

ENROLMENTS

Term 1 Term 2 Term 3
 \$1980 inc gst \$2500 inc gst \$2800 inc gst

Substantial Discount for Early Bird payments.

Full Year

- \$6380 inc gst (Early bird discount, due 6 weeks prior to course commencement)
 \$7150 inc gst (Due 7 days prior to course commencement)

Please note

- 1 Completion of Terms 1 & 2 is a pre-requisite for entry into term 3. You are able to complete the course over a 2 year period.
- 2 All equipment and expendables are included in course fees.

METHOD OF PAYMENT

- Cheque (payable to University of Melbourne) or
 Credit Card

Type of Card

- Visa Bankcard Mastercard

Name of card holder _____
 Card number / / /
 Expiry date /
 Amount to be debited \$ _____
 Signature _____

Office use only
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FILM & TELEVISION FOUNDATIONS

This course is an up-front fee paying course – it will not attract HECS. People who successfully complete the year will receive a VCA Film & Television Foundations Completion Certificate and a compilation DVD of all works produced within the course. Total cost for the full year at early bird discount rate is only \$6380 inc gst with enrolment into individual terms starting from \$1980 inc gst. Completion of Foundations will entitle participants to generous discount rates for all other short course programs being run during the Summer and Winter School Programs at VCA Film & Television.

TESTIMONIALS

“A fantastic introduction to film, covering both theoretical and practical aspects. A wonderful opportunity to meet other aspiring film-makers, to learn together and to make films! An impressive selection of lecturers drawn from the film industry and lots of opportunities to ask questions.”

Julianne Deeb,
Documentary Filmmaker
and Assistant Producer,
Surf Patrol

“While I was doing the Foundations course I had the good fortune to work on an SBS series – a year later I’m in Sydney rigging cameras on cars for a Korean car commercial, six months later I’m scampering around city rooftops with camera cranes at night shooting action sequences for the latest Hollywood blockbuster... it’s been an awesome ride! The Foundations course is great at providing a broad, hands-on knowledge of film-making – and for me, the spark of inspiration to start an exciting new career”

Steve Robinson,
Grip and Steadicam Operator

“I couldn’t imagine a better introduction to filmmaking.

I had the opportunity to meet and work with some of Australia’s best filmmakers, technicians and actors. I had a vague hope that one day I might make a film. I had no experience and had never even done photography. A few days ago three hundred people watched my first film on the big screen. I was terrified but it has totally changed my life. I did it! It’s a full-on year, working full time and studying, but I found the lectures so inspiring that, for me, it was my relaxation and escape. An incredibly supportive environment.”

Mary Mason,
Designer

Foundations has secured a reputation for providing students with a wide variety of guest speakers – from local emerging talent through to highly experienced world class film practitioners and film educators. This is reflected in the works of some of our guest lecturers (see list to the right). Writers, producers, directors, sound recordists, production designers, cinematographers, editors, composers (and more) have all shared their experiences and insights with the Foundations students.

The year culminates in a gala screening of the students films in the State of the Art Cinema, Federation Hall.

Please contact the course coordinator for more information.

BREAKER MORANT

- THE CASTLE
- HARVIE KRUMPET
- ROMPER STOMPER
- GHOST RIDER
- MAD MAX
- LOOKING FOR ALIBRANDI
- WOG BOY
- LOOK BOTH WAYS
- CHOPPER
- NED KELLY
- CHARLOTTE’S WEB
- THE BOYS
- BLACK ROBE
- MONTY PYTHON’S ‘AND NOW FOR SOMETHING COMPLETELY DIFFERENT’
- CRACKERS
- BLUE HEELERS
- STINGERS
- WHERE THE WILD THINGS ARE
- NOISE
- NEIGHBOURS
- THANK GOD YOU’RE HERE
- THE KING



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Classes are held on Tuesday and Thursday evenings from 6.30pm to 9.30pm plus some weekends.

Please refer to website for exact term dates.

TERM ONE Late February – May

Module One: Writing for the Screen Part 1

Participants explore the writing process, creation and development of stories for the screen.

Module Two: Film Bytes Part 1

Neo-realism to mocumentary. Realist mise en scène – from Rome Open City to Roma, an exploration of form, style and technique – from the filmmakers' perspective.

Module Three: 'In the Can'

Preparation for weekend practical workshop structures and protocols. Includes screenings and a Q&A session with past students.

Module Four: Short Film Case Studies

Meet several national and international award winning filmmakers and examine in detail the process of making a short film from idea to screen and beyond.

Module Five: Super 8 – the Theory and the Practice

Lecture based instruction incorporated with practical weekend workshops.

Module Six: Introduction to 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.

Module Seven: Producing

An intensive all day session with AFI and Academy Award winning producer Melanie Coombs.

Module Eight: The Actor/Director relationship

Participants learn from a range of successful directors and professional actors.

Module Nine: The Vision of Cinema 1

Discover the art of Cinematography from highly experienced industry professionals – lighting, framing, movement, lens techniques, visual design and communication.

TERM TWO June – August

Module One: From Script to Screen

Industry professionals discuss their individual crew roles from 1st AD's to Production Designers and more.

Module Two: The Sound of Cinema

A study of the art of film sound recording, composition and sound design. How does sound and music combine with image to create the full cinematic experience?

Module Three: Film Bytes Part 2 – Who's an Autuer?

How and when does a mere director turn into a creative visionary? From Ken Loach to Jane Campion – central concerns and distinguishing stylistic features of each of these auterist filmmakers will be shown, investigated and debated.

Module Four: The Vision of Cinema 2

We continue the exploration of this complex craft.

Module Five: Screening Comedy

From Chaplin and Keaton to Ab Fab, Seinfeld and beyond.

Module Six: Writing for the Screen Part 2

Exploration of the Screenwriters' craft continues. Students undertaking a major production in term three are to complete draft one of their short (three to five minute) script.

Module Seven: Black Boots – Pre-production

Examine the ultra short film genre. An opportunity to familiarise yourself with both the creative and technical tools you will have access to for your term three major production.

Module Seven A: Black Boots – Production

Each participant writes, produces and directs their own ninety second film and crews on a minimum of two other productions.

Module Eight: Tutorial

Each student is given individual feedback and has the opportunity to discuss their major script with an experienced industry professional.

Module Nine: Film Bytes Part 3: Surrealism(s) on Screen

This strand takes us beyond naturalism, outside the safety net of realism, toward the unsettling sub-conscious realms of the absurd, the illogical and the downright crazy. From the experiments of Buñuel, Dali and Cocteau in the 1920's, through to Maya Deren, Kenneth Anger and cartoonists Tex Avery and Chuck Jones.

Module Ten: Shoot it!

Professional armourer John Fox provides instruction on the safety and legal requirements for using weapons on set. Includes firing of live ammunition (revolvers, pistols and semi-automatics).

Module Eleven: Introduction to Final Cut Pro

Finish off your Black Boot's film like a 'Pro'!

Module Twelve: How to Apply for Filmschool

Our panel shares just what it takes to produce a successful application and interview presentation.

TERM THREE September – December

Module One: Making Movies

Over three nights the essential pre-production practicalities are explored. Meet a top industry entertainment lawyer, experienced casting director and professional location manager.

Module Two: Tutorial

Working in small tutorial groups each student is given individual feedback on their second draft major production screenplay.

Module Three: Production

Creative solutions to challenging concepts, processes for casting, scheduling, contracting, risk assessment and safety reporting are put in place, call-sheets and post-production schedules are discussed and locked down.

Module Four: Scene Staging

Looks at how scenes have been staged since the earliest filmed dramas to today's MTV-style approaches. Considers the relative practical and creative advantages and disadvantages of covering a scene in continuous shots as against covering for editing, using different shot sizes and angles.

Module Five: Visualizing for Editing

Visualizing 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.

Module Six: Pitching your Film

All students are required to present a short pitch of their term three project. Includes preparing your pitch instruction.

Module Seven: The Actor/Director Relationship Part 2

Guided by an experienced director students workshop with professional actors to develop their directing skills.

Module Eight: Get a grip

How do the professionals make the camera swoop and glide? Learn to use dollies, jibs, cranes and robotic camera movement systems to achieve stunning shots.

Module Nine: Lights, Camera, Action!

The major shoot period. All equipment and stock is part of the course costs. It is not a requirement for students to crew on each other's productions but it is encouraged.

Module Ten: AVID Post-Production, Sound and Image

Access your own offline suite fully post-producing your short film. Includes a session in our online suite (with an operator) titling, colour grading and adding any final FX ensuring you walk away with your film realised to its full potential.

VCA FILM&TV FOUNDATIONS

APPLICATION FORM

Return Address

Short Course Coordinator VCA Film & Television
234 St Kilda Road Southbank Victoria 3006
T 03 9685 9033 F 03 9685 9001

Mr/Mrs/Ms	Given names
Surname	
Age	
Address	
	Postcode
Tel (Home)	(Work)
(Mobile)	Fax
Email	
Where did you hear of the Course?	

APPLICANT'S DECLARATION

I declare that to the best of my knowledge the information above is correct and complete. I understand the Victorian College of the Arts reserves the right to cancel any advertised course. Any monies paid for that course will be refunded in full. Any withdrawals prior to the commencement of a course will incur a \$25 administration fee.

Signature of applicant

Date

Are you an Aboriginal or Torres Strait Islander?

- No Yes, Torres Strait Islander
 Yes, Aboriginal Yes, both Aboriginal and Torres Strait Islander

If you answered YES to any of the above please contact the Wilin Centre on +61 3 9685 9335 for further information.

