



Film & TV Foundations

2018 Course Outline

Objectives

Foundations Filmmaking is an intensive part-time course for writer/director/editors. Combining lectures and practical workshops, Foundations' part-time delivery schedule is geared to provide people already studying or working full-time access to many of Australia's best film industry practitioners and educators within our state of the art facilities.

One short filmmaking exercise (2 minutes) plus one major short production (5 minutes) will be individually written and directed by each student, adding two short films to your reel. Reflecting the philosophy of our full-time programs, we deliver to the individual who is seeking to find their unique creative voice. Whilst the emphasis is on training writer/director/editors, you will also develop your knowledge and practical skills by experiencing the myriad of essential roles required on a film or TV production crew, including producing, sound recording, cinematography and production design.

Book now and start your creative journey towards an exciting new career!

Dates

27 February – 4 December 2018

Tuesdays and Thursdays, 6.30pm – 9.30pm, plus some weekends and Wednesday evening classes.

End of Year Production Screening

Saturday December 8

Break periods

30 March to 9 April

20 July to 10 September (Pre-production period)

Venue

VCA Film & TV Building 861 Grant Street
Southbank VIC 3006

For Application Information, Please Contact

Francis Pavez Program Coordinator

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P: +61 3 8344 6951

W: <http://vca.unimelb.edu.au/study/short-courses/film-and-tv-foundations-1-year-part-time>

For Course Information, Please Contact

Andrew Blogg, Non Award Course Convener

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W: <http://vca.unimelb.edu.au/study/short-courses/film-and-tv-foundations-1-year-part-time>

2018 COURSE STRUCTURE

BLOCK ONE: EARLY FEBRUARY 27 TO MARCH 30

LAYING THE FOUNDATIONS, DISCOVER & EXPLORE

Classes run on Tuesday and Thursday evenings from 6:30pm to 9:30pm - plus some weekends and Wednesday evening classes.

WRITING FOR THE SCREEN

3 sessions

Participants explore the writing process, creation and development of stories for the screen. Students produce two film ideas (a simple 2-minute outline) for the upcoming Boot Camp “Boots”, plus work commences on your major production (5 minute) script - delivering 1st and 2nd drafts in preparation for our production period (block 3)

THE VISION OF CINEMA

4 sessions

Discover the secrets of the cinematographer’s art from highly experienced industry professionals - lighting, framing, movement, lens techniques, visual design and communication. Includes one evening and 2 Saturday introductory practical sessions on basic lighting principals, onset safe practice and camera operation in our state of the art film studios.

‘IN THE CAN’

2 Saturday sessions and 1 weekend session.

What makes a successful short film? What sort of films are successful and why? Screenings of past students’ major films and Foundie Fest productions. Briefing on weekend practical workshop structures and protocols – includes a Q & A session with previous Foundation students and Welcome BBQ. An opportunity to immerse yourself in short films, to share, learn from, and to celebrate the achievements of past students - to inspire the new!

THE ACTOR/DIRECTOR RELATIONSHIP

1 sessions

A dynamic series of lectures and workshops where participants are introduced to a range of experienced directors and learn techniques of working with actors – demystifying the language and learning the tools that will enhance your casting and directing process.

FILM BYTES

1 sessions

Neo-realism to mockumentary. Realist mise-en-scène – from Rome Open City to Roma, an exploration of form, style and technique – from the filmmaker’s perspective.

FROM SCRIPT TO SCREEN

2 sessions

An examination of key crew roles - from pre-production, production to post-production, industry heads of department will discuss the practical problems and the creative solutions involved in enabling a film to move from script to screen.

FILMMAKER CASE STUDIES

2 sessions

For decades, filmmakers have commenced their filmmaking journey via making short films: a celebrated form in its own right and a stepping-stone to feature films. Meet several acclaimed national and international (award winning) filmmakers and examine in detail the process of making a short film from idea to screen, and beyond. Discover how short filmmaking helped forge the path for these filmmakers to move into this exciting and challenging industry.

BOOT CAMP “BOOTS” (FILMMAKING EXERCISE)

1 Session

An introduction to Boot Camp “Boots” film-making. Lecture based instruction incorporated with a practical workshop. Participants have the opportunity to write, direct and edit their own 2-minute short film (Block 2)

BLOCK TWO: CREATE!! MAY 2 TO JULY 20

Classes run on Tuesday and Thursday evenings from 6:30pm to 9:30pm - plus some weekends and Wednesday evening classes.

This block is heavily production based. The class will be divided into small groups for the 6 weeks of this block for a variety of workshops including shooting, editing and 2 x script tutorial sessions aimed at developing a solid script for our major productions (which dominates Block 3). You will have some week nights where no official class runs (for your tutorial/shoot group) as more weekend days are required during this production block (depending on your groups individual schedule).

INTRODUCTION TO SCREEN NARRATIVE

1 session

What is a ‘screen story’? An overview will be offered of the key structural components that make up a screen narrative. Topics covered will include plot/story/narration; the use of binary oppositions and motif; the move from classical Hollywood narrative to a more open, post-classical mode.

SHOOT IT!

1 session

What is the role of the armourer? A detailed session with top industry armourer covering all of the safety and legal requirements and issues involved when choosing to use weapons in your films – includes firing of film industry blank ammunition (revolvers, pistols, machineguns) – not for the squeamish!

WRITING FOR THE SCREEN/WRITING FOR CHARACTER

4 sessions plus 2 tutorial sessions

We continue the study of the film writer’s craft. Students produce two film ideas (a simple 2-minute outline) for the upcoming Foundie Fest, plus work commences on your major production (5 minute) script - delivering 1st and 2nd drafts in preparation for our production period (block 3)

THE SOUND OF CINEMA: Sound Recording & Boom Swinging

1 evening session and 1 Saturday practical session

The art and craft of location sound recording and boom swinging taught by a highly experienced industry professional.

THE ACTOR/DIRECTOR RELATIONSHIP PART 2

3 evening sessions and 1 Saturday session

Casting/auditions/rehearsals/blocking/the director's role in pre-production. Through a series of intensive workshops, we ensure you are prepared and informed so you can realize your full potential as a director. Guided by experienced directors, students workshop with actors during a casting call session, honing their directorial skills in a challenging yet supportive environment.

BOOT CAMP "BOOTS" (FILMMAKING EXERCISE) THE BRIEF, DEVELOPMENT & PRE-PRODUCTION

2 sessions

Each student writes, directs and edits their own individual short film during this camera workshop. An opportunity to familiarize yourself with both the creative and technical tools you access for your major production. Study the previous works generated for Boot Camp "Boots". Structure and aims of the Foundie Fest process are discussed – crews are locked in. Pre-production checklists are covered and post production requirements are introduced.

FROM SCRIPT TO SCREEN CONTINUED

2 sessions

An examination of key crew roles - from pre-production, production to post-production, industry heads of department will discuss the practical problems and the creative solutions involved in enabling a film to move from script to screen.

PRODUCING & PRODUCTION MANAGEMENT

1 session

What is the difference between an executive, creative, associate or line producer? What does a producer bring to a project and what should you bring to a producer? An intensive all day session designed to demystify and clarify this highly creative and essential role.

BOOT CAMP "BOOTS" - PRODUCTION/SHOOTS

Full Weekend

In small crews students direct their own individual short film exercise.

Each participant writes, produces and directs their own 2-minute short film and crews other productions in the camera, sound, art or lighting department.

INTRODUCTION TO EDITING ON AVID

1 evening session and 1 weekend day session

Using the footage shot during your Boot Camp "Boots" - assembly to fine cut. Training on the AVID non-linear editing system accessing your own individual workstation. No prior editing experience is required.

BOOT CAMP "BOOTS" SCREENING

Sit back and enjoy the fruits of your labour - a night to celebrate - the Premier Screening of your Foundie Fest films. Enjoy!!

FILMMAKER CASE STUDIES

3 sessions

For decades filmmakers have commenced their filmmaking journey via making short films: a celebrated form in its own right and a stepping-stone to feature films. Meet several acclaimed national and international (award winning) filmmakers and examine in detail the process of making a short film from idea to screen, and beyond. Discover how short filmmaking helped forge the path for these filmmakers to move into this exciting and challenging industry.

APPLYING FOR FILM SCHOOL

1 session

Designed for students aiming to move into full-time study at VCA Film and Television. The undergraduate and postgraduate/masters coordinators join us to discuss just what it takes to produce a successful application and interview presentation. Examples of successful applications are shared. This session is designed to ensure VCA Foundation's students are able to produce applications and interview presentations of the highest standard.

VISUALISING FOR EDITING/CREATIVE PRE-PRODUCTION

1 session

Visualising the finished film starts with scripting and continues through the shoot and into the edit. We look at ways to convey the director's vision to the rest of the creative team, including the relative merits of marked-up scripts, shooting diagrams and storyboards.

THE SOUND OF CINEMA

1 Saturday session

Why is the shower scene from Psycho so violent? What makes people cry in Casablanca? How does sound and music combine with image to create the full cinematic experience? An intense session breaking down a feature film. Includes screening of the film in full.

THE VISION OF CINEMA PART 2

2 evening sessions and 1 Saturday session.

We continue the exploration of cinematography. Includes a detailed discussion with a cinematographer on various camera technologies, lenses, style and production strategies.

SAFE SET PRACTICES, PRE-PRODUCTION AND PRODUCTION MANAGEMENT

1 Session

Working in small groups, led by your coordinator, the production management requirements of your film are discussed in detail. This module will assist you in realizing your film in a safe, economical and practical manner. Creative solutions for challenging concepts are explored. Processes for effective scheduling, contracting, risk assessment and safety reporting commence. Call-sheet generation and post-production schedules are discussed and locked down.

PRE-PRODUCTION PERIOD JULY 21 TO SEPT 6

A 7 week break to work on your scripts and begin the pre-production of your major film production. Students begin casting, organising crew, locking in locations, applying for film permits, rehearsing etc. Students can book campus rehearsal and meeting spaces during this time.

There are no official classes during this period with exception of the 2nd Tutorial Session (Saturdays)

During this time your filming dates are locked in. Students film over 2 consecutive days (20 hours in total) either over a weekend or weekdays periods (Tuesday & Wednesday). Where you choose to schedule your major production will determine your end of block 3 date ie: if you shoot early in the schedule and choose not to crew on other productions you could

complete block 3 early November, conversely if you choose to crew on numerous productions and shoot late in the shooting schedule you could complete the year in late November.

BLOCK THREE: SEPTEMBER 11 TO DECEMBER 4 LIGHTS, CAMERA, ACTION!

Pre-production, Production, Post-production

It's time to flex those well-developed filmmaking muscles!

Over an intensive production period each student will produce and direct their own 5 minute HDV production. Accessing state of the art facilities and equipment, it's time to create and share your vision! All equipment and production facilities are included in the course costs. It is not a requirement that you crew on other productions but it is encouraged.

SAFE SET PRACTICES, PRE-PRODUCTION AND PRODUCTION MANAGEMENT

1 Session

Led by your coordinator, the production management requirements of your film are finalised.

THE ACTOR/DIRECTOR RELATIONSHIP CONTINUED

1 Session, Saturday

The director's role in pre-production. Rehearsal skills and practice. Actor director communication

FROM SCRIPT TO SCREEN CONTINUED

3 sessions

A continuation of the examination of key crew roles – speakers will demystify the essentials of legals (including copyright), creative screen editing and production filming pathways, ingest and post production pathways and ramifications.

AVID: POST PRODUCTION

All students access their own offline suite fully post-producing their short film. Includes a final session in our online suite (with an operator) adding credits/ titles, colour grading and/or adding any final FX to ensure you walk away with a highly polished final film.

YOU MADE IT - LITERALLY!

All major works are screened at the state of the art screening facilities at Federation Hall. The culmination of a year's work (DECEMBER 16 2017)

ABOUT THE COURSE CONVENER - ANDREW BLOGG

The **teaching team** is led by experienced industry professional, Andrew Blogg, who has been involved in film and video production since completing the Foundations Program at the Victorian College of the Arts, School of Film and Television, in 2002 (the course he now convenes). Since completing his studies, Andrew has worked on numerous film and television productions, educational programs, music videos and promotional videos. In 2004, his film 'Chay', the story of Cambodian brothers coping with grief, was shown at the prestigious New York Short Film Festival. In 2010, Andrew partnered with colleague, Tim Purdie, and embarked on their first feature documentary entitled Camp 32 which has so far screened at the Cambodian International Film festival (2015) and at the Cambodia Town Film Festival (2016) in Long Beach California.

GUEST SPEAKERS/TUTORS

Foundations has secured itself a reputation for providing students with a wide variety of world class guest speakers, from local emerging talent, through to highly experienced film practitioners and film educators. This is reflected in the works produced by our guest lecturers. Writers, producers, directors, sound recordists, production designers, cinematographers, editors (and more) all share their experiences and insights with Foundation students. Some examples of television and feature film works the Foundations guest lecturers to date have contributed to follows; Mary & Max, Kenny, Ghost Rider, Pacific, Noise, Breaker Morant , The Castle, Lord of the Rings, Romper Stomper, Where the Wild Things Are, Mad Max , Animal Kingdom, Everynight Everynight, Wog Boy, Chopper, Ned Kelly, Charlottes Web, The Boys, City Homocide, Summer Heights High, Offspring, Wentworth, Killer Elite, Rush, Satisfaction, Angry Boys, Charlie and Boots, the Last Ride, Monty Python's And Now for Something Completely Different - to name but a handful!

A few of **previous graduates** from this course who have had recent success include:

- Gregory Erdstein "Picking Up At Auschwitz (Short)", "Two Devils (Short)", "A Bit Rich (Short)", "Paris Syndrome (Short)" & "That's Not Me" (taking festivals by storm)
- Kitty Green "Ukraine is not a Brothel", "The Face of Ukraine: Casting Oksana Baiul (Short)" & "Casting JonBenet" (featured on Netflix)
- Adam Arkapaw "Assassin's Creed", "The Light Between Oceans", "Macbeth" & "Top of the Lake" (Emmy Award)
- Kate Lefoe "Plunge (Short)" & "Somersault Pike (Short)" (taking festivals by storm)
- Lee Matthews "Emo the Musical"
- Nikki Richardson "We're Here Now (Short)" "Swing (Short)"

2018 FEES

Foundations offers 3 payment options, our Early-bird discount rate, the standard yearly rate, or you can opt to pay in installments.

Early Bird: \$7,500

Full fee: \$8,350.

Instalments: Initial payment of \$3,750 at registration plus 5 instalments from March to July of \$1000 each month. Total: \$8,750 for the year.

All Foundation students who successfully complete the year will receive a Certificate of Completion and have access to all the works generated throughout the year (2 films are written and directed by each student). This course is an up-front fee paying course.

HOW TO APPLY

Apply on-line via our website <http://vca.unimelb.edu.au/study/short-courses/film-and-tv-foundations>

For further information please contact:

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