

Classroom

VIDEO

Teacher's Notes

The Mechanics of Film Part One

Grades: 7-12

Duration: 21 mins

Timing Information

Minutes Topic

00:01	Start – Mechanics of Film
00:44	Pre production
02:15	Budget and Raising Money
03:23	Casting and Crewing
05:18	Director in Pre production
06:19	Production: The Camera Department: DOP Focus Puller Clapper Loader
08:58	Grip
09:35	Gaffer
10:38	Sound Recordist
11:49	Art Department
13:24	Continuity
14:30	Wardrobe and Makeup
15:43	Production Management
16:38	Director on Set
19:12	It's a Wrap!
19:43	End Credits

INTRODUCTION

The making of a film, whether it be a minute or an hour long, is an arduous process that takes a lot of preparation, planning and research. But it is ultimately a very enjoyable process that could be said to be almost a microcosm of life. There is the birth of the idea, the nurturing to take the concept from merely a spark to a fully developed script, the planning to make it work, and finally, the coming together of all that preparation into one cohesive whole, the film. The trick of making a good film is finding the multitude of talents that each aspect of a film needs, and making them work together for the better of the story. This program goes behind the scenes during the making of the award winning 20

minute film "Caravan", written, directed and produced by Jennifer Ussi. Through interviews and footage shot of the working crew, the video examines the different crew members and their role in making a film.

Pre-Production:

The Producer

The process and responsibilities of the Producer in getting the script to the screen:

- Choosing the script
- Budgeting
- Raising the money
- Crewing
- Casting

Production

An interview and behind the scenes footage with each major crew member involved in making a short film:

- Camera Department – the responsibilities and roles of the crew members who make up this vital department:
- 1. The Director of Photography
- 2. The Assistant Cameraman
- 3. The Gaffer
- 4. The Grip
- The Sound Recordist
- Make Up and Wardrobe
- The Production Designer
- The Production Manager
- The Director on Set

AIMS AND OUTCOMES

This video aims to make the process of filmmaking more accessible to students, exploring the role of each crew member on set. By understanding each role, the mystery of the magic of filmmaking will be revealed, allowing students to tackle the making of a film with confidence and ability. As with any job or task in life, filmmaking is merely a series of steps that need to be taken by a series of people, and the aim of this program is to make each step simple to understand, so that the final destination – a great film – is achievable by anyone.

Through viewing this program, students will:

- Understand the process of pre-production – taking the script and getting it ready for shooting
- Understand the process of production, what each crew member needs to do to make the whole work
- Increase their awareness of the complexity of filmmaking
- Explore how each department, whilst working separately from each other, all go hand in hand with each other
- Develop skills in areas which interest them
- Enhance their ability to make a short film
- Be better able to 'read' film through understanding the process behind making it

PRE-PRODUCTION

THE PRODUCER

The Producer is the person who drives the process. It is his or her umbrella under which the many departments converge to make the final product. It is the producer who will have final say, and who will be the one to take either the glory for a successful film, or the disdain for a failure. It is the

producer who is the one who goes up and receives the award for "Best Film" category at any award show, and it is he or she who is totally responsible for the final outcome.

Many filmmakers say that making the film is all done in pre-production – Alfred Hitchcock went one step further to say that the rest is actually quite boring. There are others who don't agree, but essentially, everything *is* done in pre-production. Without impeccable preparation during the pre production phase, a successful production is very difficult to achieve. With good preparation in advance of the shoot, there would be a lot of money saved, time saved, and a less frantic atmosphere on set. Each crew member will be completely prepared to contribute their skills and talents at the right time, with the minimum amount of fuss and disturbance to the rest of the crew and, of course, the cast.

It is the producer who is responsible for ensuring that all the right preparation is made, that each crew member hired is the right person for the team. It is the producer who needs to ensure that budgets are being met, and that the production will ultimately run seamlessly. By keeping the crew and cast happy, everyone will do their job to the betterment of the film, and it is the producer who ensures this happens.

CHOOSING THE SCRIPT AND BUDGETING:

The first job of the producer is to find a script that is 'shootable'. A 'shootable' script means one that has a great story, will make a great film, and that is affordable to that particular producer's means. Expensive films, such as one with a lot of special effects, weaponry, car – or any vehicle for that matter – chases, or too many locations are generally prohibitive to a low budget. Period films – i.e. films not shot in present day – are also expensive, and almost impossible to do realistically

with a low budget. The low budget producer looks for a script that is shot in present day, has only a few cast members, no special effects and as few locations as possible.

Once the right script has been found, it is a matter of budgeting for it. Budgeting a script is merely a process of breaking each scene down into the different departments – location, cast, art department, day or night shoot, interior or exterior shooting, wardrobe and make up, cinematography – would a crane for a high shot be needed for example. Further breakdowns would be things like any animals needed? Vehicles? What period is the film shot in – if it's not current day, then special wardrobes, locations and vehicles are required. The shorter the script (for short films) (film time is calculated as averaging out to 1 page script for 1 minute of film) the better for a low budget film, as this would mean less crew time, far less catering, and of course less equipment required. Films that are shot at night and/or have a lot of interiors are also slightly more expensive as they generally require lighting. Although sparse lighting can be used in interiors, often film lighting requires special electricity sources – 3 phase power – which is rarely found in day to day houses or locations.

Class discussion after viewing and taking notes:

What was the film 'Caravan' about? Why would the producer choose to shoot that specific script? What sort of personality traits would make a good producer? What sort wouldn't? Which films have you seen that would be impossible for a low budget producer to make? What books have you read that would make great films, on a low budget? Why would they make a great film? What qualities, broken

down into departments, would make the best type of short film for a low budget producer? What expense would go into making a period film? What expense would go into making a film with guns or stunts in it? The exterior location in 'Caravan' (the open field) was 5 hours from the nearest major town. What difficulties would that impose on the production? What facilities would not be found on an open field that would be essential in production? The interior scenes of the caravan were shot in a major town which was 5 hours from the open field. What would that mean in terms of organization, budget and time? What would compel the producer to choose these two locations considering they were so far from each other?

Activities for Students:

- Write an outline of the film 'Caravan' breaking it into the 3 act structure that the classical narrative would have.
- Research the key components of a good script and write one (see "Scripting for Film", distributed by Classroom Video). Ideally it should be between 1 and 4 minutes long, which is calculated by reading it aloud and timing it.
- Break into groups which are approximately the size of a film crew. Take each script, as a group, and work out which script would be best suited to a successful low budget film.
- Break the script down and budget each component.
- Research the locations in which it would take place, and create a package that would convince a producer to consider your script, including all the elements you think makes your script desirable as a film, for example, who you envisage could play each role, pictures of the locations and, of course, the budget.

RAISING MONEY

Raising money for short films is a very difficult, but not impossible process. As short films rarely make their money back, investment returns are not going to happen. Therefore, straight out donations need to be made to the film in order to get it made. The most common kind of donation is that of the 'in-kind' nature – and it is these that the short filmmaker should most actively pursue. In-kind donations could be everything from food to camera equipment to sound stock or, indeed, the cast and crew working for free. In order to attract these in-kind donations, however, a producer needs to be a little different from the literally hundreds of other producers asking for the same services or equipment. It is the good producer who manages to put him or herself at the top of the begging pile, to get the donation. This takes a number of qualities – confidence in one's own ability, in the script, and in the cast and crew attached to the project. Money donations are less common, but friends, family – even people who you might not have seen for 10 years are sometimes a good source. Ask everyone you know, and be confident in the way you ask. Letting the potential donor think that he or she is investing in something that will be very successful (not financially, but artistically) will help to open the purse strings.

Class Discussion after Viewing:

What sort of donations would in-kind donations be? Where can you get them from? How much catering would a 3 minute film need? How could you cater for your cast and crew without spending much money? What would make a potential donor give you something, basically for nothing but a thank you credit in return? What did the producer of 'Caravan' give in return for the donations she received?

Class Activities

- With the script chosen and the budget created, list a number of sources from which you could get the necessary equipment, crew, cast, locations, catering and money
- Write a letter to a potential donor, explaining why you should be the one that gets the donation, rather than the 10 or 20 other people asking for the same thing
- With a classmate, rehearse a phone call to a potential donor of equipment, services, goods like food or money.

CREWING

Crewing a film correctly is essential to the success of the film. It is vital that the relationship between the heads of departments is good. The Producer and the Director need to have the same vision of the story, or conflict will start early in the pre-production phase. The same goes for the Director and the Director of Photography – each must have the same sense for that particular script – the same sense of drama, comedy or whatever genre the film is. Without a cohesive working relationship, the different departments cannot possibly merge into a cohesive whole. All the Heads of Departments need to be chosen early on in Pre-production, in order that all the necessary preparations can be made in advance.

Discussion after viewing and taking notes:

How would a producer choose their director? Considering the shooting style and 'look' of 'Caravan', how would the director have chosen the director of photography? What other crew

roles would need to be recruited early on in the pre-production phase? If the producer recruits a director and then begins location scouting and casting – what issues could become contentious? The crew role of First Assistant Director, omitted on this video, is essential to the workings of film – what would their role be? What character traits would make a good First Assistant Director? Would all the sounds that are audible in 'Caravan' have been recorded at the same time as the dialogue was recorded? Which ones would not have been?

Activities for Students:

- Take a scene from 'Caravan' and break it down into the different departments, and describe the work that each department would have done to make that scene work as it is seen on the screen.
- In your pre-chosen groups, research the qualities that each crew role requires to be done successfully.
- Think of the crew role you would like to have, and using your research and a written statement that adequately reflects your vision of the film, do a presentation to convince the group why you should have that role.

CASTING

The director must be able to cast. Casting is not just a matter of finding someone who can act, but someone who *physically* works as the character. Short films do not have any time to establish character traits, therefore physicality is essential – telling the audience with just one glimpse who that character is. Casting in short films can be said to be almost pushing the stereotype, but it is vital to the believability of that character.

Methods of casting vary between directors, and there isn't one way that would be better than the other, as long as the final result is the same – casting the correct actor for that role. Many directors don't use the script during their casting, rather they ask the actor to improvise scenes or read from other pieces. Jennifer Ussi, the director of *Caravan*, auditions actors using only the script and will go through each scene multiple times, adding directions to each reading, until she sees the character she is looking for come through. This must happen in the audition, or she will not cast the actor. In this way, she believes, the actor comes to set as the character, which means far less rehearsal time is required.

Class Discussion after viewing and taking notes:

What would the reasons be behind hiring the actor, Robert Shields, to play 'Saul', considering his very young age? What potential problems would have lay behind casting someone so young for such a large role? As 'Caravan' was a no budget film (i.e. cast and crew worked for free), what would have convinced the actors that were chosen to work for free? Considering the character traits of Saul's mother, how would the director have explained the character to the casting agent? As school students, where would you find potential actors? Whose decision would it have been for Tom, Saul's mother and Saul's uncle to be incessant smokers? Why would this character trait have been put in the film?

Activities for students:

- In your group, take your chosen script and write a full description, including back story, physical traits and 'look' of each of your characters
- Find potential actors to fulfil these roles and set up a full audition process. The Director would do the audition, but the

producer needs to agree on the chosen actor(s), and the Director of Photography needs to film the process so that the final decision can be made after all auditions have taken place, and the group can watch the actors on screen.

- Justify your reason for each choice you have made.

THE DIRECTOR IN PRE-PRODUCTION

Once casting, crewing and location scouting have been complete, or nearing completion, a Director needs to start to visually realize the film on paper. This entails story boarding and/or shot listing. Many directors choose to story board – draw a picture for each shot or frame of the film so that it looks almost like a comic strip. Some directors don't use this method, particularly if it is a character driven piece, as they believe that story boarding restricts movement of actors. Story boards are most useful in scenes where there are complicated actions or events that can only occur once (i.e. no retakes are possible) such as explosions, car chases, fires etc.

This visual realization of the film is always done in conjunction with the Director of Photography and the Production Designer. Colour schemes are chosen, pace, number and size of shots are decided upon, wardrobe is finalized, and ideas of the sounds that the director wants is decided upon (additional sounds, not just dialogue).

Class Discussion after viewing and taking notes:

How would be the easiest way for the director of 'Caravan' to put across her vision of the film – colour, style and texture – to the Production and Wardrobe Designers? What are the shot sizes found in a film? Why would each one be chosen? Considering the characters in the film, where would the wardrobe designer have found the clothing? Where would the Production

Designers have found the decoration for each of the locations? What are floor plans? When would they be drawn, and by whom? Considering just one scene from *Caravan*, what would the floor plan have looked like (including drawing in the placement of the camera) for the entire scene (i.e. each shot, each movement of the camera)?

Activities for students:

- As the Director of Photography, write a full report on the equipment that you will be using, with clear and concise instructions on how to use it.
- Once the First Assistant Director is recruited, along with the Producer, schedule the shoot, each shot, scene and rehearsal period given a time frame. (Keep in mind contingency plans for unforeseen incidents like rain etc.)
- In your role of Head of Department do a full breakdown of your chosen script, listing every item and every task that you will be responsible for.
- As the Producer, call a series of pre production meetings, during which time each Head of Department will give an update of his or her progress in getting the script ready for shooting.
- As the Producer, set a date and schedule for the shoot, so that everyone is aware of their deadline.

PRODUCTION

After all the preparation of the pre production process, the production phase of the shoot is often a relief. The first day of the shoot is where most of the crew members meet for the first time, and a sense of exhilaration starts the day. However, the shooting process is a difficult, stressful time, and as the days go on, the crew and cast tend to get more and more tense. Outside influences often bring further problems to the shoot that cannot be

foreseen in the pre production phase; illness, weather, accidents to name a few. These problems need to be dealt with by the Producer in as quick a time as possible to ensure that the shooting schedule – always already very tight – is not disrupted to the point of needing to extend shooting days.

But throughout the process adrenaline always runs very high, and it is during the shoot that the talent of the individual crew members really shines. It is a time when camaraderie and teamwork is really valued, and really essential, and it is often up to the producer to set the tone for the on set atmosphere.

THE CAMERA DEPARTMENT

Although the film *'Caravan'* was shot on film stock rather than tape, the process is very similar between these formats. The head of the camera department, the Director of Photography, is responsible for his or her entire department – the camera, the lights and the grip. It is up to the Director of Photography to hire the crew for their department, so (s)he would generally choose people she/he has worked with before, and with whom (s)he has a rapport.

The Director of Photography and the Producer also work hand in hand, so a good rapport is essential in order to make the film without any extraneous personality clashes. Good preproduction practices means that once everyone is on set, their roles and tasks and responsibilities would already have been established, preventing arguments on set. However, as meticulous as the planning might have been, it is also important that crew members can think on their feet, utilize what is before them and take opportunities that may suddenly arise once the shoot begins; a magical sunset that wasn't expected, a particularly striking performance or

idea from an actor that would change the scene from the story boards; a shot that can be taken from a different angle than planned... Here is where individual talents and creativity really can shine, and a good Director listens to all the ideas that come forth. It is, of course, up to him or her to dismiss them if they really go against the story or their vision of the story, but each idea should be considered.

Class Discussion after viewing and taking notes:

What is the difference between shooting on film and shooting on tape (vhs or digital)? What camera crew members would not be needed on a video shoot that are needed on a film shoot? Considering the size of the interior of the caravan, what problems did the camera department have? How did the car appear to be moving when in fact it was stationary? Why did the director/producer and director of photography decide to shoot it as a static car, rather than putting it on the road? What is a slate, and what would appear on it? Considering the amount of lights required to shoot the interior of the caravan, what would be an essential part in choosing where to shoot that caravan? Did it matter that the interior scenes were not shot on the same location as the exterior scenes? Why were they not shot on the same location? What health and safety issues were relevant to the shooting of *'Caravan'*? What are the most essential pieces of equipment in the camera department, those pieces that cannot be done without, regardless of how low the budget?

Activities for students:

- Draw a diagram that shows the frame size of each type of shot found in a film

- As a group, work out alternative ways to shoot a moving shot, or a high shot, so that you don't have to hire expensive equipment like a dolly or scaffolding tower etc.
- Keeping in mind the dramatic impact and psychology behind shot choice, the director and director of photography should storyboard the script you are going to shoot.
- With the camera department, the director and the producer should list all the equipment that is required for your particular shoot, including things such as make-shift dollies etc.
- As a team, figure out how much shooting stock (video or digital tapes) you will require for the film.
- As a team, think of all the health and safety issues that would be relevant during the shooting of your film. List each one and the ways in which you can minimize or eradicate each risk.
- The First Assistant Director, the Director and the Director of Photography, along with the Producer, should take the shooting schedule and study it to ensure that each time frame is realistic or make amendments if required.

SOUND RECORDIST

Unless you are shooting a film with absolutely no dialogue or location sound, the sound recordist is vital to the end result of the film. A good sound recordist can record dialogue that is clear and unhindered by extraneous sounds which would cause serious problems in the editing suite, and to the film in general. When a scene or shot has finished being recorded, the First Assistant Director will always ask the sound recordist if sound was good in that take. This is important because often sounds that the rest of the crew haven't heard are

often audible to the sound recordist, and therefore will land up on the tape. As everyone else on the crew is busy doing their own jobs, they will tend not to notice other things, like a plane going overhead or a car passing by, as these are noises we have become accustomed to hear. But the sound recordist is very aware of all these noises or sounds, and it is up to him to ensure that if he or she feels that there is an unwanted sound that will be heard on the tape, that he lets the First Assistant Director know, and another take is done.

Class Discussion after viewing and taking notes:
What character traits would make a good sound recordist? What character traits would make a good boom swinger? What difficulties would there have been on the film 'Caravan' with regards to the sound department?

Activities for students:

- As a group, take turns to record a scene – one with dialogue – from your script, experimenting until you have the clearest dialogue recording possible. Don't record any extraneous sounds like a cup being placed on a table etc. Record only the dialogue.
- Take the scene with the dialogue recorded and create different sounds (foley) that should go along with that scene, for example – footsteps, a door banging, wind blowing etc.

ART DEPARTMENT

The art department is vital to the look of the film. It is the art department that creates a believable world in which the characters live. Without that believability, an audience would struggle to relate to the characters, and therefore will remain removed

from the film. It is always important to fill the location in which the scene is taking place with depth – all the things that the character would own or use or have around him or her.

The Art Department is responsible for a number of vital elements of the film – animals, vehicles, props and set dressing. Although wardrobe also comes under the auspices of the Art Department, in this video we will treat it separately. Creating a believable world with very little budget is not difficult. A good Production Designer or Art Director need only look around and see the many 'little' things that make a world – books, cds, pictures, flowers etc. To recreate this on screen is mainly a matter of borrowing, or indeed hunting in attics or second hand shops or even in your own kitchen.

The Production Designer, the Director of Photography and the Director work very closely together, to ensure that the look of the film is real and meets the vision of the director. Colour schemes and textures are chosen early on in the preproduction phase by use of examples – a painting, a photograph or even other films can often be used as an example by the director to explain what exactly he or she is looking for. The Director of Photography will often ask for additional items in order to use them for better composition of shots; for example extra lamps in the interiors, plants to use as foreground pieces, often shiny metal objects from which they can shine a light off. All these items need to be decided upon between these three people.

Class Discussion after viewing:

Was there, and if so – what was – the colour

scheme chosen for the film? The exterior of the caravan was originally blue, but it wasn't painted. Considering the location that it was in, how did the art department make it brownish red, without ruining it? Considering the décor inside the caravan, where would the art department have found most of the dressing? What was the psychology between the very bright world within the caravan and the rather drab world outside of it? What were the most essential props in the film? Considering that locations are normally 'borrowed' and need to be left in the same condition as they were found, what would that mean to the art department?

Activities for Students:

- Take two scenes from the film "Caravan" and list every item that the art department would have needed to get.
- As a group, take the script that you have chosen and list every item that will be needed, and work out where each item will come from, and how it can be made if not bought.
- Research the role of the Prop master, and list what that Prop master would need to do and get on your chosen script.

CONTINUITY

The continuity person falls under the direction of the camera department, as well as under the Director. A good continuity person (also called a Script Supervisor) is essential to the success of the film. A good continuity person is able to see if two shots will not cut together in the editing process, and understands the rules of "crossing the line". And of course, a continuity person is fully responsible for the continuity of the film – if an actor's cigarette, for example, is only half smoked in one shot of a scene, then it needs to be at the same length when a retake is done, or when the

wide or close up of the same shot is done.

Class Discussion after viewing and taking notes

What character traits would make the best continuity person? What would have been some of the most difficult continuity problems in 'Caravan'? What does crossing the line mean? What is a jump cut? What is screen direction? What is an eyeline?

Activities for Students:

- Research the theory of editing i.e. what angles must the camera be placed at for a series of shots to cut? What shot sizes will cut together? What shot sizes will not cut together?
- Story board – even with stick figures – one of the scenes of the script you have chosen, ensuring that each shot will cut in the editing stage of the film.
- Using diagrams, describe the theory of crossing the line.
- With diagrams, describe eyeline.
- Do a presentation or tutorial to the class covering the rules of eyelines, crossing the line and screen direction.

WARDROBE AND MAKEUP

Like the Art Department, the wardrobe and makeup departments are vital in the creation of believability. The wardrobe of a character goes a long way in creating believable characters. The wardrobe designer, the director and the production designer work closely together to work out the character's wardrobe – the cut, the colour and the cost of the wardrobe all become choices that are made in order to further enhance the characters on screen. In Caravan, the director wanted ALL the wardrobe to be bought from 2nd hand shops, as this fitted in with the characters' world (the locations and props also were designed to show the financial status of

the characters). Colours were chosen that reflected not only the overall colour scheme of the film, but of the characters' lives – note in particular how Saul's clothing colours change from scene to scene – as he becomes happier so do the colours of his clothes become brighter.

Make up is important to enhance character traits and their mental state throughout a film. Note how the circles under Saul's eyes reflect very much what is happening to him in the different scenes. Gran's decline is reflected in her make up, Kerry's personality is enhanced by her make up. All these seemingly small details add together to create a cohesive, believable world.

Class Discussion after viewing and taking notes:

What did the progression in colour of Saul's wardrobe indicate, even subconsciously, to the audience? What was the difference in Saul's wardrobe in the opening scene, and in the closing scene when he walks off, telling the audience? Considering the brightness of Gran's clothes in comparison to everyone else who were always dressed in beiges and browns, what was the Director trying to say about Gran? What did Gran's make up reflect through the film? What did Kerry's make up and wardrobe tell the audience about her?

Student Activities:

- As a group, discuss the wardrobe and makeup requirements for the characters in your script, and from where you will source them
- As a group, think of the production phase, and what the wardrobe and make up department will need on set

THE PRODUCTION MANAGER

The Production Manager begins working in the pre-production phase and is responsible for the production on paper. It is the Production Manager who will work with the Heads of Departments to hire the additional crew, negotiates their pay and instructs them when to start work and where to go. The Production Manager will negotiate deals with equipment companies, ensure that all insurance and legal paperwork is dealt with, get shooting permits issued from local councils, make sure each location is dealt with legally; for example if traffic cops or safety coordinators or special permits etc. The Production Manager will co-ordinate all the catering, the call sheets, the crew calls, and will basically run the office of the production. A good Production Manager is absolutely vital to the smooth running of a film, and will assist the Producer in making sure that no unexpected costs, such as production being stopped due to a legality, occurs.

Class Discussion after viewing and taking notes:
What is the main role of the Production Manager? What character traits would make a good Production Manager? What are call sheets? In Caravan, what legalities do you think were needed to be completed? Considering that the crew had two major locations, 5 hours from each other, what extra co-ordinating would the Production Manager have had to do? What do the Production Assistants do?

Student Activities:

- Research the information required for a call sheet, and then create one for each day of your shoot, using the shooting schedule that should already have been created
- Research the necessary legal requirements for your locations and fulfil them
- Make a list that completely covers all the

catering requirements that you have, as a group, already discussed. Co-ordinate how the catering will get on to set, at what times and by who each meal time, each day.

THE DIRECTOR ON SET

As with the rest of the crew, the director needs to do 99% of his or her work in pre-production. Story boards, choosing colours and designs, shot sizes and shooting schedules are all already decided upon, created and have been put into action before the shoot even starts. This means that when shooting begins, the director needs to concentrate really on only one thing – the performances of the actors. Bad performances can ruin a fabulous film, even if it all looks fantastic, the story is good, the sound perfect, the lighting magical – if the actors are not believable then the film is ruined.

Class discussion after viewing and taking notes:
What exactly does the Director do on set? What character traits would make a good director? How would the Director make a 7 year old child cry or have tears running down his face, like in the scene in Caravan? What problems would the director have on set with a 7 year old actor? If an actor is required to have an emotion in the film that he or she has never experienced before, what could the Director do to evoke this emotion? Why is it a good idea not to call cut the minute the shot has ended? Why would the Director not be concerned with frame lines, noises etc.?

Student Activities:

- In groups of two or three, think of a shot or scene which involves an emotion that is difficult to express (fear, anger, tears etc.), and in turns, try and evoke that emotion from the other (director/actor).
- Research the process of each shot in terms

of the logistics on set (i.e. blocking the scene, setting the camera up, rehearsing to camera with the actors, etc.)

- As a group, set up one shot in your film, and go through the whole process, including the call, the performance and cut at the end.

As the director, call "It's a wrap!"

Credits

Written, directed and edited by

Tresa James

Produced by

Jennifer Ussi

Executive Producer

John Davis

Music Composed and Performed by

Sarah Gall

A big thank you to the cast and crew of

Caravan

Footage from the film "Caravan"
supplied by agreement with *Jennifer Ussi*

Teachers Notes

Jennifer Ussi

Distributed by: **CLASSROOM VIDEO** (2005)

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