

## WONDERWORKS

and the

Jack J. Valenti  
School of Communication,  
University of Houston

present the 15th annual  
filmmaking workshop

**10 JUNE – 12 JULY 2019**  
**9 AM – 4 PM, MONDAY – FRIDAY**  
**UNIVERSITY OF HOUSTON**



Agnes Varda (third from left) directing the filming of *Cléo de 5 à 7*.

# MOVING PICTURES

**MOVING PICTURES** is open to high school students of special promise and ability who will be entering grades 10, 11, or 12 next fall or who will have just graduated from high school this spring. Admission is competitive – Wonderworks requires at least a 3.0 cumulative grade-point average plus a high level of achievement in relevant core subjects and PSAT/SAT (or ACT) scores consistent with benchmark criteria for college readiness in order to consider an application.

Tuition and fees (not including parking) are \$750. Scholarships are available in the form of full-tuition waivers, but only for students demonstrating true financial need. Admissions are determined on a need-blind basis. No student will be prevented from participating in the program because of inability to pay tuition.

Classes are held at the University of Houston Central Campus, Monday – Friday, except 4 and 5 July. This program is meant to be enjoyable, but it is also challenging and requires focused effort and commitment.

You may apply online or by mail or email. To ensure full consideration, applications must be received by 3 May; early applications are encouraged and will receive early decisions in the cases of well-qualified applicants. Late applications will be considered only if space remains available.

If you have questions or need additional information, please e-mail [info@wonderworkshouston.org](mailto:info@wonderworkshouston.org) or call 832.450.9505.

*Today there is no denying that narrative films are not only ‘art’—not often good art, to be sure, but this applies to other media as well—but also, besides architecture, cartooning, and ‘commercial design,’ the only visual art entirely alive. The ‘movies’ have reestablished that dynamic contact between art production and art consumption which, for reasons too complex to be considered here, is sorely attenuated, if not entirely interrupted, in many other fields of artistic endeavor. Whether we like it or not, it is the movies that mold, more than any other single force, the opinions, the taste, the language, the dress, the behavior, and even the physical appearance of a public comprising more than 60 percent of the population of the earth. If all the serious lyrical poets, composers, painters, and sculptors were forced by law to stop their activities, a rather small fraction of the general public would become aware of the fact and a still smaller fraction would seriously regret it. If the same thing were to happen with the movies the social consequences would be catastrophic.*

**ERWIN PANOFSKY** *Style and Medium in the Motion Pictures*, 1947

*A fifteen-minute 16 mm. film costs between 30,000 and 40,000 francs; I have never understood why, when producers are hesitant about signing up a newcomer, they don’t have him make a sequence in 16 mm. I often send overanxious assistants or apprentices who only want “to sit in a corner and watch, without causing any disturbance” back to practice with 16 mm. You can learn more by making a film in 16 mm. and editing it yourself than by acting as somebody’s apprentice or assistant.*

**FRANCOIS TRUFFAUT** “Jacques Rivette: Paris Belongs to Us,” 1961

**MOVING PICTURES** can’t promise you a Hollywood ending, but it can help get you ready for your close-ups, tracking shots, story conferences, sound mixes, and final wraps. You’ll acquire an understanding of lighting, cinematography, production design, continuity, dramatic structure, location scouting, editing and a host of other concepts and skills essential to filmmaking.

In addition to classroom instruction adapted from the UH introductory film curriculum, you’ll collaborate with other students in scripting, acting, filming and editing short narrative “features,” using video and digital technology. You’ll also become a more knowledgeable moviegoer—each day concludes with the screening of a narrative or documentary film of special interest, introduced and discussed by members of the UH and Rice faculties or curators from the Museum of Fine Arts, Houston. All student productions are shown “out of competition” for an audience of parents and friends on the final afternoon of the workshop.

The workshop presupposes no prior background in filmmaking—just an active interest. Even so, the instruction and projects are sufficiently challenging to engage students who may already have some experience in filmmaking.