

**University of St Andrews**  
**DEPARTMENT OF FILM STUDIES**

**NOTE: No mark is final until the Exams Board.**

<b>Student MATRIC #:</b>	<b>Module No.:</b>
<b>Assignment:</b>	<b>Marker:</b>
<b>Date:</b>	<b>Mark:</b>

All essays are marked in accordance with the marking criteria as detailed in the student handbook. Please consult this for consideration

**GENERAL COMMENTS**

**Appendix A.** Each copy of your essay must be accompanied by a signed copy of this Declaration of Own Work Form..



## 1. FILM STUDIES

### Declaration of Own Work Form

Matriculation Number: 190017534

Module Number: FM4308

Module Title: Film Sound

Module Convener (Tutor): Dr Donaldson and Dr Lovatt

Essay Deadline: 27/04/23

Essay question: Assignment 3, Research Essay

### DECLARATION

**I hereby declare that the attached piece of written work is my own and that I have not reproduced, without acknowledgement, that of another. All quotations, or facts and ideas, taken from printed, internet or other public sources have been explicitly acknowledged in my text, endnotes or footnotes and bibliography. I am aware of the University's Policy on Academic Misconduct.**

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## **Reclaiming Artifice, Accepting Naturalism:** **Sound in Contemporary British Student Films**

The production of graduation films by students at UK film schools lies at the intersection of a number of academically underexplored contexts of film production: amateur film, independent film, short film and low-budget film.<sup>1</sup> Producing graduation films is marketed to filmmaking students as an opportunity to demonstrate professional standards of skill to prospective employers, and thus to maximise their chances of entering the mainstream high-budget film production industry.<sup>2</sup> At the same time, film school films, particularly in the UK, generally receive only a fraction of the funding of professionally produced shorts.<sup>3</sup> As students graduating film school, these crews generally have limited on-set experience and technical knowledge, compared to professional filmmakers. As a result, it may be tempting to explain the stylistic choices in graduation films through the lens of the students' limited access to professional equipment or the expertise to use such equipment.<sup>4</sup> However, as film scholar David Buckingham cautions, "we cannot regard technology as a determining force [of film style] in its own right".<sup>5</sup> While technological and logistical constraints may shape the expressive options available to student

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<sup>1</sup> For a discussion of the academic neglect of amateur filmmaking, see David Buckingham, "A Commonplace Art? Understanding Amateur Media Production," in *Video Cultures: Media Technology and Everyday Creativity*, ed. D Buckingham and R Willett (Basingstoke: Palgrave Macmillan, 2009), 23.

For the marginalisation of short films in British discourse, see Noel McLaughlin, "Short Sighted: Short Filmmaking in Britain," *Cinéaste* 26, no. 4 (2001): 62.

<sup>2</sup> National Film and Television School, "Graduate Showcase 2023 | NFTS," nfts.co.uk, 2023, <https://nfts.co.uk/graduate-showcase-2023>.

<sup>3</sup> London Film School, "Production Allowances for MA Filmmaking | London Film School," lfs.org.uk, April 13, 2023, <https://lfs.org.uk/full-time-study/ma-filmmaking/production-allowances>.

<sup>4</sup> Scholars have applied similar technology-focussed approaches to Scottish community filmmaking, for example Alistair Scott, "Representing Scottish Communities on Screen," in *Community Filmmaking: Diversity, Practices and Places*, ed. Sarita Malik, Carline Chapain, and Robert Comunian (New York: Routledge, 2017), 69.

<sup>5</sup> Buckingham, "A Commonplace Art?", 46.

filmmakers, the social context and artistic priorities of those filmmakers invariably affect how they will respond to those constraints in the form of their films.

This essay will examine how the unique social pressures and material constraints that affect British graduation film-making affect the acoustic style of these films. I seek to answer whether these pressures and constraints drive students towards viewing the goal of film sound as technical – to most clearly and unobtrusively support the image – or as creative – to add another layer of narrative and artistic expression. For British student filmmakers, viewing film sound as a technical problem is encouraged by the cultural dominance of continuity style filmmaking.<sup>6</sup> Continuity style filmmaking aims to portray events in the film naturalistically, without drawing attention to the film's artifice.<sup>7</sup> The style utilises techniques such as establishing shots and shot/reverse-shot editing to create a sense that events are unfolding spontaneously and without being curated by any conscious artist.<sup>8</sup> As David Bordwell observes, modern mainstream filmmaking has generally adopted an 'intensified' continuity style, which incorporates more variety in shot sizes and editing styles, and permits occasional deviation from strict linear storytelling, while still aiming to give spectators a generally naturalistic (rather than artificial) impression of the narrative.<sup>9</sup> Perhaps due to the general assumption of naturalism as a goal, sound-related crewmembers in mainstream filmmaking often see their role as a technical one: to authentically record sound such that it does not distract from a film's visuals, or draw attention to the constructed nature of the artwork.<sup>10</sup>

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<sup>6</sup> Jeff Smith, "The Sound of Intensified Continuity," in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis (Oxford Academic, 2013), 2-4.

<sup>7</sup> David Bordwell, "Intensified Continuity Visual Style in Contemporary American Film," *Film Quarterly* 55, no. 3 (March 2002): 16.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid., 16-22

<sup>10</sup> Michael Curtin and Kevin Sanson, "Steve Nelson, Sound Recordist," in *Voices of Labor: Creativity, Craft, and Conflict in Global Hollywood* (University of California Press, 2017), 114-6.

I will initially demonstrate how sound design in these films is used by students to prove technical competence and familiarity with mainstream stylistic convention. However, I will then show how these student filmmakers resist cultural hierarchies of taste by creatively subverting conventions of continuity style sound and reclaiming for expressive effect the artefacts of low-budget sound recording that are disregarded in mainstream filmmaking as ‘bad quality’.<sup>11</sup> Thus, student filmmakers seem aware of the ways in which industry norms about professional sound recording both disadvantage low-budget filmmakers and limit the expressive potential of sound. As such, they use the sound design of their student films as a site of resistance to this culture.

Rather than attempting to describe British graduation films in general, I will limit the scope of this essay to a genre which has unique implications for the student short film: fictional films about the film industry. Mainstream, professional filmmakers often take inspiration from their own experiences to create films about the film industry. In a similar way, student filmmakers frequently make films about the film industry they (predominantly) aspire to enter. Perhaps due to film production students’ uneasy path to film industry employment, British graduation films about the film industry are both highly common and almost universally cynical about the industry practices they portray. Unfortunately, student filmmakers rarely publish first-hand accounts of their filmmaking practices, and therefore there is little direct evidence for how these filmmakers view sound style in their films.<sup>12</sup> Thus, this essay will rely on interpreting the form of student films, in relation to the social and material aspects of their production context. The graduation films for this research were sourced from the online databases of the Royal Conservatoire of Scotland (RCS) and the National Film and Television School (NFTS). The films investigated are those from

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<sup>11</sup> Victor Perkins, “Badness: An Issue in the Aesthetics of Film,” *Movie: A Journal of Film Criticism* 8 (2019).

<sup>12</sup> See John Caldwell on reflexive industrial theorising: John T. Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham; London: Duke University Press, 2008), 2-5.

between 2021 and 2023 which fall into the film-industry-film genre. The three films referenced are *The Great Caverzago* (Tano Caruso, UK, 2021), about a high-status actor working on a low-budget Scottish film, *Sizzle* (May-Ann Blanch, UK, 2021), about an out-of-work actor haunted by a whimsical puppet, and *The Podcast* (Julia Mortimore, UK, 2023), about a work experience student at an exploitative production company. It is thus important to qualify my conclusion that British student films resist cultural conventions of professional film sound. This finding may only hold for students who have chosen to contribute to this genre of (cynical and satirical) film-industry-film, and who are thus perhaps pre-selected as those who have qualms with the hierarchies of both taste and experience that saturate mainstream media industries.

It is first necessary to illustrate that, in general, continuity style conventions strongly shape these graduation films' sound. A good example comes from *The Great Caverzago*. Throughout the short, the audio and video are edited in line with continuity style convention, using shot/reverse-shot to capture conversations by cutting to whomever is speaking. This technique is more obvious in this film than in high-budget, mainstream films, since here slight auditory pauses during edits between lines makes the dialogue sound slightly unnatural. These pauses do not appear to be an intentional stylistic choice, but rather merely a sound editing mistake, as evidenced by a later scene where an actor, Alberto (Marco Gambino), interrupts his director. Mainstream continuity style films generally aim to convincingly portray an interruption in a shot/reverse-shot dialogue scene by having the audio of the first line (A) continue for a fraction of a second while the second line (B) begins, creating a cacophonous moment in which A is drowned out by the (usually louder) B.<sup>13</sup> In *The Great Caverzago*, however, the director's (A) line ends a short moment

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<sup>13</sup> Mark Minett, *Robert Altman and the Elaboration of Hollywood Storytelling* (New York, Ny: Oxford University Press, 2021), 197-8.

before Alberto's (B) line begins. This subtracts from the scene's feeling of spontaneity, since it

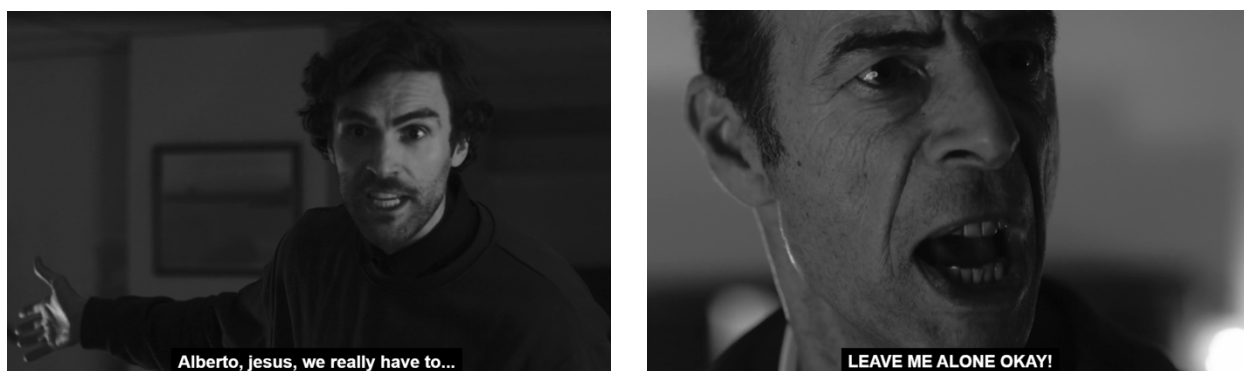


Figure 1 - Interruption in *The Great Caverzago*. Tano Caruso, 2021.

undermines the impression that the director was naturally cut off by the speech of Alberto. This relatively clear example of a pause unintentionally undermining the film's naturalism suggests that the slightly unnatural pauses throughout are not an intentional technique, but rather a mistake by inexperienced filmmakers attempting to fully emulate continuity style sound.

At first examination, this strong adherence to continuity style sound conventions may simply be seen as a result of a general cultural preference among filmmakers for visual rather than acoustic experimentation, and for a more technical rather than creative understanding of film sound. Following Liz Czach, I define an 'amateur filmmaker' as someone who creates film for recreation rather than profit, and who seeks to keep pace with 'professional' standards of skill and personal investment in filmmaking.<sup>14</sup> Amateur filmmaking often takes the form of an 'oppositional practice', namely a method of filmmaking which seeks to challenge professional studios' monopoly on the artform, often with the agenda of subverting mainstream artistic conventions.<sup>15</sup> Since the popularisation of synced-sound film, this opposition has often taken the form of amateur

<sup>14</sup> Liz Czach, "The Sound of Amateur Film," *Film History* 30, no. 3 (2018): 78.

<sup>15</sup> Ryan Shand, "Theorizing Amateur Cinema: Limitations and Possibilities," *The Moving Image: The Journal of the Association of Moving Image Archivists* 8, no. 2 (2008): 42.

filmmakers rejecting sound as a means of artistic expression.<sup>16</sup> Amateur filmmakers have frequently framed a lack of synced-sound as freeing them from mainstream filmmakers' overreliance on dialogue for artistic expression.<sup>17</sup> Though amateur filmmakers often prioritise artistic expression, sound has thus been less frequently emphasised as a vehicle for this than image.<sup>18</sup> Indeed, amateur filmmakers often justify this preference by invoking the oft-cited idea that film is most properly conceived of as a fundamentally visual rather than auditory medium.<sup>19</sup> As another non-professional form of filmmaking, student film production might culturally privilege a similar preference for visual rather than acoustic experimentation.

Despite the possibility that it is driven by a cultural preference for visual rather than auditory experimentation, a strong conformity with mainstream sound conventions is more fully explained by an understanding of the socio-economic pressures on graduating film students to demonstrate industry-accepted competencies. The student films studied here do not merely demonstrate a common preference for continuity style sound; they also commonly include narrative elements which motivate the use of technically challenging sound recording and editing techniques, without deviating far from a naturalistic style. In addition to a notable reliance on dialogue in general, student filmmakers often opt to include scenes which call for speech to be post-processed and spatialised (recorded and edited to simulate space) in different ways.<sup>20</sup> For instance, in *Sizzle*, Barry's audition is recorded by a consumer-grade camera. For part of the scene, the visuals take the point-of-view of the camera itself. During this, Barry's dialogue is heard from

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<sup>16</sup> Czach, 'The Sound of Amateur Film', 91-99; Áron Fazakas, "Professional Recording of Speech Sound in Low-Budget Filmmaking," *Musica* 61, no. 1 (2016), 108.

<sup>17</sup> Czach, 'The Sound of Amateur Film', 91-99.

<sup>18</sup> *Ibid.*

<sup>19</sup> This common cultural hierarchy is widely contested by scholars of film sound. For example, see Rick Altman, "Four and a Half Film Fallacies," in *The Sound Studies Reader*, ed. Jonathan Sterne (London: Routledge, 2012).

<sup>20</sup> Johnny Papan, "7 Short Film Cliches (and How to Avoid Them) in 2021," *InFocus Film School*, June 24, 2020,





*Figure 2 - Barry's audition in Sizzle from the consumer-grade camera's perspective. May-Anne Blanch, 2021.*

a more distant point-of-audition, as though simulating the audio that the camera is recording. Similarly, in *The Great Caverzago*, phone conversations are represented acoustically by replicating the tinny quality of speech heard through a phone, and by adjusting the direction of the sound to simulate the movement of those on the other side. The technical difficulty of creating this effect is highlighted by the fact that the filmmakers' artificial simulation of space through sound editing is not entirely convincing, since the volume of speech remains unnaturally consistent despite the implied movement of those on the other side of the call. As Jeff Smith points out, the use of sound to create a sense of space is a common feature of mainstream intensified continuity style filmmaking.<sup>21</sup> Together, these examples highlight the propensity of British student filmmakers to include technically challenging sound techniques, while remaining within the purview of naturalistic, linear storytelling.

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<sup>21</sup> Smith, 'The Sound of Intensified Continuity', 8.

Czach describes how many amateur filmmakers eventually “made the effort to align themselves with professional standards” of synced sound, in an effort to ‘keep up’ with mainstream filmmaking.<sup>22</sup> The pressure on student filmmakers to ‘align themselves’ with mainstream conventions regarding film sound is perhaps even more obvious. As Noel McLaughlin points out, short film-making has increasingly been a way for young British filmmakers to prove their skills, establish industry connections, and thus enter mainstream feature production.<sup>23</sup> For students enrolled in filmmaking courses marketed as ways into the industry, producing these graduation shorts provides a particularly compelling example of short filmmaking as a route into mainstream features, particularly since these film schools encourage the use of graduation films to market oneself to prospective employers in the film industry.<sup>24</sup> Daniel Cuzner describes how some amateur filmmakers adopt “the identity of ‘film-maker’”, which lends them social capital and legitimacy within their communities.<sup>25</sup> As Cuzner highlights, these filmmakers primarily distinguish themselves from mere video-makers through their production practices, not the content of their films.<sup>26</sup> Similarly, student filmmakers often aspirationally adopt the identity of a ‘professional filmmaker’ when attempting to convince prospective employers of their skills and experience.<sup>27</sup> Just as the label ‘filmmaker’ legitimises amateur filmmakers as serious artists rather than hobbyists, the ‘professional filmmaker’ identity, when adopted by student filmmakers, legitimises them as soon-to-be paid artists.<sup>28</sup> Therefore, in contrast to amateur filmmakers’ disavowal of mainstream stylistic convention, students looking to brand themselves as latent

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<sup>22</sup> Czach, ‘The Sound of Amateur Film’, 78.

<sup>23</sup> McLaughlin, ‘Short Sighted’, 62.

<sup>24</sup> National Film and Television School, “Places Available | NFTS,” [nfts.co.uk](https://nfts.co.uk), 2023.

<sup>25</sup> Daniel Cuzner, “The Hidden World of Organised Amateur Film-Making,” in *Video Cultures: Media Technology and Everyday Creativity*, ed. D Buckingham and R Willett (Basingstoke: Palgrave Macmillan, 2009), 191-2.

<sup>26</sup> Ibid.

<sup>27</sup> Øystein Gilje and Linn M Groeng, “The Making of a Filmmaker: Curating Learning Identities in Early Careers,” *E-Learning and Digital Media* 12, no. 2 (March 2015): 213-5.

<sup>28</sup> Gilje and Groeng, ‘The Making of a Filmmaker’, 213-5.

‘professional filmmakers’ are incentivised to emulate it, in order to prove their technical competence.

The social pressure to demonstrate employability through the use of conventional filmmaking techniques is reinforced by the institutional structure of film education. In a 2011 study, education scholar Øystein Gilje surveys how film production was taught to Norwegian school students aged 16-19.<sup>29</sup> Gilje describes an instance where students discussed an aim of resisting the stylistic conventions of a mainstream film genre by employing creative sound editing to make dialogue inaudible. However, this experimentation was constrained. The editing software’s limited repertoire of pre-programmed effects, which were informed by conventional mainstream film form, and the film teacher’s pressure for the students to use sound techniques that were conventional for the genre can both be understood as the structural constraints of film education driving students towards conventional sound technique.

A reading of British graduation films as overwhelmingly influenced by students’ aspiration to demonstrate ‘professional’ competence at mainstream sound techniques does not satisfactorily explain the acoustic style of these films. Rather than simple emulation of mainstream audio styles, these student films sometimes demonstrate intentional stylistic resistance to mainstream conventions, an ‘oppositional practice’ similar to those scholars attribute to amateur filmmakers.

In assessing how film sound should be taught to students at film schools, Lazar draws a contrast between courses which teach sound to ‘professionals’, namely film sound technicians-in-training, and those which teach sound to ‘filmmakers’.<sup>30</sup> While courses designed for sound

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<sup>29</sup> Øystein Gilje, “Working in Tandem with Editing Tools: Iterative Meaning-Making in Filmmaking Practices,” *Visual Communication* 10, no. 1 (February 2011): 46.

<sup>30</sup> Wanda Lazar, “Sound for Film: Audio Education for Filmmakers,” *Journal of Film and Video* 50, no. 3 (1998): 54-5.

technicians emphasise merely the “qualities and skills students need to achieve excellence in dealing with sound”, Lazar advocates that student *filmmakers* be taught how to ‘enhance’ and ‘reinforce’ film narratives through sound and to use sound to ‘add another dimension’ to the ‘psycho-acoustical perception of the film’.<sup>31</sup> Therefore, a reasonable conclusion is that the institutional and social context of film schools do not merely exert pressure to demonstrate ‘professionalism’ through competence at emulating conventional styles, but also encourage students to demonstrate their status as ‘filmmakers’, namely as artists rather than technicians, by applying sound creatively and expressively.

All of the graduation films studied utilised sound creatively to subvert mainstream conventions – demonstrating at once an awareness of mainstream audio styles, and a resistance to



Figure 3 - Rocko (left) and Barry (right) in *Sizzle*. May-Anne Blanch, 2021.



Figure 4 - Howard Williams (left) and Basil Brush (right), hosts of the *Basil Brush Show* on CBBC. David McKay, 2002.

them. For example, early on in *Sizzle*, the film establishes a comedic pattern in which the puppet, Rocko’s movements are accompanied by cartoonish sound effects, such as a plucked string instrument when he looks around in curiosity. This plays on the same genre that the film quips visually, that of childrens’ television hosted by a team comprising a human – in this case Barry (Jake McGarry) – and a puppet – in this case Rocko. Towards the end of *Sizzle*, the sounds begin

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<sup>31</sup> Ibid.

to emanate from *Barry*'s movements rather than *Rocko*'s, dramatically highlighting the extent to which Barry is haunted by *Rocko*'s influence. *Sizzle*'s use of sound effects constitutes, in Neale's terms, a sound 'motif', in which repetition is used to associate an element of sound design with a narrative element, with the film then varying the context or nature of that sound for thematic or dramatic effect.<sup>32</sup> Through this motif, the filmmakers not only demonstrate an awareness of the childrens' television genre convention, but also subvert that convention, altering it from a comedic to a dramatic effect. This intertextual stylistic reference reinforces the film's thematic exploration of the psychological toll that the television industry takes on actors. Another example comes from *The Podcast*, a film which satirises the pre-production practices of multimedia production companies through the eyes of Lexie (Laura Power), a work experience student. Throughout the



Figure 5 - Lexie objects to her role in the production in *The Podcast*. Julia Mortimore, 2023.

film, very brief orchestral musical cues punctuate lines of dialogue which reveal new information or add to Lexie's peril. At first examination, the brief musical sections may seem to be a failure to emulate mainstream continuity-style conventions, which call for music to be lower in volume than

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<sup>32</sup> Steve Neale, "Narration, Point of View and Patterns in the Soundtrack of *Letter from an Unknown Woman* (Max Ophuls, 1948)," in *Style and Meaning: Studies in the Detailed Analysis of Film*, ed. John Gibbs and Douglas Pye (Manchester; New York: Manchester University Press, 2005), 105.

dialogue and to be primarily consigned to the start and end of scenes. In *The Podcast*, the rapid transitions between the tone conveyed by each piece of music seem unnatural, drawing attention to the film's artificiality. This is reinforced by the music sometimes outcompeting the dialogue in volume. Rather than a failed attempt at continuity style music, however, the music of *The Podcast* seems to be an intentional technique. The brief, dramatic musical segments evoke, in an exaggerated form, the emotive musical cues used in the genre of true crime podcasts, which the film's narrative satirises the cynical and self-interested production of by large multimedia corporations. As such, *The Podcast* utilises a comedic stylistic parody of this mainstream convention to expressively reinforce its criticism of the media industry.

It is useful to analyse examples of student films subverting mainstream generic sound styles through the lens of budget. British film school graduation films almost universally fall into the low-budget or micro-budget categories of mainstream film funding.<sup>33</sup> Budget-imposed limitations have, in many cases, resulted in more creative freedom for filmmakers, for example by reducing the formality of on-set division of labour, allowing for all workers on set to contribute artistically.<sup>34</sup> As Jamie Sexton observes, low budget independent music video makers have, at times, adopted a 'lo-fi aesthetic' inspired by home video.<sup>35</sup> These low-budget video-makers reject conventional hierarchies of quality in video-making, purposefully drawing 'attention to their own artificiality' by 'playfully' and 'experimentally' employing techniques that might otherwise be seen as inconsistencies or mistakes.<sup>36</sup> In the same way, student filmmakers' subversion of mainstream

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<sup>33</sup> London Film School, 'Production Allowances'.

<sup>34</sup> Gerald Saul and Chrystene Ells, "Shadows Illuminated. Understanding German Expressionist Cinema through the Lens of Contemporary Filmmaking Practices," *Acta Universitatis Sapientiae, Film and Media Studies* 16, no. 1 (August 1, 2019): 108.

<sup>35</sup> Jamie Sexton, "Low Budget Audio-Visual Aesthetics in Indie Music Video and Feature Filmmaking: The Works of Steve Hanft and Danny Perez," in *The Bloomsbury Handbook of Popular Music Video Analysis* (New York: Bloomsbury, 2019), 22.

<sup>36</sup> *Ibid.*

conventions of film sound, which undermine continuity style goals of presenting a naturalistic succession of events, can be seen to reclaim low-fidelity sound technique as an intentional feature of their filmmaking. *The Great Caverzago* provides a particularly compelling example of student filmmakers reclaiming ‘mistakes’ of conventional sound practice. In the film’s final shot, the filmmakers’ general adherence to continuity style storytelling lapses, as Alberto delivers a monologue directly into the camera, his background devoid of any visible markers of setting. As is conventional for professional film sound, in the background of Alberto’s monologue can be heard a room tone, in this case a quiet electrical buzz. However, a few seconds after Alberto



Figure 6 – Alberto’s monologue in *The Great Caverzago*’s last scene. Tano Caruso, 2021.

finishes his speech, the room tone fades to absolute silence, while the image of Alberto’s close-up remains. Such a fade to silence is unconventional for continuity style filmmaking, since without any other sounds, it becomes very noticeable, and thus draws attention to the film’s artificiality. However, *The Great Caverzago* seems to reject this as an issue, instead utilising the unnatural effect to herald the end credits. By incorporating this ‘mistake’ of sound editing so prominently, the film breaks the spectator’s verisimilitude, their belief in the spontaneity of the narrative,

encouraging a more intellectual consideration of the parallels between the fictional film industry practices depicted and the real film industry which the credits represent. Thus, much like the low-budget music videos Sexton describes, the students behind *The Great Caverzago* reappropriate the aesthetic of low-quality emulation of professional film production to add their satire of a mainstream film industry which is unsupportive of new, unestablished workers such as themselves.

Conventional, mainstream styles of film sound clearly have a strong influence on British student graduation film-making. Combining an analysis of film form with a socio-cultural approach highlights how film students' aspiration for industry involvement shapes their identity as 'professionals', driving them to demonstrate a technical aptitude at creating continuity style sound. However, rather than uncritically emulating these conventions, British graduation films about the film industry engage in subverting and resisting continuity style technique. While the sound of student films often features apparent technical mistakes, these student filmmakers resist the cultural continuity style norm under which any deviation from naturalism is an error. As such, they reclaim supposedly low-quality sound, such that the apparent artifice of these films serves not to unintentionally break the audience's immersion, but to reinforce the filmmakers' criticism of an unforgiving and exploitative industry. Thus, even while demonstrating their professional aptitude at continuity style sound, film students are able to bring an element of creative expression to their sound design, recording and editing.



## Filmography

*Sizzle*. Online (RCS Graduate Showcase). Directed by May-Ann Blanch. 2021. Royal

Conservatoire of Scotland. 2021.

*The Basil Brush Show*. Online (Amazon). Directed by David McKay. 2002-2007. BBC. 2023.

*The Great Caverzago*. Online (RCS Graduate Showcase). Directed by Tano Caruso. 2021. Royal

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*The Podcast*. Online (NFTS Screening Room). Directed by Julia Mortimore. 2023. National Film

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