

Digital Filmmaking Course



Course length: 36 hours

Minimum and maximum students required for the course: 10 – 20

BACKGROUND

This course was born from the need to complement and blend Drama and Visual Arts departments, to become a new opportunity for artistic expression in your educational institution. Our idea is that this workshop will act as a complement to other courses such as drama, visual arts and music.

Filmmaking and audiovisual communication are contemporary forms of artistic expression whose particularity is being created through a process where various art forms are involved: literary writing, photography, music, acting, ambientation among others.

My training as a filmmaker enables me to provide a contemporary vision, whereas to deliver knowledge, we must work with a team of specialists in each technique, it is necessary to understand that, to produce a film a number of stages must be fulfilled beginning with: pre-production, to continue with production and finally post-production.

To turn into reality a fiction film or documentary film, two fundamental pillars are essential: creativity and teamwork, this is where each one's abilities come into play, to complement each other. It is important to maintain creativity and to keep focused to achieve our goal, it requires trust in others and effective communication, self-assurance and responsibility to know that our film will only be possible if we do it together, as a team!

Thanks to this course, participants will be able to put on screen an audiovisual creation while simultaneously enacting values and skills that will be required from them by the professional world once they graduate from school.

AIM

To learn how to make a film, it will only be achieved if we can form a team with one or more leaders, according to the personalities, affinities and talents involved.

To make a short film, we will teach the different artistic techniques that make up filmmaking, during the process students will be able to participate in the stages of pre-production, production and post-production of a short film.

The development of the film will be guided by teachers of each area. The film will be created by the students and everyone will have the opportunity to present their ideas and arguments.

The choice of film to be made is through a vote, all ideas and will be exhibited in the classroom in front of teachers and students.

Filming will take place in or outside the school premises according to the script necessities. Advance planning shall be required.

CONTENTS

The creation of a short film starts with scriptwriting, which will be developed with a team. The story from beginning to end will have a duration between 6 to 10 minutes.

However, is it possible to put into action charismatic characters whose conflicts must be resolved in such a short period of time? The answer is YES, by being very creative and working as a team. That's what students will learn in scriptwriting and acting lessons.

How to communicate your ideas visually? Learning to use of film language frame by frame, in cinematography classes and production.

The content areas are: acting, scriptwriting for screenplay, filmmaking or cinematography, music appreciation and soundtrack design, production and installation.

Specific objectives of the contents

Acting Workshop: Learn how to act on camera and how to develop your character in fiction cinema.

Participants will be trained in techniques of composition of characters, role-play and improvisation, vocal expression, body and non-verbal expression, spatial and corporal awareness, teamwork and body-word coherence, through acting tools for action cinema. Students shall develop the ability to communicate their ideas in a non-verbal/ gestural way, learning from acting training methods, to create a role in a fiction short film.

Coming up next...

Scriptwriting workshop: how to write a story.

The students will learn how to create a story with characters using a literary technique called: The literary script for cinema. At this stage they can compete several ideas that are in a “plot synopsis” phase. Afterwards, students and the production team will then vote for the best possible idea to produce, this idea shall be transformed into a literary script, and a technical script that will be interpreted and performed by actors in a SINGLE DAY of production shooting by the filmmaking team, including teachers and workshop producer, Marcela Cea Jacques.

Production workshop: hands-on learning process of how to make a short film.

The participant is advised by a team of professionals who are aware of the characteristics of a cinematographic or audiovisual production stages, which are: pre-production, production and post-production.

Learning to work in teams: involves choosing an area of development, be it: acting, directing, writing, sound, camera, editing, besides being creative and proactive, for example, the director should know when and to whom to delegate responsibilities and when to say YES or NO. Know that to make decisions at any moment one must be clear of the order/purpose from the beginning to the end. This will help explain why yes or why not.

- The team must be willing to follow a single vision set by the director or directors, acquire responsibilities, with joy, respecting times and objectives. It is very important to meet deadlines for our Gantt chart.

To produce and make a short fiction film, based on a screenplay, to obtain a technical script that results in a short film of high technical and artistic quality.

- The Student must design a shooting plan or storyboard (basic format). Manipulate filmmaking concepts, develop the technical script.

As for the photography and ambientation departments, students must present visual references prior costume and props production, you must work with the director on an aesthetic level, supporting all visual aspects of the project, alongside the photography department, asking yourself the next question: how do I want my film to look?

Music appreciation and sound design workshop: how to develop a sound concept for a short film.

Guide students on how to develop a sound and musical perception for the project. To deliver to the director or editor a sound notion for our film. A clear view on this aspect will facilitate the post- production.

During the session the student will learn methods to mix sounds, use of source music and score, use of silence and sound design appreciation of a film.

On Thursday, students will take technical classes on how to handle the tools required for recording sound on set.

Students will participate in a dress rehearsal while manipulating equipment.

Filmmaking workshop: how to shoot the film. It includes technical equipment and dress rehearsal with camera technical support.

To learn about audiovisual semantics from a filmmaking point of view: the different planes for shooting, perspectives, frame composition and how to handle professional camera lenses.

To perform the diverse roles in cinematography, acknowledging how to articulate photography direction as well as operating cameras.

To be responsible for visual and lighting proposals as a complement to the direction of the film; thus promoting search resources and enriching creative teamwork.

Introduction to editing workshop: Day 6. 6 hour introduction to editing session.

Students will acquire knowledge of concepts of rhythm and mounting styles, acknowledging that in this audiovisual production phase is where the audiovisual narrative is built; students learn through the use (basic users' level) of Final Cut Pro editing software.

SCHEDULE

Activities and time line

MONDAY

Scriptwriting:	8:00 a.m. to 9:45 a.m.
Scriptwriting:	10:00 a.m. to 12:00 p.m.
Break:	5 minutes.
Scriptwriting:	12:00 p.m. to 12:45p.m.
LUNCH:	12:45 p.m. to 13:45 p.m.
Scriptwriting:	13.45:00 p.m. to 15:00 p.m.

Goal: to prepare the first draft of literary script.

TUESDAY

Scriptwriting:	8:00 a.m. to 9:45 a.m.
Production:	10:00 a.m. to 12:00 a.m.
Filmmaking:	12:00 p.m. to 12:45 p.m.
LUNCH:	12:45 p.m. to 13:45 p.m.
Filmmaking:	13.45:00 p.m. to 15:00 p.m.

WEDNESDAY

Production rehearsal:	8:00 a.m. to 9:45 a.m.
Production & filmmaking:	10:00 a.m. to 12:45p.m.
LUNCH:	12.45:00 p.m. to 13.45p.m.
Production & filmmaking:	13.45:00 p.m. to 15:00 p.m.

THURSDAY

Music & sound appreciation:	8:00 a.m. to 10:00 a.m.
Production & filmmaking:	10:00 a.m. to 1:00 p.m.
Editing or post-production:	10:00 a.m. to 12.45:00 p.m.
LUNCH:	12:45p.m. to 13:45 p.m.
Production & editing:	13.45p.m. to 15:00 p.m.

FRIDAY

Shooting day:	8:00 a.m.
LUNCH:	1:00 p.m. to 2:00 p.m.
Shooting:	2:00 p.m. to 5:00 p.m.

SATURDAY

Mounting: 8:00 a.m. to 15:00 p.m.

LUNCH 12.45p.m to 15:00p.m

Edited short film in final cut and after effect.

METHODOLOGY

The course consists of 36 theory/ hands-on learning hours in English, in the classroom through group work: the student is introduced to artistic techniques from day one. You start the day with acting lessons Students will be invited to use the full capacity of his/her cognitive skills: as a creative body and mind.

The mission for day one is to write a first rundown of literary script o screenplay, students learn to develop narrative notions in scriptwriting. On day two we begin the pre-production stage and we divide students in the previously established work areas. In this stage, teamwork organization is critical to reach shooting day.

Filming is monitored by teachers, with the support of the production producer Marcela Cea Jacques.

Students learn photography notions and how to handle a Back Magic camera with Carl Zeiss lenses. Also during classes students will be taught how to handle a camera. Natural lighting will be used during shooting day, considering exceptions if extra lighting is necessary in indoors shots according to script requirements.

Each student will be encourage to choose an area and function to perform in the filming team and should accept responsibility for it from day two and during shooting, in roles such as: supporting actors, scriptwriters, director(s), assistant director, producer, actors, camera men/women, asistent camera men/women, set designer, wardrobe and make-up artists.

OUTCOME

A short film shot on digital film. Up to 10 minutes in length with audio and video post-production.

MATERIALS

3 sessions using a Black Magic Camera. Includes optical suitcase.
504 Manfrotto tripod, shoulder rig, hand grip, filters and monitors.
1 lighting set, Dolly, black clothes, electric press kit. Includes equipment transportation.
1 direct sound session including equipment.
1 shot gun
1 Reed
2 wireless lavalie microphones
1 recorder
1 mixer
1 audio post-production session for a 10 minutes top short film.
1 session for image editing and post-production.

The music and audio post-production session includes computer and Pro Tools 10 software.

Course value: \$CLP 400,000.

Course INCLUDES:

- **Post-production day for sound recording in studio.**
- **Image editing and image post-production.**
- **DVD of the film in low and high quality to project in a 4K room.**

This course include transportation.







Marcos Salazar - Sound Engineer and Director of Documentary Films (Masters in Documentary Film at University of Chile) has developed several projects in the audiovisual work as Sound Designer of Soundtracks of many films, short films and multimedia installations, highlighting the CD "Rock & Gates: Sounds From Prison" FONDART 2002 winning project. It has specialization in the field of photography and movie sound with Patrick Glish and Mark Berger, winner of 4 Oscars. He has also been involved as a cameraman for director Michael Chanan and is currently developing projects and producing documentaries at IRREPETIBLE Films: "The Actors" based in Blessed Theatre Company, formed only by actors with Down Syndrome and "BANKILAL", filmed in Chiapas Mexico.



Pedro Ayala - He has a degree in Film from ARCIS University, Santiago, Chile and later on he went overseas to obtain his Master on Scriptwriting from Bond University, Melbourne, Australia.

His professional experience has been mainly engaged in consulting scripts. As director, he shot a short film in 35mm called "El Tiempo que Quieran", selected in several international festivals. His experience in writing has led him to work on personal projects with renowned writers and filmmakers such as Rolf de Heer and Guillermo Arriaga.

In addition to his personal projects, he is a professor at Universidad Mayor Film School, and a writer for the new animated motion picture by Uruguayan director, Walter Turnier"



Luis R. Hermosilla - After graduating from high school I entered the most prestigious program of fine arts in my country. My early interests related to the representation of reality through technique of drawing, made myself intrigued with the problems of space, Landscape's representation, their scales and compositions. I immersed myself into the history of the still image, and become a devoted web surfer of the most important world's art collections. The classes of drawing and lithography introduced me to the technique and it uses as means of expression and support for

communication. With time, I discovered the technique of video, along with its options for representing realities and the being, and all the practical problems you encounter in this kind of work. From that moment on, almost eight years ago, I have been exploring and learning the trends and possibilities of the video media and film editing, and so have watched over three thousand hours of footage.



Macarena Andrews Barraza – She is currently based in Santiago, Chile is an actress, dramaturge and playwright. She trained as performer in the School of Gesture and Image La Mancha – in Jacques Lecoq’s physical theatre methodology - and as contemporary dancer with Isabel Croxatto’s ensemble Abundanza. In 2008, she was awarded a Chile Scholarship bursary to study a Master in Dramaturgy and Playwright in the University of Glasgow, Scotland.

In 2006, she performed in Isabel Croxatto’s show *Pactos* in Santiago, Karlsruhe and Hamburg. In 2008, in David Overend’s guide tour performance *Underneath the Arches* in The Arches Multi-Arts Centre in Glasgow. In 2009, she was part of Susanna Curtis’ work in progress show *Return2you* part of the Twin Cities programme between Glasgow and Nuremberg. And in 2011, she worked with the Australian company Pvi Collective in *Deviator* a multi-media site specific performance for Conflux Physical Theatre Festival in Glasgow.

In 2010, she created alongside the Chilean actress Paulina Hunt Theatre of Emergency ensemble opening two shows that year: *And the earth kept moving* and *I wanted to scream but I couldn’t*, getting Chilean Arts Council support to tour the first one in the most affected areas after the earthquake on February 27.

Since 2011, she’s been developing her own multi-arts international ensemble Pezdemarte: www.pezdemarteensemble.wordpress.com



Director and animator specialized in Art Direction and screenwriting; he was born in Puerto Montt city. Studied in the Cinema School at “Universidad de Valparaíso de Chile”, then illustration in the creatives school “Brother Advertisement” and drawing and painting at “Escuela de Arte y Cultura de Puerto Montt”. Then he takes the International Workshop of the Belgian animator “Jean Luc Slock” and the Strata-Cut master class of David Daniels. His works link the conventional narrative and a experimental way of telling stories, and also rescue in a very documental way the reality of the places that he likes to show. His work includes "Soliloquy", "Lucidity 0" and "Humanoide no robot", this last one has participated and been awarded in many festivals, including the participation in Cannes Film Festival. The year 2011 debuts his animated short "Enco, a steam journey" in Cinemark(co-directed with G.Salgueiro) and also his first fiction short “Joaquin”, the same year he was awarded with the Pedro Sienna price of Chilean film industry for his work "Humanoide no Robot" and nominated as person of the year in arts in his region. Now he his working on his first long feature film “Green Grass”, a co-production between Chile and Japan, this project is supported with National Cinema Found for development in Chile and also is supported for the Japanese Embassy.