any better – make changes if necessary

12. Type out a finished copy and hand it in.

ELEMENTS OF THE MIS EN SCENE

When reviewing Theatre or creating Theatre of your own consider:

PAVIS QUESTIONNAIRE ON MIS-EN-SCENE

General Characteristics of the mis-en-scene

- What holds the elements of the performance together (relationship between systems of staging)?
- Coherence or in-coherence of the mis-en-scene: on what is it based?
- Place of the mis-en-scene in the cultural and aesthetic context
- What is it that disturbs you in this production? Which moments are strong, weak, or boring? How is it placed in the current production?

Scenography

- Spatial forms: urban, architectural. Scenic, gestural etc.
- Relationship between audience and space and acting space
- Systems of colours, forms, materials and their connotations
- Principles of structuring/ organising space?
 - Dramaturgical function of the stage space and its occupation
 - Relationship between onstage and offstage
 - Connections between the space utilized and the fiction of the staged dramatic text.
 - Relationship between what is shown and what is concentrated
 - How does the scenography evolve? To what do its transformations correspond?

Lighting systems

- Nature, connections to the fiction, performance, the actor. Effects on the reception of the performance

Objects

- Nature, function, material, relationship to the space and the body, system of their usage.

Costumes

- Makeup, masks, function, system relationship to the body

Actor's performance

- Physical description of the actors (bodily movements, facial expression, makeup); changes in their appearance
- Assumed kinaesthesia of actors, induced kinaesthesia of observers
- Construction of character: actor role/relationship
- Relationship between text and body
- Voice: qualities, effects produced, relations to diction and song
- Status of the performer: past, professional situation etc

Function of music, noise, silence

- Nature and characteristics : relationship to plot, diction
- At what moments does it intervene? Repercussions of the rest of the performance

Rhythm of the performance

- Rhythm of various signifying systems (exchanges of dialogue, lighting, costumes, systems of gesture) Connection between real duration and lived duration.
- The overall rhythm of the performance: continuous or discontinuous rhythm, changes of system, connection with the mis-en-scene.

Reading the plot through the mis-en-scene

- What story is being told?
- What dramaturgical choices? Coherence or incoherence of reading?
- What are the ambiguities in the text, and how are they clarified in the mis-en-scene?
- How is the plot structured?
- How is the plot constructed by actors and staging?
- What is the genre of dramatic text according to this mis-en-scene?
- Other options for possible mis-en-scenes?

THEATRE APPRECIATION VOCABULARY

ACTOR - An individual who takes on the task of interpreting a character and portraying that character as a 3-dimensional entity.

ACTOR'S TOOLS - voice, mind, and body

AESTHETIC DISTANCE - Physical or psychological separation or detachment of the audience from the dramatic action, regarded as necessary to maintain the artistic illusion in most kinds of theatre.

ANTAGONIST - The chief opponent of the "hero," the character who causes conflict.

APRON - The stage space in front of the curtain line or proscenium; also called the forestage.

ARENA - A type of stage configuration where the audience surrounds the stage on four sides. Usually, there is little, to no scenery and the audience is very close to the action.

BACKSTAGE - The stage area behind the front curtain; also, the areas beyond the setting, including wings and dressing rooms.

BLOCKING - The arrangement of the performers movements onstage with respect to each other and the stage space.

BORDERS - Set of horizontal masking curtains which are used to hide the lights and overhead stage machinery.

BOX SET - An interior setting using flats to form the back and side walls and often the ceiling of a room. There is usually

CARICATURE - A nonrealistic character which symbolizes, in bold relief, some particular type of person or some outstanding characteristic of human behavior to the exclusion of virtually everything else.

CATHARSIS - The term used by Aristotle to describe the "vicarious cleansing" of certain emotions in the members of the audience through their representation on the stage.

CENTER LINE - An imaginary line that runs upstage and downstage to split the stage in half. The "y axis" on a groundplan

CENTER STAGE - A stage position in the middle of the acting area of the stage or the middle section extended upstage and downstage.

CHARACTER - A representation of a thought, idea, or concept of the playwright. The playwright uses these tools to get their message across to an audience. This representation is not limited to human form.

CHARACTERIZATION - The traits that identify a character as unique and individual. The attributes that separate a stereotype from a 3-dimensional character.

CLIMAX - The point of the play where the major conflict is resolved.

COMEDY - A type of theatre generally defined as the opposite of tragedy and characterized by happy endings, amusing situations, and the portrayal of ordinary people in ordinary situations. Comedy often begins with a problematic or challenging situation that is reversed so that all turns out for the best. Comedy often ridicules and satirizes problems of human character and behavior and aims to educate by fear of such ridicule. The endings of comedies frequently feature marriages or reunions of characters formerly separated by adverse circumstances.

CONCEPT - The director's message or statement in the production. Usually this supports the playwright's statement.

CONFLICT - Tension between two or more characters that leads to crisis or a climax. The fundamental struggle or imbalance underlying the play as a whole.

COUNTERWEIGHT SYSTEM - A device for raising and lowering scenery above the stage by means of ropes, pulleys, and a counter-balanced weight system.

CRITIQUE - A paper that analyzes the script, as well as, the production identifying both strengths and weaknesses.

CROSS - A movement by a performer across the stage in a given direction.

CUE - Any prearranged signal, such as the last word in a speech, a piece of business, or any action or lighting change that indicates to a performer or stage manager that it is time to proceed to the next line or action.

CYCLORAMA - A large curved drop used to mask the rear and sides of the stage, painted a neutral color or blue to represent sky or open space.

DENOUEMENT - The working out of the resolution in a well made play, the wrap-up of the story

DESIGN PROCESS, ELEMENTS OF THE line, mass, color, and texture

DEUS EX MACHINA - Literally "the god from the machine" a resolution device in classic Greek drama. A term used to indicate the intervention of supernatural forces- usually at the last moment- to save the action from its logical conclusion. Denotes in modern drama an arbitrary and coincidental solution.

DIRECTOR - The person who is responsible for the overall unity of the production and for coordinating the efforts of the contributing artists.

DOWNSTAGE - The front of the stage nearest the audience.

DRAMATIC ACTION, THE LEVELS OF.....physical, spiritual, emotional, intellectual

EMPATHY - Mentally entering the feelings of another

EXPOSITION - The part of the play which introduces the audience to the characters and describes the status quo.

FLAT - A single piece of scenery, usually of standard size and made of canvas stretched over a wooden frame, used with other similar units to create a setting.

FORESHADOWING - Clues as to what will happen in the script or story.

FRONT OF HOUSE - The portion of the theatre reserved for the audience, as opposed to the stage and backstage areas; sometimes simply called the *house*.

GRAND DRAPE - Decorative first curtain in proscenium type theatres.

HONESTY - The cornerstone for the beginning actor.

INCITING INCIDENT - The point in the play where the action actually begins; where major conflict is revealed.

IRONY - A condition that is the reverse of what we have expected. When the audience knows something that a character does not.

LEGS - A set of vertical masking curtains which are used to hide the backstage areas of the stage.

MISE-EN-SCENE - The arrangement of all of the elements in the stage picture, either at a given moment or dynamically throughout the performance.

MULTIPLE SETTING - A form of stage setting, common in the Middle Ages, in which several locations are represented at the same time ; also called simultaneous setting

OBJECTIVE - Stanislavki's term for that which is urgently desired and sought by a character, the desired goal which propels a character to action.

ONSTAGE - The areas of the stage which is in view of the audience.

ORCHESTRA PIT - The area on a stage where the band would sit during a musical.

PLASTER LINE - An imaginary line on the upstage edge of the proscenium arch used to form the "x axis" on a groundplan.

PLOT - The patterned arrangements of events and characters for a drama. The incidents are selected and arranged for maximum dramatic impact.

PROSCENIUM - The arch surrounding the stage opening. The structure that frames the stage picture.

PROTAGONIST - The principle character in a play, the one whom the drama is about.

RAKE - To position scenery on a slant or angle other than parallel or perpendicular to the curtain line; also, an upward slope of the stage floor away from the audience.

REVIEW - A paper that is merely a synopsis of the plot and a personal reaction to a play.

SCRIM - A thin, open-weave fabric which is nearly transparent when lit from behind and opaque when lit from the front.

STAGE LEFT - The left side of the stage from the point of view of a performer facing the audience.

STAGE RIGHT - The right side of the stage from the point of view of a performer facing the audience.

STRIKE - To remove pieces of scenery or props from onstage or to take down the entire set after the final performance.

SUBTEXT - A term referring to the meaning and the movement of the play below the surface; that which is implied and never stated. When a character says one thing, but their meaning or intent are something else.

THEATRICAL CONVENTION - An understanding established through custom or usage that certain devices will be accepted or assigned specific meaning or significance on an arbitrary basis, that is, without requiring that they be realistic or natural.

THEME - The central thought of the play. The statement the playwright is trying to make about the human condition.

THRUST STAGE - A type of stage configuration where the stage is surrounded on three sides by the audience.

TRAGEDY - Deals with disaster, suffering, and courage. The hero resists doom, but has a tragic flaw which makes ruin

TRAGIC FLAW - The factor which is a character's chief weakness and which makes him/her most vulnerable; often intensified in times of stress

UPSTAGE - The area of the stage that is farthest away from the audience

MEDIA

Media is about more than simply making films. We explore all types of communication from silent films to journalism, from understanding signs and symbols to app design. It is an ever-changing course designed to prepare you for the constant evaluation of media and mass communication that dominate today's world. There are four assessment tasks required for each Media unit: an oral task, a written task and two practical tasks. There are thousands of resources for media ranging from online collections for stock footage, 'how-to' tutorials, professional communities and information about media theory; on the following page I have listed some of the best.

See: 'Essential online resources and free software'

ORAL TASK

Depending on the focus of the unit, the oral task will take on a variety of forms, these include: seminars, a pitch, a presentation, an evaluation, interviews, video diary, reviews/critiques or even the emulation of media role. For most presentations the expected length is 8-10 minutes for accredited and 10-15 minutes for tertiary.

See: 'Tips for your oral presentation or vodcast'

PRACTICAL PROJECTS

The diversity of media means that your practical project will take many forms depending on the unit you are completing. Projects are almost always student directed and you will have freedom to respond creatively within some guidelines. Types of projects may include: film making, documentary, news reports, radio production, sound works, blogs, wikis, podcasts, animation, design – set/costume/studio, print Publications, interactive - app and game design or web pages. Depending on the nature of the project you may need to work in groups. For all practical projects you will be expected to submit appropriate paperwork, including: storyboards, scripts, journals or Gantt charts, WH&S forms and personal evaluations

See: 'Project Management'

'Scripts'

'Storyboards'

'Commonly Used Abbreviations'

'Creative Commons and Copyright' (In Music Industry Section)

'Workplace Health & Safety'

'Personal evaluation'

LITERACY TASK

This could take a number of forms, but most commonly an exam or essay under test conditions, however in some units the literacy may be a creative written work such as script, In class tests run for 1 hour and may have additional viewing and planning time. They are completed on computer (some may require you to use a paper story board). The programs to be used may change but are likely to be Word, Adobe reader and VLC. If you are asked to complete an essay the expected length is 900 words for accredited and 1200 words for tertiary. Loosely based on the AST, the exam contains three parts: multiple choice, short answer and creative response. For many subjects there will be source material provided. The creative response will be the most heavily weighted section and therefore it is suggested that you use your time accordingly.

You are permitted to bring in one single sided page of A4 handwritten notes

See: 'Literacy Task'

ESSENTIAL ONLINE RESOURCES

'How-to's and tutorials

After Effects Basic Training. 2013. *After Effects Basic Training*. [ONLINE] Available at: <http://www.videocopilot.net/basic/>. [Accessed 18 November 2013].

Offers basic tutorials to learn After Effects all the way up to the most advanced skills. This site also include plugins

Indy Mogul - YouTube. 2013. *Indy Mogul - YouTube*. [ONLINE] Available at: <http://www.youtube.com/user/indymogul>. [Accessed 14 November 2013].

For low-budget filmmakers looking to improve, Indy Mogul has over 1,000 videos

Indie Tips | Daily Indie Filmmaking Tips. 2013. *Indie Tips | Daily Indie Filmmaking Tips*. [ONLINE] Available at: <http://www.indietips.com/>. [Accessed 14 November 2013].

Articles/news/tutorials on the complete filmmaking process (writing, directing/producing, cinematography, editing).

News Shooter | Making the real world look as good as cinema. 2013. *News Shooter | Making the real world look as good as cinema*. [ONLINE] Available at: <http://www.newsshooter.com/>. [Accessed 14 November 2013].

Focus is on documentary and factual shooting. They offer reviews, interviews, and hands on articles and videos. A very practical resource for those interested in making nonfiction films!

NextWaveDV . 2013. *NextWaveDV* . [ONLINE] Available at: <http://www.nextwavedv.com/>. [Accessed 14 November 2013].

News, tips and training resources for filmmakers. They have video interviews/reviews as well as a section on NAB coverage.

The Black and Blue | Filmmaking Tips for Camera Assistants. 2013. *The Black and Blue | Filmmaking Tips for Camera Assistants*. [ONLINE] Available at: <http://www.theblackandblue.com/>. [Accessed 18 November 2013].

Real world tips for camera assistants

tutorial | Adobe TV. 2013. *tutorial | Adobe TV*. [ONLINE] Available at: <http://tv.adobe.com/videos/tutorial/>. [Accessed 18 November 2013].

Thousands for free tutorial on all adobe products

Stock footage

National Film and Sound Archive, Australia. 2013. *National Film and Sound Archive, Australia*. [ONLINE] Available at: <http://www.nfsa.gov.au>. [Accessed 14 November 2013].

The NFSA holds over 1.9 million collection items.

National Library of Australia, Home - Trove. 2013. *National Library of Australia - Trove*. [ONLINE] Available at: <http://trove.nla.gov.au/?q=>. [Accessed 14 November 2013].

Find and get over 376,104,102 Australian and online resources: books, images, historic newspapers, maps, music, archives and more

Theory, industry knowledge and professional communities

Cinescopophilia: Cine Camera Gear News for Todays Filmmakers!. 2013. *Cinescopophilia: Cine Camera Gear News for Todays Filmmakers!*. [ONLINE] Available at: <http://cinescopophilia.com>. [Accessed 14 November 2013].

Focus is on gear for the modern filmmaker. Gear is broken into categories (cameras, rigs, tripods, audio, etc) so it is easy to find what you need. Check out the extensive resource for finding the right gear for the job (ranges from indie affordable to super high end).

EOSHD.com » The DSLR video and digital filmmaking blog | Reviews | News | Technique. 2013. *EOSHD.com » The DSLR video and digital filmmaking blog | Reviews | News | Technique*. [ONLINE] Available at: <http://www.eoshd.com/>. [Accessed 14 November 2013].

Focused on independent filmmaking with affordable DSLR gear. A good resource for keeping up with current gear and modifications. A must for DSLR users.

Evan E. Richards. 2013. *Evan E. Richards*. [ONLINE] Available at: <http://evanerichards.com/>. [Accessed 14 November 2013].

This is a cinematographer who looks at the cinematography of popular films. Instead of articles he breaks the films down into still images so they can be analysed.

Film Maker IQ. 2013. *Film Maker IQ*. [ONLINE] Available at: <http://filmmakeriq.com/>. [Accessed 19v.11.2013].

An interesting mix of theory and practice. They offer free courses and film screenings (they provide the links) as well as practical filmmaking articles.

Filmmaker Magazine | The Magazine of Independent Film. 2013. *Filmmaker Magazine | The Magazine of Independent Film*. [ONLINE] Available at: <http://filmmakermagazine.com/>. [Accessed 14.11.2013].

Covers all aspects of filmmaking including financing, distribution, and transmedia.

johnbrawley | ramblings of a cinematographer. 2013. *johnbrawley | ramblings of a cinematographer*. [ONLINE] Available at: <http://johnbrawley.wordpress.com/>. [Accessed 14 November 2013].

John Brawley is the cinematographer for Puberty Blues (well known Australian Series) who shares his experiences from the set.

Kino-Eye.com. 2013. *Kino-Eye.com*. [ONLINE] Available at: <http://kino-eye.com/>. [Accessed 14 November 2013].

Focuses on documentary film and new media. They have a Feature section that covers technique, reviews, and interviews. There is a detailed Reference section which provides links to filmmaking resources (doc, narrative, new media). This is a good starting point for those new to or exploring nonfiction film.

Pro Video Coalition . 2013. *Pro Video Coalition* . [ONLINE] Available at: <http://provideocoalition.com/>. [Accessed 14 November 2013].

A media community for media professional, this covers industry news as well as excellent multiple blogs on filmmaking/production/post.

RedShark News - Home. 2013. *RedShark News - Home*. [ONLINE] Available at: <http://www.redsharknews.com/>. [Accessed 14 November 2013].

Focuses on the challenges that the modern filmmaker/media professional faces. The site focus on video/film production as well as technology and distribution. They have an excellent section on audio for video for those doing their own audio work.

Alternative Software

These are just some of the free alternatives for media programs, all are cross platform and offer some of the features of the main program. When downloading any free software remember to vigilant with virus protection and make sure you are aware for exactly what you are downloading.

Photoshop	Gimp	http://the-gimp.en.softonic.com/
Illustrator	Inkscape	http://inkscape.org/
Premier	Avidemux	http://avidemux.en.softonic.com/
After Effects	Wax	http://alternativeto.net/software/wax/
Dreamweaver	NVU	http://nvu.en.softonic.com/
Microsoft Office	Open Office	http://www.openoffice.org/

Other free programs: Gamesalad, Celtex, Maya (this is free for Canberra College students via the student page), SketchUp

TIPS FOR YOUR ORAL PRESENTATION OR VODCAST

- Keep the purpose in mind; you are trying to impress the teacher with the depth and extent of your understanding. So research your topic!
- Rewrite the question in your own words to be sure that you understand it
- Brainstorm everything you know or think about the topic. Draw lines to make connections between points
- Form these into sub topics 3-6. These become the structure of the presentation
- Provide an introduction and a clear structure (introduction, content, summary)
- Include useful and relevant content that directly relates to your topic
- Use titles and text to keep your audience informed of the main points
- Include interesting facts... people love facts 😊
- Make sure your visuals match what is being spoken and are of a high quality
- Put only 5 dot points on each PowerPoint page that support your main point
- Have an example of everything you talk about. This can include: Footage, sound files, facts, quotes or photos
- Don't include excessive amounts of video, if it is not necessary it comes across as simply trying to fill up time. Follow these general guidelines:
 - Accredited: max of 3 minutes of footage for a 6 minute presentation
 - Tertiary: max of 4 minutes of footage for a 10 minute presentation
- If you are including a video of your own making, do many takes and edit them together
- Adhere to the copyright guidelines in your use of music, pictures, quotes and information. This means you need to cite all your sources in a formal bibliography and include some of this information either on screen or in the dialogue
- Rehearse! An oral presentation is about convincing the audience so body language, voice and confidence all help
- Keep an eye on your time, too short is a problem but so is too long

PROJECT MANAGEMENT

Film making in any form takes time and organisation, here are some general timelines for standard filming, animation and special effects short films based on the times normally given for practical tasks. Use this information as a guideline only, you will need to tweak it and the more people in your group the faster you will be able to complete many of these tasks because for example, someone can be developing the special effects while others are editing and creating sound.

WK	STANDARD FILM	ANIMATION	SPECIAL EFFECTS
1	Preproduction: Planning	Preproduction: Planning	Preproduction: Planning
2	Preproduction: Script Development	Preproduction: Script Development	Preproduction: Script Development
3	Preproduction: Script Development	Production: Character, set and prop	Production: Film
4	Production: Film & sound development	Production: Character, set & prop creation	Production: Film and sound development
5	Production: Film & sound development	Production: Filming	Postproduction: Editing
6	Postproduction: Editing	Production: Filming	Postproduction: Special effects & edit
7	Postproduction: Editing	Postproduction: Edit & sound development	Postproduction: Special effects & edit
8	Postproduction: Titles & final editing	Postproduction: Titles, special effects & final editing	Postproduction: Titles, special effects & final edit
9	Submitting: Rendering takes time!	Submitting: Rendering takes time!	Submitting: Rendering takes time!

Below is an example of a Gantt chart, this is a graphic organiser that takes much less time to completed than a personal journal. This particular one helps you complete a live action film focusing on sound production. Although they look complicated they are easy to use and a great tool for keeping track of your progress. Simply list the main stages of your project in the grey rows, then add more detailed jobs underneath in roughly chronological order. Then every time you work on a particular job simply colour in the square for the day you worked on it. This allows you to graphically plot your progress and you can quickly see if you are not progressing down and across the page towards completing the project.

LIVE ACTION	12				13				14				15				16				17				18			
	M	T	T	TH	M	T	T	TH	M	T	T	TH	M	T	T	TH	M	T	T	TH	M	T	T	TH	M	T	T	TH
CONCEPT																												
Concept design																												
Character Bio																												
Story outline																												
Music Samples																												
Pro-tools lesson (T)																												
DEVELOPMENT																												
Storyboard																												
Script																												
Props/Costumes																												
PRODUCTION																												
Filming																												
Special Effects																												
Music Production																												
Character motif																												
Sound Effects																												
Bridges (scenes)																												
Narrative																												
Soundtrack																												
Ambient Noise																												
PROSTPRODUCTION																												
Editing																												
Rendering																												
Paperwork																												
Submit																												
THEORY																												

SCRIPTS

A script is a document that describes every aural, visual, behavioral, and lingual element required to tell a story. Film is a highly collaborative medium (involving a director, cast, editor, and production crew) a script must conform to standards that all involved parties understand. Remember that film is a **visual** medium. You don't tell your audience your story, you **show** them. Write what they will **see** and what they will **hear**. Scripts contain eight basic elements:

1. Scene Heading
2. Action
3. Character Name
4. Dialogue
5. Parenthetical
6. Extensions
7. Transition
8. Shot

Scene Heading

The Scene Heading tells the reader where the scene takes place. Are we indoors (INT.) or outdoors (EXT.)? Next name the location: BEDROOM, inside a CAR? And lastly it might include the time of day - NIGHT, DAY, DUSK, DAWN.

Action

The ACTION or Description sets the scene, describes the setting, and allows you to introduce your characters and set the stage for your story. Every moment in a screenplay takes place NOW. Use the active voice (a window slams shut) not the passive voice (a window is slammed shut).

Character Name

Before a character can speak inserts a CHARACTER NAME to let the reader know the character's dialogue follows. A character name can be an actual name (JOHN) or description (DOCTOR) or you might have COP #1 and then COP #2 speaking.

Dialogue

Dialogue is used to show when anyone on screen speaks. It can simply be a conversation between characters. When a character talks out loud to themselves, even be when a character is off-screen and only a voice is heard. *Great dialogue is a window into the soul of your character, and it sounds real!* It's not a bad idea to read your dialogue aloud to see how it really sounds. If you have a difficult time reading a line, it may not be good dialogue.

Parenthetical

A Parenthetical remark can be an attitude, verbal direction or action direction for the actor who is speaking the part. Parentheticals should be short, to the point, descriptive, and *only used when absolutely necessary*. Parentheticals are also used if a character is speaking followed by an action line and then the same character continues speaking.

Extension

An Extension is a technical note placed directly to the right of the Character name that denotes HOW the character's voice will be heard by the audience. An Off-Screen voice can be heard from a character out of the camera range, or from another room altogether. Another common extension is Voice Over (V.O.). This can be the narrator or a character speaking while s/he isn't in the scene. Or s/he can be in the scene, but also acting as narrator, reflecting on and describing some time gone by.

EXT. ALLYWAYS IN THE BACK OF CIVIC - DAWN - ESTABLISHING

Old crates, a delivery van, trees with no leaves, back of building, a skip and a wandering gingery tabby cat, scrawny missing hair and limping. Steam rises languidly from drains

DETECTIVE JOHN (V.O) ← *[Voice Over]*

It was the type of morning that makes you wish you had never woken. The cat should have warned me something was up. They are never a good omen.

INT. SHABBY HOTEL ROOM - MORNING ← *Scene Heading*

Expensive designer shoes are sitting on the floor. The dead body of an UNKNOWN MAN lies next to the bed. Sunlight filters through the window. The door slams open. Dust rises.

Dialogue →
DETECTIVE JOHN
This had better be good.
I am missing my morning coffee.

Cop 1 runs up behind the detective with a coffee

COP #1 ← *Character Name*
(Handing the coffee over)
Sir.

Parenthical →
DETECTIVE JOHN
(Grunts)
Ok, what have we got here?

He takes a long slow sip of his coffee as he enters the room and circles around the body.

Action →
DETECTIVE JOHN (CONT'D)
Looks like another hit.
Someone got Booby good.

COP #1 ← *Extension (Off Screen)*
About time someone did (O.S)

STORYBOARDS

Storyboards are a type of graphic organiser and are normally a series of illustrations (or even photographs) displayed in sequence, much like a comic book. They let everyone involved with the project know what is happening. Storyboards are mainly used for film making (including animation) and dance. They should contain enough information so that everyone who looks at them can understand what you are planning for the scene or dance.

This is a tool, not an artwork. So don't spend hours on the drawings, use basic shapes, stick figures, and simple backgrounds. Combine words and letters to get your idea across but include a key so people can understand what you are saying. Use commonly used shorthand words written below and short descriptions. Don't get locked in; they are there to be written on, written over, cut up and reassembled (get a photocopy or a picture on your phone if you want to keep a good copy). One idea is to use small cards, and you can rearrange them to move parts of the story around.

Creating a storyboard lets you plan your film shot by shot. This enables you to make changes to your storyboard before you start filming or animating. The storyboard is used as a tool to allow other people to understand your vision and have input into the finished film before it is too late and the filming is complete, otherwise you will only find out your mistake when editing!

Information to include: shot type, special effects, sound effects, arrows to indicate movement, notes on important character actions, sound effects and other sound information, transitions and anything else you need

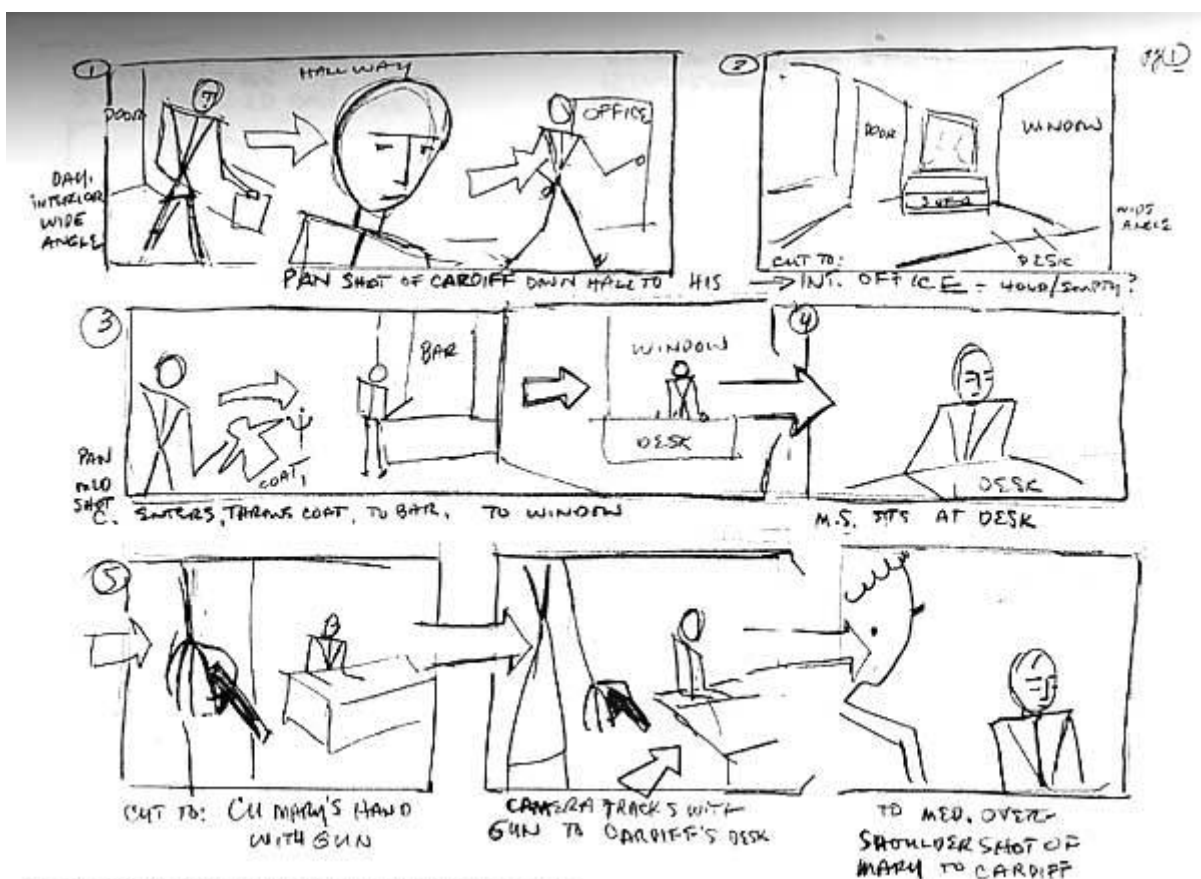


Figure 3-5 Venus Mountain, stick figure interpretation. Reprinted with permission.

<http://23gallery.com/wp-content/uploads/2012/11/simple-storyboard.jpeg>

COMMONLY USED ABBREVIATIONS

O.S.	Off-screen
V.O.	Voice over
INT.	Interior
EXT.	Exterior
CGI	Computer enerated Image
SFX	Sound effects
SPFX	Special effects
M.O.S.	Without sound*
POV	Point of view
OTS	Over the shoulder
FG	Foreground
BG	Background
ELS	Extreme long shot
LS	Long shot
FS	Full shot
MS	Medium shot
CU	Close-up
MCU	Medium close-up
ECU	Extreme close-up

* Most commonly used to show impending impact of some kind. E.g. M.O.S. Front lines of both armies clash

WORKPLACE HEALTH & SAFETY

If the risks are not assessed accurately, filmmaking can be a dangerous activity. Before you undertake any filming you will need to complete and have your teacher sign the 'Filming Behavioural Agreement and OH&S form'. This form helps you to identify the inherent level of risk and then develop controls to make minimise these risks. It is simple to use:

- 1) Fill in information about your filming
- 2) Tick the appropriate box

For example if you are filming at the Cotter Dam in February you would consider dangers such as snakes (wildlife), uneven ground (trip) and weather (bush fire if its dry or flood if its been raining a lot).


- 3) Decide the level of risk
 - a. None - does not apply
 - b. Low – a small chance of minor injury
 - c. Medium – a possible chance of larger or permanent injury
 - d. High – potentially life threatening

So for this example the wildlife and weather would be high as snakes and fire can kill and the uneven ground would be between low and medium. Cars would be none as you are not near a road


- 4) Plan and write ways to minimise the risk.

For wildlife you could simply wear long pants and boots, for fire you could check the weather warning and RFS website and not go it the fire danger level was extreme or above, and finally for the trip hazards you could film using the paths or have and extra person there to act as lookout while you are filming.

- 5) Then have the teacher sign it (your teacher may suggest some more amendments before signing).



Education and Training



Canberra College

Filming Behavioural Agreement Form

Group Name: _____

Location: _____

Date: _____

Time: _____

The participants agree to:

- Have completed the OH&S filming assessment
- Have gained a written endorsement to participate from their teacher
- Be completely drug free and alcohol free
- Adhere to school policy for not smoking on school endorsed events
- Respect others rights to privacy and not wanting to be filmed
- Keep noise at a minimum level to reduce impact to the community
- Behave in a professional manner at all times
- To be in suitable attire following OH&S guidelines:
 - Enclosed shoes
 - Sensible shirt and pants

Other things to consider

- Spare Batteries
- Water for hydration
- Sound recording equipment
- Reporting your location to others
- Providing a filming schedule to others

Addendums

Student Names: _____

Date Signed: _____

OH&S Filming Assessment Form

	None	Low	Medium	High	Detail
LOCATION					
Weather					
Foot Traffic					
Bikes					
Heights					
Wildlife					
Cars					
Storm Water					
FILMING					
High Shot					
Trip					
Collision					
EQUIPMENT					
Rain					
Theft					
Heat					
ACTING (Stunts)					

Other comments: _____

PERSONAL EVALUATION

Media practical tasks often involve group work assessment, however is conducted for individual students. Therefore it is essential that you hand in a personal evaluation with every practical project. The purpose of this is to give you a chance to point out all the things you have learned and achieved throughout the project. It provides you with an opportunity to reflect and point out things that you will do differently next time. There is no format required for these documents, they can be informal emails, printed, handwritten or even podcasts. Their purpose is to make sure the teacher is aware of your individual achievements within a group project, so say as much or as little as you believe is necessary and pick the format that is right for you.

LITERACY TASK

Background

- In class throughout the semester we will have been discussing theory related to our practical task. You will have taken notes, participated in class discussions and been provided with a number of handouts (this may be via email). The best way to prepare for a test of exam is to read through these and use them to make 1 single sided page of handwritten notes
- You will be given an outstanding example from the written task from a past media class to look at and we will discuss this in class
- You will be provided with sample questions to help you know what to expect in the exam/essay

On the Day

- On the day of the assessment you will have access to either an essay question or exam document and stimulus material to which you are expected to respond
- You will have one hour to complete this assignment
- During the assessment you can use one single sided A4 page of hand written notes
- You are not permitted to access any other information during the assessment task
- You must cite and source any information you use. Please see Plagiarism Guidelines on page 4.

How to approach this task

- Bring notes, and listen in class to see what you will need to know
- Use the source material and your notes to provide evidence for support your comments
- Watch time allocated
- If you are unsure put your hand up and ask for clarification
- For exams
 - If you don't know a multiple choice answer leave it and come back later and if all else fails guess
 - Some questions are worth more than others, so spend your time wisely
- For essays
 - Read through the question and identify the key words
 - Break the question into elements, each of these elements will be the basis for a paragraph
 - Take rough notes first, in dot form then write this up using essay format

Structuring an essay

Paragraph 1 - Introduction Introduce the source material and provide a context for it, but remember you are also introducing what you are going to say in the body of the report.

Paragraph 2/3/4/5 etc - Main body

- **Description:** You can describe the artwork here (briefly). You can also include a bit about the artist and/or an interesting fact (not too much detail)
- **Analysis:** This is where *you* analyse the look at the material. Look for evidence such as shots, acting styles, sound and other elements relating to film making
- **Interpretation:** What ideas are presented in the scene/example you have shown? How are the technical elements you identified used to create meaning? What does it mean? How does this relate to broader media contexts? You could use your research here to compliment this
- **Judgment:** *Your* response to the source material. This section may need to be several paragraphs and try to logically organise your sentences

Last Paragraph - Conclusion This final section is the summary of what you have written. Do not introduce new topics into a conclusion, just sum up with a few pertinent and thought provoking comments

MUSIC

Music is an integral part of everyday life and has a diverse and far reaching influence. It is an expression of the human experience and can be both profound and entertaining. The study of Music allows the student to pursue an artistic discipline, refine their appreciation of different musical styles and express themselves in a medium that is widely acknowledged and has strong Industry pathways.

There are three assessment areas in Music: Musicology; Creating and Performing.

Students should have a basic knowledge of Music theory and be able to perform on an instrument of their choice, although all students are welcome. Catch up lessons are offered at the beginning of the term for beginners.

MUSICOLOGY

The first Musicology task is a Music theory test (T: 20% A:10%). Students should have a prior understanding of major scales, music notation and concepts in rhythm. In addition there will be a component of each individual unit in the test, as specified in the unit outline and BSSS unit document.

As an example, the unit “Cool and Beyond” requires students to be assessed on Harmonic minor and Diminished scales. All content will be taught in class and there will be extra theory tuition available at the beginning of each semester.

The second musicology task is a written research task (T:20% and 1000 words A:10% and 500 words) and will be focussed on a famous musician or band from the area of the unit studied. Students are advised to submit a draft to the teacher at least two weeks before the submission date. Refer to the “Referencing” and “Bibliography” sections of this Learner Guide for guidelines on written tasks.

See: ‘Literacy and Numeracy’
‘Glossary of Musical Terms’
‘Example of AST-Style Questions for Music’

CREATING

The first creating task depends on whether a student is participating in the Jazz stream or the main T/A class. For classes other than Jazz the task will be to write an original composition (T:15% 16 bars A:20% 12 bars) in the area of the unit studied (eg in Classical music you would have to create a composition in a Classical style). The theory and knowledge of composition will be taught in class and composition criteria will be specified on the assessment task. The first task does not require a performance of the composition. Students are required to submit a rationale of their composition. The rationale is similar to a process journal and should include thought processes and documentation of the structure of the composition.

In the Jazz stream the first creating task is an improvised solo over a song typical of the unit studied (T:15% A:20%). As an example, the unit “Cool and Beyond” requires improvising over the Blues song “Freddie Freeloader” and the modal song “So What”. The students are required to use the Blues scale and a Dorian scale.

The concepts of improvisation will be taught in class and students are encouraged to refine their skills in the practical component of the unit. It is highly recommended that students research the history of Jazz improvisation out of school hours.

The second creating task requires the student to create an original composition in the style of the unit studied and perform the composition for an audience (T:30% 32 bars A:40% 24 bars). The performance should be in a small group and it is up to the student to organise the group and rehearsals. Students are required to submit a rationale of their composition. The rationale is similar to a process journal and should include thought processes and documentation of the structure of the composition. It is highly recommended that rehearsals are documented in the rationale and that all musicians performing in the task are given ample time to rehearse their parts. Students will receive credit for performing in other people’s compositions.

See: ‘Workplace Health and Safety’
‘Glossary of Musical Terms’

PERFORMANCE

For the performance task the students will perform a piece of music for an audience (T:15% A:20%). There are opportunities to perform at the Music evening in a public performance or in front of the class in the assessment period. The performance doesn't have to be an original piece and doesn't need to be in the style of the unit studied. Students will be given time in class to learn and practise their performance piece. It is recommended that students rehearse one piece with a high degree of difficulty and another that they can play comfortably, this will ensure that they can perform at a satisfactory standard regardless of nerves or anxiety. It is recommended that students demonstrate their piece to the teacher prior to the performance to ensure that the piece is of a reasonable standard. It is acceptable to perform a piece of music as a solo performer but students should consider whether their piece would be more effective with an ensemble. Students will receive credit for playing in other people's performance.

See: 'Workplace Health and Safety'
'Glossary of Musical Terms'

WORKPLACE HEALTH AND SAFETY

An essential aspect of studying within the Music framework is compliance with the Workplace Health and Safety (WH&S) regulations. Students will be encouraged to undertake an on-line WH&S course and in class instruction before being allowed to use some of the state of the art technologies available at the school. Canberra College has a new recording studio and computer lab which requires strict adherence to WH&S regulations. Students need to demonstrate a knowledge of safe working conditions in regard to protecting their hearing, working with electricity and correct lifting procedures before they can begin to work in these spaces.

The online WH&S resource and certification can be found at: ACTSafe Education Modules <http://www.workcover.act.gov.au/actsafe/education.cfm>

LITERACY AND NUMERACY

All subject areas are required to have a strategic focus on Literacy and Numeracy in their curriculum. In Music, Literacy and Numeracy will be integrated into the curriculum in a number of ways. There are basic mathematical concepts in Music such as pattern recognition and sequences and literacy skills are required for a successful submission of written work. Students are encouraged to submit drafts of their written work at least two weeks before the due date and every semester there will be an AST style test delivered in class.

GLOSSARY OF MUSICAL TERMS

Chromatic scale	Includes all twelve notes of an octave.
Classical music	The period of music history which dates from the mid 1700's to mid 1800's. The music was spare and emotionally reserved, especially when compared to Romantic and Baroque music.
Da Capo	In sheet music, an instruction to repeat the beginning of the piece before stopping on the final chord.
Dynamics	Pertaining to the loudness or softness of a musical composition. Also the symbols in sheet music indicating volume.
Harmony	Pleasant combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions.
Improvisation	Spontaneous composition
Interval	The distance in pitch between two notes.
Key signature	The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played.
Modes	Either of the two octave arrangements in modern music. The modes are either major or minor.
Modulation	To shift to another key.
Musicology	The study of forms, history, science, and methods of music.
Notation	First developed in the 8th century, methods of writing music.
Octave	Eight full tones above the key note where the scale begins and ends.
Ostinato	A repeated phrase.
Pentatonic Scale	A musical scale having five notes. For example: the five black keys of a keyboard make up a pentatonic scale.
Rhythm	The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats.
Scale	Successive notes of a key or mode either ascending or descending.
Sonata form	A complex piece of music. Usually the first movement of the piece serving as the exposition, a development, or recapitulation.
Tablature	A system of notation for stringed instruments. The notes are indicated by the finger positions.
Tempo	Indicating speed.
Timbre	Tone color, quality of sound that distinguishes one voice or instrument to another. It is determined by the harmonics of sound.
Time Signature	A numeric symbol in sheet music determining the number of beats to a measure.
Tonic	The first tone of a scale also known as a keynote.
Triad	Three note chords consisting of a root, third, and fifth.

Sourced from: www.classicalworks.com/html/glossary.html

EXAMPLE OF AST-STYLE QUESTIONS FOR MUSIC

Examples of Multiple Choice Questions for Music:

5. The composers listed in correct chronological order, from the early classical period to the late classical period are ...

- a) Haydn, Beethoven, Brahms
- b) Mozart, Schubert, Beethoven
- c) Boccherini, Beethoven, Mozart
- d) Haydn, Schubert, Mozart,

1 Mark

Example of short answer question:

Observe each of the following musical examples. Describe the rhythmic or melodic technique/device by name and write a sentence about the use of such technique/device in classical music.

1.



4 Marks

This is a melodic device called an Alberti Figure, often used in classical music. In a piano sonata the left hand most often played the figure; in an instrumental ensemble an alberti figure was given to a secondary melodic instrument e.g. the viola or the bassoon.

Examples of paragraph writing:

Write a paragraph about the main stylistic characteristics of *melody*, *harmony* or *orchestration*, in musical composition by classical composers.

(Choose one element only)

.....

.....

.....

.....

.....

.....

10 Marks

MUSIC INDUSTRY

Music is an expressive and energetic art form that is uniquely placed in the 21st century to unite the Australian artistic community. The Industry has been profoundly influenced by technological changes and is in the process of change. To explore this in depth, study in *Music Industry* bridges the skills in performing, composing, recording and mixing, using electronic technology, digital software and multimedia formats that are expected to be future influences. The course sets out essential work skills for students to transfer from the educational setting to the workplace. There are four semester units in total, and together with a structured workplace learning (SWL) Unit they form the Certificate II in Music Industry.

See: Portfolio

Music Industry is a competency based course consisting of eight competencies:

BSBOHS201A - Participate in WHS processes

See: Workplace Health and Safety Guidelines

BSBWOR203A - Work effectively with others

CUFIND201A - Develop and apply creative arts industry knowledge

See: Contracts
Interview
Copyright

Music literacy

CUSMLT201A - Develop and apply musical ideas and listening skills

CUSMLT202A - Apply knowledge of music culture to music making

Music performance

CUSMPF201A - Play or sing simple musical pieces

CUSMPF202A - Incorporate music technology into performance

See: Flowcharts
Glossary of Musical Terms

CUSMPF204A - Play music from simple written notation

See: Music Notation Example

Group B units

Design process

BSBDES201A - Follow a design process

BSBDES202A - Evaluate the nature of design in a specific industry context

Digital content and imaging

ICAU2006B - Operate computing packages

Evidence is gathered to demonstrate competency in the skills and knowledge required by the units of competency. Common types of assessment methods used by assessors to gather evidence include: Observation, workbooks, log books, questioning, portfolios, third party reports, self-reflections, tests, practical task. In each unit students are required to build up a portfolio of evidence.

ASSESSMENT GUIDELINES

Each unit allows for the students to perform and achieve competency as a combination of a set of skills and knowledge.



Direct and Indirect assessment is applied to each unit to allow for both practical and theoretical understanding.

DIRECT

Observation
Oral questioning
Demonstration of specific skills

INDIRECT

Assessment of qualities of a final product
Review of previous work undertaken
Written tests of underpinning knowledge

ASSESSMENT IN THE WORKPLACE - THIRD PARTY

Testimonials from Employers
Reports from Supervisors
Work diary or log book

Work reports or documents The evidence used in assessment depends on the requirements of the particular units of competency

Third party assessment is performance based assessment in the workplace. This applies to SWL placements or in the case of an RPL evaluation.

An employer's observation is instrumental to Third party assessment.

The employer provides feedback on employability skills performed by student in the workplace.

See: Employability Skills Qualification Summary
Glossary of Musical Terms

SIMULATIONS

Simulations are situations in which candidates are able to demonstrate:

- Technical skills
- Underpinning knowledge
- Generic skills such as decision making and problem solving
- Workplace practices such as effective communication

Simulation is a form of evidence gathering that involves the candidate completing or dealing with a task, activity or problem in an off-the-job situation that replicates the workplace context. Simulations vary from recreating realistic workplace situations such as in the use of flight simulators, through the creation of role plays based on workplace scenarios, to the reconstruction of a business situation on a spreadsheet.

EMPLOYABILITY SKILLS QUALIFICATION SUMMARY

It is important for students to become familiar with the employability skills table. They are integrated holistically into the units. They are of significance to the employer when assessing your performance in the workplace.

The following table contains a summary of the employability skills required by the music industry for this qualification.

Industry/enterprise requirements for this qualification include:

Communication	interpreting and clarifying written or verbal instructions providing standard information about services or operations to others
Teamwork	seeking and responding to feedback on work in progress working as a member of a team and interacting with members of the public in a specific job role
Problem-solving	finding the most relevant source of information for a specific task recognising operational problems of a routine nature and referring them to the appropriate person
Initiative and enterprise	developing an attitude towards work and learning that involves asking questions obtaining information in a culturally appropriate way
Planning and organising	collecting and organising information in a way that allows for easy retrieval planning work tasks in a logical sequence
Self-management	following workplace procedures, particularly in relation to OHS producing work within deadline seeking expert assistance when problems arise
Learning	keeping up-to-date with industry developments and trends improving techniques through practice
Technology	sending emails using the internet to source information

COPYRIGHT AND YOU TUBE INFRINGEMENT

To report abuse, harassment, inappropriate content, or privacy complaints, please visit the [Help Center](#).

For information on copyright, visit the [Copyright Tips](#) page.

YouTube Copyright Center - YouTube . 2013. *YouTube Copyright Center - YouTube* . [ONLINE] Available at: <http://www.youtube.com/yt/copyright/index.html#yt-copyright-education>. [Accessed 17 December 2013].

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What do I need to do to get a copyright?

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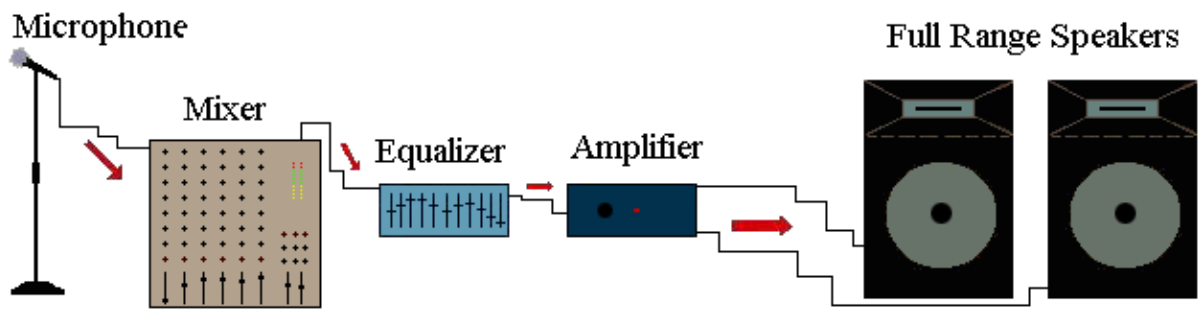
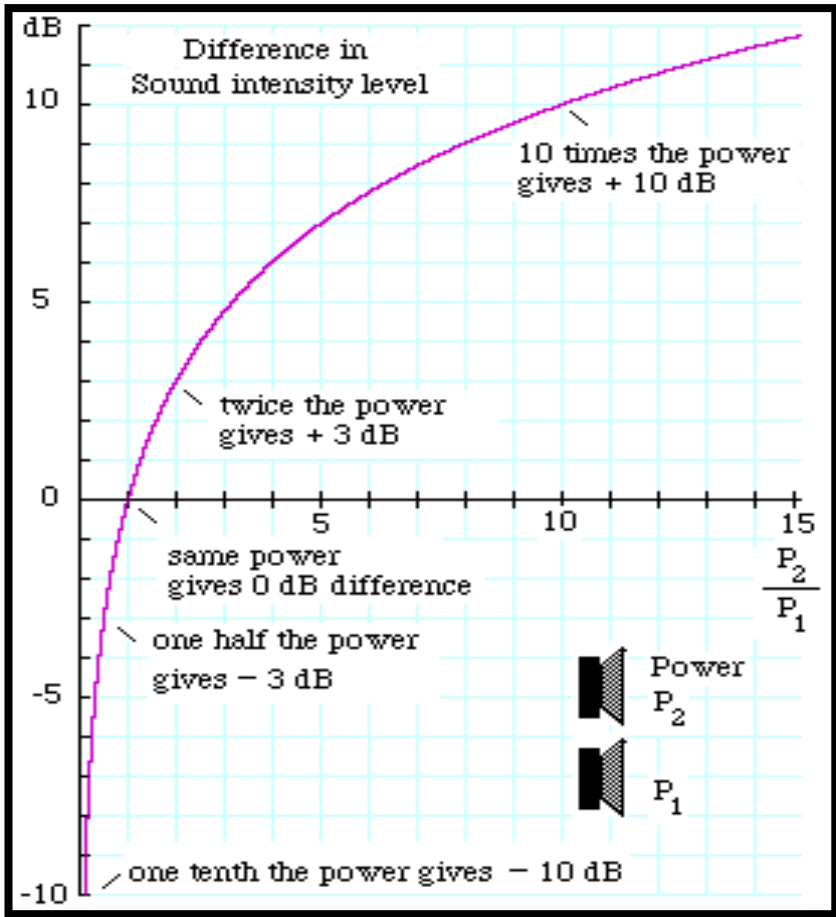
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* *Share* — to copy, distribute and transmit the work

* *Remix* — to adapt the work

EXAMPLES OF LITERACY BASED CONTENT



StagePlotPro. 2013. *StagePlotPro*. [ONLINE] Available at: <http://www.stageplot.com/>. [Accessed 17 December 2013].

Eight Days a Week

C / / / /
C / D7 /
Ooh I need your love babe
F / C /
Guess you know it's true
C / D7 /
Hope you need my love babe
F / C /
Just like I need you
Am / F /
Hold me, love me
Am / D7 /
Hold me, love me
C / D7 /
Ain't got nothin' but love babe
F / C /
Eight days a week

Eight Days a Week Lyrics

The Beatles
Standard Tuning

The Verses(Walking Bass line)

E |-----
A |0-----0-----0-----
D |--2-0-----2-----2-----2-0---
G |-----2-----0-4-----4-----3-----2-

(Hold me...)

E |-----
A |-----
D |--2-----2-2-2-2-2-----
G |-----3-----3-3-3-3-3-

(Hold me...) cont.

E |-----
A |-----
D |--2-----2-2-2-2-2-----
G |-----0-----0-0-0-0-0-

Chorus (8 days a week, I loooooove you)

E |-----
A |-----
D |0-0-0-0-0-0-0-0-2-2-2-2-2-2-2-2-
G |-----

Eight Days a Week

PORTFOLIO

- Posters
- Art work for CD's/posters/others
- Letters relating to running your business or for promotion purposes eg letters of reference and letters of acceptance for employment
- Business plans
- Rehearsal schedules/Time sheets
- Set lists
- Articles
- Photos – band and individual
- Pamphlets for equipment – in view of expanding your equipment base
- Programs for performances in which you performed or for which you are credited
- CD/USB/You Tube Examples
- Work samples: Self-contained Portfolio of examples of your work
ie PRODUCTION: samples, live recordings, midi library source list
PROMOTION: travel schedules, tour details, events lists and associated materials, artist profiles and other promotion material etc
- Assessment feedback (from a trainer or assessor)
- Observation checklists (from a workplace supervisor or assessor)
- Written statements or references (including workplace supervisors, community leaders)
- Job descriptions
- Work journal
- Statutory declarations

GLOSSARY OF MUSICAL TERMS

Popular Audio File Formats

AAC *Advanced Audio Coding File* was declared the new audio-file standard in 1997, designed to replace its predecessor, MP3. It provides better quality at lower bit rates, and it's Apple's standard iTunes and iPod audio format.

AIF(F) *Audio Interchange File Format* was developed by Electronic Arts and Apple back in the '80s. AIFF files contain uncompressed audio, resulting in large file sizes.

Apple Lossless This file format uses lossless compressions (see the definition under the Important Terminology section) for digital music. Since it stores data in a MP4 container, it has an .m4a file extension.

MID(I) *MIDI* is not a true audio-file format; rather, it's a music-device-controlling protocol to control instruments using computers - and vice versa - in real time.

MP3 *MPEG Layer 3* is the most popular digital-audio music format, designed by a team of European engineers in 1991 to conserve the quality of a song while presenting it in a small, compact file.

OGG *Ogg Vorbis* compressed audio file is one of the most popular license-free, open-source audio-compression formats. It's efficient for streaming and file compression because it creates smaller files than MP3 while maintaining audio quality. Unfortunately, an unhacked 'Pod can't play OGG files.

RA(M) *Real Audio Media* was developed by RealNetworks in 1995. It has a wide variety of uses, from videos to music, but is mainly used for streaming audio such as that from Internet radio stations.

WAV *Windows WAVE sound file* is an IBM- and Microsoft-developed format popular among PC computer users; it can hold both compressed and uncompressed audio.

WMA *Windows Media Audio* was designed by Microsoft to be an MP3 competitor, but with the introduction of iTunes and iPods, it's fallen far behind MP3 in popularity.

Popular Video File Formats

FLV *Flash Video Format* was developed by Macromedia, and is used to deliver video over the Internet (it's the format used by YouTube). It requires the Adobe Flash Player for viewing.

H.264 *MPEG-4 Part 10* is a digital video codec standard based on MPEG-4 used to get high data compression while maintaining good image quality.

MOV *QuickTime File Format* is a multimedia container file that contains audio and video tracks. The video and audio may be encoded using one of several different QuickTime-supported codecs.

MP4 and .M4V *MPEG Layer 4* is a popular video format defined by the Moving Picture Experts Group. It became a standard in 2000 and was included in QuickTime in 2000.

MPV *MPEG Layer 1* was developed in 1993 by the Moving Picture Experts Group. It's often used with Video CDs (VCDs).

WMV *Windows Media Video* is a format developed by Microsoft. Other Windows Media Video formats include .ASF, .AVI, or .MKV.

Important Terminology

BIT RATE A song's bit rate is a measurement of the amount of data being transmitted or processed. As a song is played back or recorded, there is a transfer of data, measured in kbps (kilobits per second; a kilobit is one thousand bits). As the bit rate increases so does the quality of the song. For example, although 128kbps is considered to be the standard for MP3s in terms of quality versus file size, an MP3 file encoded at 192kbps may sound noticeably better.

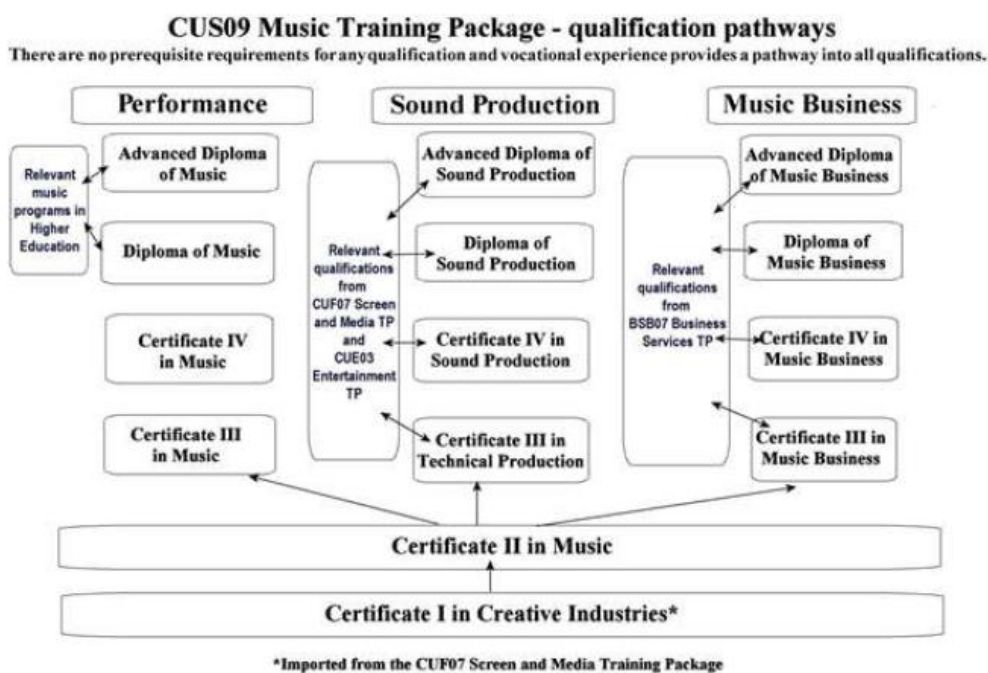
SAMPLE RATE A digital audio file's sample rate indicates how many times the signal was measured when it was converted from an analog signal to a digital one. Sample rates are measured in Hz, and as the sampling rate increases so does the audio quality. Also note that to maintain sound quality, the sampling rate must be twice the original audio's highest frequency. The standard CD and MP3 sample rate is 44.100kHz.

STEREO Short for stereophonic, a stereo audio system distributes sound through two separate channels, left and right. The amount of the same sound coming from the two speakers determines where that sound appears to be coming from in the stereo field; a sound coming from only the left speaker, for example, sounds as if it's coming from - you guessed it - only the left, while an equal amount of a sound coming from both speakers appears to be emanating from the middle of the stereo field.

SURROUND SOUND Sound distribution that involves multiple channels (ranging from three to ten) to create a sense of realism. For example, some DVD movies have audio tracks that can use five different channels

What's the difference between all the different audio file formats? | Mac|Life. 2013. *What's the difference between all the different audio file formats? | Mac|Life.* [ONLINE] Available at: http://www.maclife.com/article/whats_difference_between_all_different_audio_file_formats. [Accessed 17 December 2013].

FLOW CHARTS



INTERVIEWS

Being able to represent yourself in a positive, professional manner is an essential skill in the music industry. With this in mind we have created this 'exam' for the end of each of the music industry units where you will need to sit down with the assessor for a 5 minute interview.

A simple way to structure your answer is using the STAR system.

S - Situation, describe generally what the task/activity was

T - Task, talk about specific elements of the task, what was required, when, where, who

A - Action, explain what you did, skills used, behaviours, and equipment used

R - Resolution, what you learned during this activity and what you would do next time

Closed questions

Closed questions require a specific response such as the name of an item, a yes/no answer, a date or title. For example:

- What colour is used to signify a positive in electrical wiring?
- When was this product last used?
- What are the four types of fuel used in this workplace?
- Who would you ask first if you needed further information?
- How long will the fish stock take to cook?
- What type of bolt would you use to attach X?
- Is part A the correct part for this job?

Preparing for your interview

- Book an interview time
- Think about what experiences you have had over this semester
- Review the answers you gave for the 'self-assessment tasks' in your booklet
- Read through the Competency Checklist in your book so that you understand exactly what the assessor is looking for

PHOTO PORTFOLIO

Follow OH&S procedures and attend meetings



Work Activities



Practical Evaluation

1. Comment on any difficulties you encountered through preparation and service. —

2. If given the opportunity to do this task again, what would you do differently and why?

WORKPLACE HEALTH AND SAFETY GUIDELINES

These Guidelines have been developed by the Australian Entertainment Industry Association (AEIA) and the Media Entertainment and Arts Alliance (MEAA) after extensive consultation. The AEIA, the MEAA and the Musicians' Union of Australia (MUA) endorse these Guidelines and agree that their implementation will bring about acceptable safety standards in the industry. Endorsement of these Guidelines is being sought from relevant workers' compensation authorities.

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Example

SCHEDULE A:

Site Specific Safety Induction Questionnaire for all Personnel Involved in a Production or Event (Excluding the Audience)

This questionnaire is to ensure your safety and the safety of those around you will be adequately protected whilst working at this production.

Name:

/ PC Employee / Contract Employee / Volunteer

Production: _____

Date on Site: _____

Contracting/Volunteer Company/Group:

Head of Department (Supervisor):

I have received instruction in the following:

1. emergency procedures for the workplace and for the production/event;
2. all known risks associated with the workplace and the production/event;
3. how to communicate any occupational health and safety problems;
4. accident procedures.

The producing company/venue agrees to abide by the Safety Guidelines for the Entertainment Industry and all relevant legislation, regulations, Australian Standards and Codes of Practice relating to the entertainment industry.

I _____ understand the safety requirements of working on this PC managed production and agree to abide by them.

SIGNED: _____ **DATE:** _____
(the worker)

SIGNED: _____ **DATE:** _____
(for the producing company)

K:\Administration\AID_NTFRS_50c68a20\GENERAL INFO\INDUSTRY SAFETY\Entertainment Industry Safety Guidelines.doc

Example

SCHEDULE B: Medical Questionnaire

Please fill in this voluntary questionnaire, and return it to the Production Company. All information will be treated confidentially and cannot be used to discriminate against any person in any way. Access to, storage and archiving of this information shall be in accordance with all relevant legislative requirements. The information requested is designed to ensure that appropriate regard is given to the health and well-being of every person in the working environment of this production/event.

NAME: _____ AGE: _____ DATE OF BIRTH: _____

ADDRESS: PHONE NO: () _____

MOBILE NO: _____

NEXT OF KIN: _____ PHONE NO: () _____

ADDRESS: _____

DOCTOR: _____ PHONE NO: () _____

ADDRESS: _____

BLOOD TYPE (if known): _____

ANY ALLERGIES? YES / NO

If yes, please detail any allergies to drugs including drugs such as penicillin, sedatives, antihistamines, aspirin, etc. _____

Please detail any allergies to other substances including food allergies, allergies to stings (eg. bees, wasps), animals (eg. cats) and environmental allergies (eg. dust mites, pollens, grass seeds). Please note symptoms and preferred method of treatment.

ANY PHYSICAL DISABILITIES OR PRE-EXISTING MEDICAL CONDITIONS? YES / NO

If yes, please provide details including treatment required in the event of an incident (eg. diabetes, asthma, back problems, epilepsy, history of heart problems, pregnancy)

EYESIGHT/HEARING:

Please provide details if you have impaired eyesight and/or hearing: _____

Do you wear glasses/contact lenses/hearing aid? YES / NO

Do you have specific eyesight problems (eg. night blindness, colour blindness, history of recurrent conjunctivitis)? YES / NO

SPECIAL DIETARY REQUIREMENTS? eg. vegetarian, no milk products or other.

HAVE YOU HAD A TETANUS INJECTION IN THE LAST FIVE YEARS? YES / NO

ARE YOU ON ANY REGULAR MEDICATION AT THIS TIME? YES / NO

If yes, please detail: _____

Signed: _____ Dated: _____

PHOTOGRAPHY

Photography is a powerful social, vocational, creative and technical tool. Society in the new century is becoming ever more reliant on visual communication, which requires greater discrimination in critically evaluating images, and greater skills in producing and disseminating images. Specific skills in visual analysis and production are developed through photography, as well as a broad range of other skills relevant to the lives and careers of students. A range of techniques will be covered such as: tradition darkroom, digital and alternative processes.

LITERACY TASK

The literacy task may include: an assignment, essay/research report, technical/exhibition report, test or an oral/seminar. For analysis and research task types the word count will be between 800 and 1200 words. The level of complexity is reflected in the weighting for that task.

See: 'Procedure for Analysing a Photograph'
'Format for Analysing a Photograph'
'How to Write a Comparative Essay'

PHOTOGRAPHIC PRACTICE

Students complete two Photographic Practices in the semester, which may include

- technical exercises (teacher directed)
- creative exercises (teacher directed)
- a major task: a portfolio of original work that demonstrates technical achievement and personal expression, e.g. themes, self-directed work, exhibition images, interview/portfolio images
- photographs must be presented with an artist statement on or by the due date.

You will need to create photographs that are to be considered artworks, then you must think of it as a work of art. Art relies on the creation and development of ideas. Throughout history artists have been inspired, motivated and influenced to create artworks that reflect personal views, attitudes and responses to their world. Artists are constantly introducing new ideas and approaches to creating art. Many people argue that the most difficult part of creating an artwork such as a photograph is to come up with the initial idea of what to make.

See: 'Brainstorming'

VISUAL DIARY/JOURNAL

Students are required to keep a Photography Visual Process Diary. The diary must differentiate work undertaken in photography courses. It is expected that there should be some connection between what is in the diary and what is produced as folios.

See: 'Purpose and Form of the Diary'

PROCEDURE FOR ANALYSING A PHOTOGRAPH

Introduce the photograph

Provide the name of the photographer, the title of the photograph, its date and media.

Describe the photograph

Your description should include a detailed outline of what is in the photograph, including the main subject matter and what is in the background and foreground. Describe the picture so that someone who has never seen the photograph can visualise what is in it by reading your description.

Analyse the techniques used

Discuss how the photograph was made, including the techniques, equipment and materials used. Has the image been manipulated? Was it photographed in a studio or outside? How has the photograph been lit? Was it created using film or is it a digital image? Has the image been manipulated? If so, how?

Analyse the design features

Discuss how the photographer has composed the image. What are the most significant design elements evident within the image? Describe how they have been used. Have any of the principles of design enhanced the aesthetic qualities of the image? If so, how?

The meaning and/or intention of the photograph

What was the photographer trying to achieve by producing this photograph? Was the photographer trying to tell a story, or make a comment or judgement? Was the photographer primarily concerned with capturing images in nature, or concerned with creating their own image? Look for clues when analysing photographs. Everything from the title of the work to the subject matter, date and the way it has been photographed will give you some idea of what the artist was trying to achieve.

Evaluate the photograph

What are the qualities of the photograph? What are the successful and unsuccessful elements in the photograph? Has the artist been influenced by photographic traditions? If so, how? Do you like the photograph? Is it considered an important photograph? Why/why not?

FORMAT FOR ANALYSING A PHOTOGRAPH

Introduce The Artwork

The artwork to be analysed is _____ (title of artwork) by _____ (name of artist). It is a _____ (gelatin silver photograph, type C colour print, digital photograph, photomontage, installation) and was created in _____ (date).

Describe The Photograph

_____ (title of artwork) depicts _____

_____ (Describe the subject matter of the image; use as many descriptive words as you can.

You must describe the image in a manner that will enable someone who has never seen it to be able to visualise it from your description.)

Analyse Working Method

_____ (artist's name) has created this work using _____ (traditional and/or contemporary) materials and techniques _____ (artist's name) has photographed this image.

Discuss how the artwork has been made

- in a studio using traditional photography
- in a studio then manipulated and distorted it in the darkroom/or using Photoshop
- as he/she found it in nature and has used traditional photography, without any manipulation and/or distortion
- of an entirely constructed scene. He/she has created the scene using a set, actors and props.

- as it was found in his/her surrounding world and has captured it as a record of time to document an issue or idea. The image is naturalistic (true to life) and has not been manipulated or distorted.

The image has been photographed _____ (inside, outside, in a studio) using _____ (dramatic, soft, even) _____ (natural, artificial, studio, flash) lighting. The techniques that _____ (artist's name) appears to have used in this work include

- traditional processes
- digital enhancement
- superimposing
- solarisation
- hand colouring
- sepia toning
- negative imaging
- large or small depth of field
- frozen motion - captured using a fast shutter speed
- blurred motion - captured using a slow shutter speed
- panned motion - captured while panning with the moving subject using a slow shutter
- slow shutter.

You should go into some depth about the techniques used, explain how it was done. In order to produce this work _____ (photographer's name) would have needed to use the following materials

- black and white film
- colour film
- slide film
- processing chemicals (black and white developer, stop bath and fixer)
- a stage/set constructed using fabric, paint, wood, props and costumes
- photographic printing paper.

_____ (photographer's name) would have also needed the following equipment

- camera
- SLR 35 mm camera (if you are not sure, say 'possibly')
- SLR digital camera
- Photoshop software
- tripod
- studio lighting
- processing equipment (trays, developing tanks, enlarger)
- flash
- printer
- other.

(If the artwork is contemporary and/or postmodern it may be relevant to include the following: In many contemporary works artists no longer see the need to take or process their own photographs. So there is a chance that _____ (artist's name) may have directed a technician to photograph and/or process this work under his/her supervision.)

Analyse the Style and Design Features

The style that _____ (artist's name) has chosen for the work reflects elements of _____ (traditional pure straight photography, pictorialism, photo secessionism, modernism, postmodernism, photographic theatre, surrealism, narrative, naturalism, documentary and/or photographic journalism, in that

_____ (You need to explain how the image reflects the style you have mentioned.) The artwork contains a _____ (closed, open, tight, traditional, unusual, vertical, horizontal compositional format). The image has been taken at _____ (eye level, worm's-eye view, bird's eye view, a low/high, highly unusual) angle. The most significant design elements that _____ (photographer's name) has chosen for this work include:

- **Tone** (highly contrasted, large variety of tone, limited tone, high key)
- **Colour** (soft, subdued, bright, dull, dramatic, strong, contrasting, harmonious, primary, secondary, tertiary, warm, cool, dark, high key)
- **Texture** (for example, vast array of different textures, strong solid rough textures, soft subtle textures, other words, smooth, shiny, sharp, furry, prickly, natural forming textures)
- **Shape** (for example, common bold shapes, uncommon natural forming shapes, other words, soft-edged, hard-edged, geometrical, organic)
- **Line** (for example, straight, curved, fuzzy, vertical, horizontal, diagonal, thick, thin)
- **Focus** (large or small depth of field, clear sharp image, a soft-focused image)
- **Space** (deep, flat, shallow).

Order and harmony have been created in the image through the use of _____ (unity, proportion, repetition, rhythm and/or emphasis. This is a result of _____ (You need to discuss how this has been achieved). The artwork is _____ (asymmetrical, symmetrical, a bit asymmetrical) balanced. Balance has been created through _____ (placement of subject matter, repetition, colour, line, use of implied triangles).

Discuss the Meaning and/or Intention of the Artwork

In creating _____ (title of work) _____ (artist's name) has approached the subject matter of a _____ (outline the basic subject matter of the work; for example, a portrait of a woman) in a _____ (traditional/contemporary /innovative/sensitive/thought-provoking) manner _____ I feel that _____ (artist's name) has captured his/her image in this way in order to _____ (Make a statement about an issue, reflect on something about the time in which it was created, capture the true essence of the photographic medium, explore new and innovative image making, explore the aesthetic elements of the subject matter, record an event, capture the beauty of nature, reflect an artistic idea, suggest a narrative, create a false reality.) The title suggests _____ (Does the title assist in the interpretation of the work? If so, what does it tell us?)

The main features about this work that reflect this intention are _____ (You need to mention the main qualities in the work that reflect the artist's intention; for example, choice of subject matter, placement of subject matter, composition, techniques.) The historical and/or cultural context in which it was made suggests that _____ (You need to mention if the time and/or place in which the artist worked may give an insight when trying to interpret its meaning.)

Evaluate the Artwork (Not Required for Every Analysis)

I believe that _____ (name of artist) has taken a _____ (creative, imaginative, innovative, expressive, highly significant, clever, well-documented) approach to the subject matter. His/her use of technique is _____ (highly skilled, innovative, traditional, conservative, outlandish). What I like most about the work is the _____ (choice of subject matter, technique, design, idea behind it, other)

Art historians/critics _____ (note author and source) suggest _____ (title of artwork) is _____ (refer to commentaries on the artwork). I agree/disagree with these statements because _____

Jane, S. 1996. *Photography, Production and Appreciation*. Jacaranda. Milton.

HOW TO WRITE A COMPARATIVE ESSAY

Comparative essays form the basic structure for most art appreciation writing. They provide you with the opportunity to investigate the various influences, approaches and interests of artists and, in doing so, compare their similarities and differences. Artists often have their own personal creative aims and working methods that they use for making art. By making comparisons between the artistic aims of one artist or movement with those from another, you are given the opportunity to make clear contrasts between the two. This also provides you with the chance to illustrate an argument relating to how one artist or movement may differ from another.

PROCESS

Research the topic, making notes and recording sources of information for your bibliography. Remember, if you are quoting directly from a text, you must use footnotes. The more reading that you do on a topic, the greater your understanding of it will be; therefore, the easier it will be to put the information into your own words.

Select examples of an artwork from both of the photographers or movements that you are studying. Make sure that the artworks you select clearly illustrate the points that you intend to make. When comparing images it is also easier to do so if they have something in common (for example, both are portraits).

Within your notes make a list of the similarities and differences between the two artists or movements. Construct your bibliography at the end of the essay.

BRAINSTORMING

Brainstorming is often used as a starting point to the initiation and collection of different ideas. It helps you think through all the possibilities that come to mind, then record, develop and refine your ideas.



When you have brainstormed your initial idea, you need to analyse your thoughts and eliminate anything that may be difficult to do (for example, photographing family members who are overseas), weak in content or that you are not personally interested in. Once again, circle the ideas that are of most interest to you.

BRAINSTORMING

Organise the ideas you have circled, from strongest to weakest, or from most inspiring to least interesting. This process may rely on:

- subject matter - how much interest or scope does this idea have?
- practicality - how easy is the idea to work with?
- knowledge - how familiar are you with the idea, subject matter or the needs of the task?

Select the final idea to be used in creating your artwork. This idea should give you a strong direction and focus; however, it will still need to be refined and developed further.

Once you have an idea in mind it is extremely beneficial to look at ways other artists have dealt with similar themes and approaches in producing their art. The best way to do this is to look up an internet search engine (for example, Google) and search through art books and magazines. You could also find inspiration in films, music and through reading.

Collect and photocopy images and ideas you find interesting and inspirational. Glue these images into your visual diary and comment on what you find interesting about each. Consider the style, techniques and approaches artists use in recording their ideas. By doing this you will become aware of what you like, as well as alternatives that you may not already have thought about. It is considered appropriate to be inspired by other people's ideas as long as you translate the ideas into something of your own, develop the ideas further and include something of yourself in them.

Following are possible approaches and styles that may inspire or motivate your artwork.

Approaches (Subjective)

Art as the communication of feelings; art that tells a story (narrative); art as a political or social statement; art as the expression of values; art as fantasy; art as decoration; art as education; art as part of culture.

Style

Representational; non-representational; narrative; romantic; high art; abstract; naturalism; pictorialism; impressionism; realism; surrealism; expressionism; symbolism; hard edge; pop art.

PURPOSE AND FORM OF THE DIARY

The diary should be used as a tool in teaching and learning in Photography. Students can use their diaries to formulate ideas and their intentions for what they will do in Photography. The diary should indicate a student's research within the creative process. An investigation of subject matter, interests, issues, processes, expressive forms and conceptual challenges that are uncounted should be included.

It should suggest some of the technical interests and technical risk-taking a student is involved in through Photography. Various beliefs and interpretations that they may wish to investigate in their Photography can be worked through in the diary. Content encountered in their study of practice can be considered for its application to their Photography in the diary.

The diary enables students to hold ideas that are presented and discussed with others, including teachers and their peers. It provides a significant link between the teacher and the student. It allows for reflection, evaluation and assessment of student achievement. Mistakes and changes can be negotiated, discussed and worked through. Alternative views and multiple ideas can be documented.

The diary should suggest and provide evidence of a student's modes of working. The diary can be conceived of as a site for the development of know-how and a student's judgement. This know-how and judgement works towards informing students' decisions and actions in the production of photograph's including the portfolios.

VISUAL ART

The Visuals Arts are the ultimate expression of human imagination, communication and creativity. It includes a diverse range of human activities that enrich our existence including drawing, painting, printmaking, sculpture, ceramics and architecture. It is Artists who create a lasting, and often the only, identity for cultures and societies.

LITERACY TASK

The literacy task for each unit will be related to topics studied in class. The first semester task will be an in-class essay, second semester will be a research essay, third semester will be a creative essay and the fourth semester literacy task will be a seminar. Essay topics will be outlined three weeks before the due date and it is strongly recommended that you start your research early. The main focus of each literacy task will be a critique of an artwork. In writing this critique students should refer to the Four Point Plan, Elements of Art and Principles of Design.

See: 'Writing an Art Critique - The Four Point Plan'
'Elements of Art'
'Design Principles'
'Art Critique Diagram'

TEACHER DIRECTED TASK

In the first half of each semester students will undertake a series of class exercises that lead into and support the teacher directed task. They will also be introduced to a particular Art movement or Artist as stimulus for the Teacher Directed Task. Students are expected to research the Art movement or Artist in greater depth and include this research in their VAPD. The Teacher Directed Task will be guided by the teacher and largely completed in class. Both the Teacher Directed and Student Directed tasks will be presented in an exhibition at the end of each term. Artworks must be presented with an artist statement on or by the due date.

See: 'Artist Statement'

STUDENT DIRECTED TASK

As the title suggests the Student Directed Task offers students more freedom to explore areas of personal interest. Students will be given a theme or concept to interpret through their artwork. While they are developing their ideas class exercises covering particular skills will be completed.

VISUAL ART PROCESS DIARY

The VAPD is an important tool for improving the quality and depth of your artwork. It should be a mix of four things:

- **Sketchbook** - drawings, experimentation, class exercises
- **Journal** - art journey, exhibition reports, process information
- **Scrapbook** - collected images for inspiration, poems, writings, ideas
- **Research** - for practical and literacy tasks, into artists and artworks, critiques

At the beginning of each semester students are required to complete an *Art Journey*, where they reflect on what they have achieved in the past and outline where they want to take their artwork during the current semester. As artists, students should be continually immersing themselves in art: regularly drawing from observation, experimenting with ideas and a variety of mediums, collecting images and objects for inspiration, and attending exhibitions. Students are required to include at least one *Exhibition Report* in their VAPD every semester. The VAPD will also include *research* for practical tasks and the literacy task. Students should include examples of *artworks* and *critiques* of these works, as well as class exercises, journaling and process information for their practical tasks.

See: 'Exhibition Report Helpsheet'
'Art Critique Diagram'

Writing an Art Critique – The Four Point Plan

Adapted from Edmund Feldman's *Aesthetic Criticism* (as set out in *Varieties of Visual Experience*, 1972)
Ken Rohrer, 2012, *Creative Strategies To Teach Art Criticism*, accessed 30 January 2013, <http://incredibleart.org/Files/crit2.htm>

Give an introduction to the facts of the artwork.

Who? What? When? Where? If a group exhibition, choose one artwork to critique and identify the artis(s), the title, the medium and year the work was created. Include background information only as needed to put the work into context.

Critique the artwork using a four point plan:

1. Description

Describe everything you see in detail. Exclude interpretations and evaluations, and instead take an objective* inventory of the work. Point out single features such as objects, trees, and people. Then point out abstract elements such as texture and color. Finally discuss the mediums or technologies used to compose this artwork.

*A test of objectivity would be that most people would agree with your statement.

2. Analysis

Explore how the the elements of art (line, shape, colour, texture and form) have been organised. How do the objects you described earlier relate to each other? Note similarities and dissimilarities in the art elements and continuities (such as the color red repeated throughout the work) and of connections (for example, the shape of a window repeated in the shape of a table) between these art elements and the subject matter. What principles of design are used to create the composition? Do you see examples of repetition, gradation, contrast or rhythm? Discuss the focal point, colour relationships and mood of the artwork.

3. Interpretation

Make statements about the meaning(s) of the work. This is the most creative part of your critique. Using a hypothesis, support it with arguments, based on evidence given in the description and analysis. What is happening? What is the artist trying to say? **What is the Artist trying to communicate?** What does the artwork mean? What ideas do you think the Artist was exploring? What response to the artwork do you have? What imaginative qualities do you think it has? What contextual influences (political, social, cultural, historical) do you think have affected the Artist's response?

4. Judgment

This is the most complex part of the critique and requires an opinion regarding the worth of the artwork, based on what was stated in the previous stages of the critique. Evaluate the craftsmanship and technique. Are parts of the work successfully interrelated? Does the work illicit a response or communicate an idea? Are you moved by this work? What do you think of it? What is your aesthetic judgment? And on what is your judgement based? Where do you think it fits in the world of art making? (Does it have a particular place, e.g. Social commentary?) How significant is it in relation to other artworks? (Is it important historically/culturally? Why?)

Draw conclusions about the artwork

Elements of the Language of Art

Elements of Art

These *Elements* are the building blocks of the Visual Arts.

Line

- Extended
- Radiating
- Syncopated
- Negative
- Angular
- Curvilinear

Shape

- Organic
- Geometric
- Negative
- Positive

Colour

- Warm
- Cool
- Relationships

Texture

- Visual
- Optical
- Tactile

Tone

- 2D Form
- 3D Form

Design Principles

The *Elements of the Language of Art* can be organised using these *Design Principles* to create a unified composition.

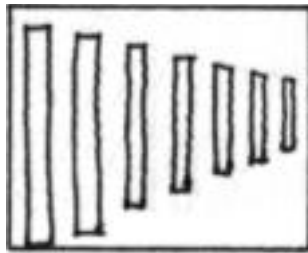
Alternation



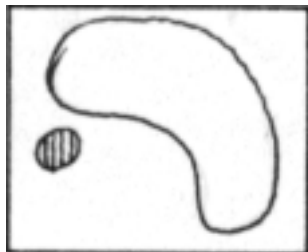
Balance



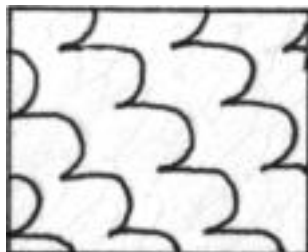
Gradation



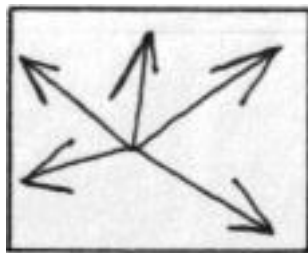
Subordination



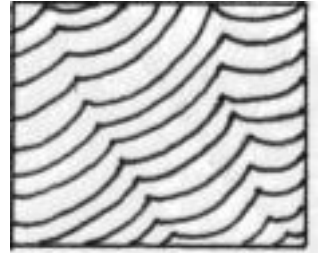
Harmony



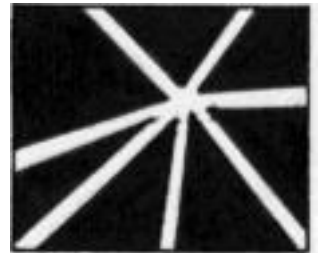
Direction



Repetition



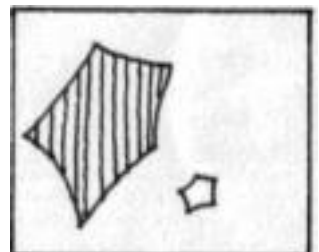
Tension



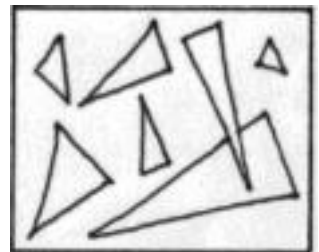
Contrast



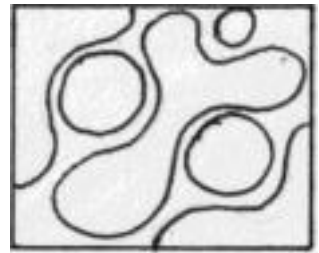
Dominance



Variety



Unity



ARTIST'S NAME

Name of Artwork, 2012

Materials used

The purpose of your statement is to explain to the viewer what your work is about. You need to keep it concise, approximately 50 to 100 words. Explain the context, concept and how you achieved your ideas.

Don't get into technique, excuses or evaluation. When presenting your artist statement use these notes as a template, remembering that it will be part of an exhibition and all the artist statements need to be consistent. Before printing remove the border, then paste it on to the Perspex, trim it carefully and neatly with a blade once the glue is dry.

EXHIBITION REPORT HELP SHEET

As part of your VAPD assessment you are required to visit an Art Gallery and write an exhibition report on an artist and their work. If at all possible try to find an exhibition that relates in some way to the practical work you are doing in class.

When visiting an exhibition, remember to take along your VAPD and your four-point plan. It may be easier to do this with a group of friends. It also helps if you are polite and ask questions in the smaller galleries.

In your diary, record all your responses and glue in any relevant information such as: pamphlets about the exhibition or the artist, entry ticket, reviews you have read in the print media about the exhibition

TAKE NOTE OF THE FOLLOWING:

The gallery space: The atmosphere. The surroundings: décor, location, warm / cool etc. Are the staff friendly? Do you feel comfortable in this environment? Why/why not?

Length of exhibition: any other data of use.

Presentation of the works: lighting, framing, labeling, number of rooms (and their size), spacing of the works.

Range of media included: oils, textiles etc.

The artist/s: Small description of their works, their background, influences on important events in their life, previous exhibitions, etc (If this is not at Gallery you could try the WEB.)

Your Analysis Of Chosen Art Work: take along your **Four Point Plan** to help you with analysis of artist work.

Note: *Some mega exhibitions will not allow you to take pencils into the Gallery.*

EXHIBITION REPORT HELP:

Paragraph 1 - Introduction: Start with a chatty warm introduction; introduce the Gallery or the space. Also introduce the artist, but remember you are also introducing what you are going to say in the body of the report.

Paragraph 2 - Introduce other interesting things that caught your eye: You can include a brief introduction to the other works or a bit about the artist if relevant, time, days of opening (**or this could be at the end or in an addendum**)

Paragraph 3, 4 etc. - Main body of report: Analyse the chosen artwork as per four-point plan; short description, your Analysis, (this is the most important so deal with this in more depth) your interpretation and then your judgment (what you think of the work). This section may need to be several paragraphs. Logically organise your sentences. Take note of flow- read aloud.

Conclusion - The summary of what you saw: Do not introduce new topics into your conclusion. Sum up the key points you discussed in each paragraph with a few pertinent and thought provoking comments.

PRESENT your report as though you were an art critic writing for a magazine or newspaper.

Stick to the required length (500-800 words)

Use conversational language (not personal, not formal)

Include a picture of the chosen work/s (drawing, photograph/postcard, photocopy, catalogue illustration)

AND

Include a **BIBLIOGRAPHY**. If you have copied any information from Gallery notes or any sources you **MUST** use the Harvard method of citation.

