Directing

Rehearsals
- Back story of characters
- Script read through
- Blocking
- Precise movements
- Make sure all movements in rehearsal are replicated in the take.
- Make notes of pointers, any issues you may have.
- DO not proceed to the shooting process until you are happy.
- Ask actors for their input / suggestions, they may have a new slant on the character.

Shoot
- Rehearsals before takes
- Know what you want from each shot
- Go again if you aren't happy
- Discuss issues with actors
- Be direct and firm
- Films hinge on good directing

Editing
- Watch the rushes, make note of useable shots
- See how shots fit together, choose the most congruent
- Acting should be believable and subtle
- Suggestions for editing structure to be discussed early on.

Cinematography

Director of Photography

The DP is in charge of the way the film looks, he oversees the lighting and camera departments, and regularly has meetings with the director. He works with a storyboard artist to plan the shots they will take. It is his responsibility to make sure that the shots they design to shoot will cut well together smoothly when given to the editor.

Camera Operator

The Camera Op. or cameraman works behind the lens of the camera. He shoots the shots the DP and director have planned according to the storyboard. It is his responsibility to make sure the shots are in focus and framed well

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Camera

- WS
- MS
- CU

- Pan
- Tilt

- Low angle / high angle

- Focus
- Aperture

- Zoom
- Track

- White balance

- Jump cuts / 90°

Lighting

- Direction
- Brightness / Intensity
- Colour

- Intensity of light
- 1k redhead
- 2k blonde

- Safety
- Continuity of lighting

- Gels – CTO, CTB, ND, diffuser

- Reflected Vs Direct light
- Hi contrast / Flat lighting

Remember it's good ideas that make good films, not good equipment. Some of the best films are extreme low budget, and some of the worst are huge budget blockbusters. At the end of the day, lack of equipment forces creativity. All you need is a camera and motivation to make a great film.

Screenplay

Screenwriter

The Screenwriter writes the screenplay. Sometimes a screenwriter can come up with original ideas and try and sell them to production companies. Other times he is hired by a producer to turn a book into a script, or write a particular story in a believable interesting way.

Script

- Short film Vs Feature

- Beginning, Middle, End

- 1 page = 1 min.

- The Premise and what is possible in 5 mins.

- Working with what you have – locations, actors and budget.

- Target Audience

- Not more that 3 or 4 characters, ideally 1 or 2.

- Writing dialogue and making it natural

- Pitching

- Quality over Quantity – good 3min better than boring 15min – more room for error.

- Show - don't tell

Sound

Sound Recordist

The sound recordist is in charge of recording clear dialogue of the actors on location. He is also in charge of recording any other live sounds, including atmospheric sound (traffic etc.) that occur on the set. These are necessary as the background noises for the film.

Sound Designer

The sound designer or post-sound person works mainly on a computer. After the film is shot and edited, they put all the different sounds together in the film. These include the live sounds and dialogue which the Sound Recordist recorded, as well as adding in special sound effects. If music is composed for the film, it is given to the sound designer who works with the director to put it over the right places in the film.

Location sound

- Wild tracks
- Peaking, distortion
- Type of microphone to use – directional, stereo, radio mics.
- Why use boom – sound rises, shaggy dog.

Post sound

- Music
- Background tracks – traffic etc.
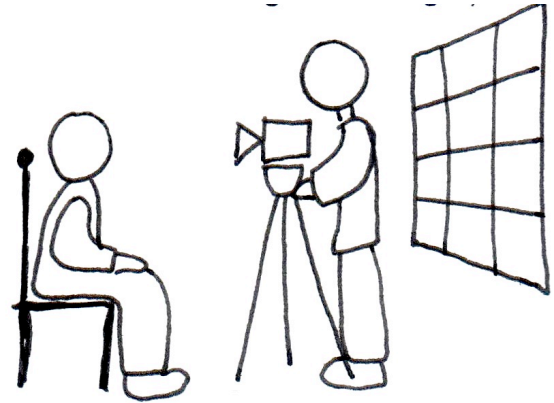- Library
- Spot effects
- ADR
- Foley

Camera Tips

- Wide-shot, Mid-shot, Close-up
- Focus
- Aperture (exposure / Iris)
- Movement: Pan & Tilt
- Angle: Low angle & high angle

Lighting Tips:

- **Using available light:**
  Always have your subject well lit. If you are using available light, position your subject so that they are lit by a window (this is the most flattering form of light).

To shoot a simple sequence you need at least three shots -

- A master shot showing the person engaged in their activity
- A shot of the person's face
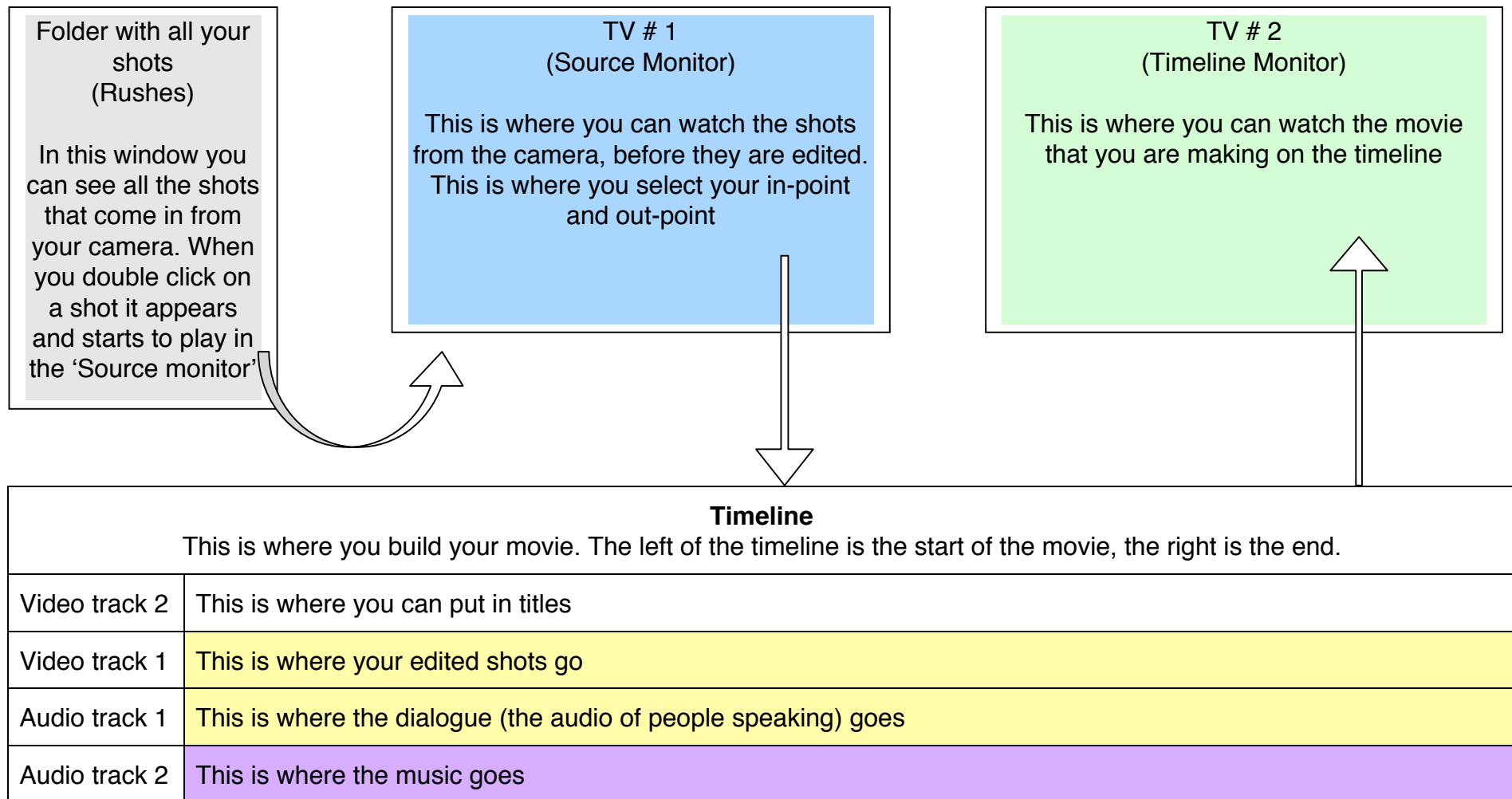- A close up of the activity

| MASTER SHOT | FACE | CLOSE UP ON ACTIVITY |
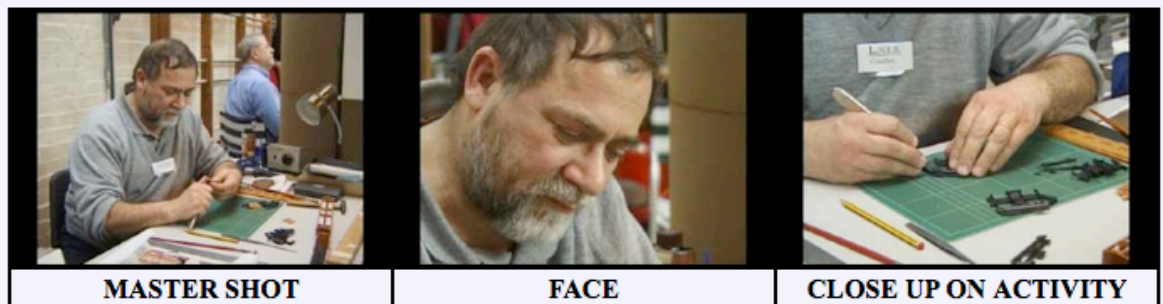
Shooting to edit:

1. Sequences are made up of: Master Shot, Close ups and cutaways
2. Continuity: Keep a close eye on what the subject is doing – which hand did they use to pick up the phone – continuity errors can spoil a good sequence.
3. Always roll each shot for a MINIMUM of 10 seconds. You can choose to cut the shot shorter in the edit, but you can't cut it longer.
4. Ensure that you record the complete action e.g. Frame up on a telephone, start recording and keep recording as the hand comes in to pick up the receiver - then put the receiver back - the hand goes out of shot - hold - then stop recording. Now your editor has flexibility to start (or end) the shot at any given point in the action. Letting your subject enter shot or exit, acts as a reason to edit. A kind of visual full stop. If you let your subject leave shot, then you can change location and see them enter shot for the next sequence.
5. You must try not to cross the line. Be clear in your mind where the line of action runs and stay one side of the line.
6. It doesn't look good to edit into or out of moving shots. Keep zooming, panning and tilting to a minimum. Hold the camera steady and let the subject provide the movement and visual interest.
7. If the sequence is being used to introduce an interviewee - make sure they leave the last shot (eg their hands leaving shot after putting down the phone). It will look strange if you go from a shot of a person on the phone straight to a shot of them being interviewed.

Youtube video example of crossing the line: http://www.youtube.com/watch?v=EKaY8hdAMzI&feature=related

Video Editing - Getting to know your software

You may be using different editing systems, but, no matter what programme you are using, the editing skills you learn here today will work on making all movies. In general though all video editing software will look like the diagram below. There are usually 2 (but sometimes one) TV screens (called monitors)

<table>
<tr>
<td>

Folder with all your shots
(Rushes)

In this window you can see all the shots that come in from your camera. When you double click on a shot it appears and starts to play in the 'Source monitor'

</td>
<td>

TV # 1
(Source Monitor)

This is where you can watch the shots from the camera, before they are edited. This is where you select your in-point and out-point

</td>
<td>

TV # 2
(Timeline Monitor)

This is where you can watch the movie that you are making on the timeline

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</table>

Timeline
This is where you build your movie. The left of the timeline is the start of the movie, the right is the end.

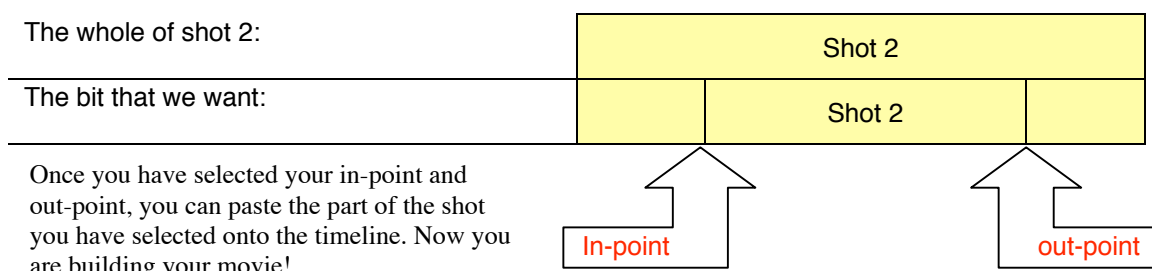|	
Video track 2	This is where you can put in titles
Video track 1	This is where your edited shots go
Audio track 1	This is where the dialogue (the audio of people speaking) goes
Audio track 2	This is where the music goes

Editing Workshop:

OK, so you've shot your film, now you need to put it in the right order. Not everything that you have shot will end up in the final film. Editing is like putting the pieces of a jigsaw together. Like in the diagram below we have 6 shots, these are exactly the order in which you filmed them in your camera. These unedited shots are called 'Rushes'. Editing is basically selecting the best shots from the rushes and putting them in the right order according to your script. Once this is done, you have an 'edited film', this is the final movie that everyone watches. The edited film will be much shorter than the rushes.

Rushes:	Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6

Edited Film:	Shot 2	Shot 4	Shot 1
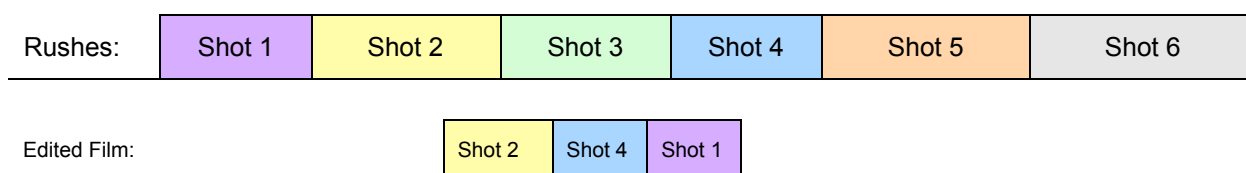
Select the shot you need from the rushes, also select the exact bit in the shot that you are going to use within the shot. We do this by using an 'in-point' and an 'out-point'

The whole of shot 2:	Shot 2
The bit that we want:	Shot 2

Once you have selected your in-point and out-point, you can paste the part of the shot you have selected onto the timeline. Now you are building your movie!

In-point   out-point

Jump Cuts and Cutaways

This is the term used to describe an unnatural event happening within a scene. Each shot relates to the shot before it and after it. And so events have to happen logically as we go from one shot to another.

An example of a jump cut: A person is being interviewed. They say something good at the start and end of the interview (1). We want to get rid of the middle sentence. When we remove the middle section (2) we notice that we have a jump cut (3). The person is talking and the audio seems fine, but they 'jump' in the frame – making the cut noticeable. We need to hide this cut by placing a shot over it. The shot we place over it is called a cutaway, because we cut away from the interview into a different shot. Cutaways are general shots that can be played on the screen while a person is talking.

(1)
Start sentence	Middle sentence	End sentence

(2)
Start sentence	Delete	End sentence

(3)
Start sentence	End sentence

cutaway

(4)
Start sentence	End sentence