DIRECTOR

CINEMATOGRAPHER

SCRIPT-WRITER

SOUND-DESIGNER

EDITOR

FILMMAKING IS THE ULTIMATE TEAM SPORT.

Michael Keaton

Film Roles

ROLE RESPONSIBILITIES
POSSIBLE TASKS
SUGGESTED EVIDENCE
SAMPLE INTENTIONS

On Filmmaking Intentions

WE ALL STEAL, BUT IF WE'RE SMART WE STEAL FROM GREAT DIRECTORS. THEN, WE CAN CALL IT INFLUENCE.

KRZYSZTOF KIESLOWSKI

Students are required to have clear filmmaker intentions which are intended to lead all work in specific film production roles.

The filmmaker intentions need to be formulated and stated early in the creative process (inquiry) and should guide all practical work (film). In other words, the inspiration and influence in each chosen role should be clearly identified and researched in the inquiry process, with goals stating how that inspiration will be employed in the student's film. Ideally, intentions can be applied for each overall film production role, but it is also acceptable to create a unique intention for each clip or film included.

The filmmaker intentions are also used to critically evaluate the success of the student's explorations. Articulating intentions early will aid the assessment process.

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Director

RESPONSIBILITIES

WHAT DOES THE DIRECTOR DO?

DIRECTOR

The Director's Role

Best Movie Directors of All Time IMDB

The Director is the 'mastermind' of the film and is responsible for overseeing the creative aspects of a film, including:
- controlling the content and flow of the film's plot
- directing the performances of actors
- organizing and selecting the locations in which the film will be shot
- creating a storyboard to illustrate sequences and concepts
- managing technical details such as:
  - the positioning of cameras
  - the use of lighting
  - the timing and content of the film's soundtrack

The director is sometimes referred to as the author or auteur of a film because of his or her essential involvement with its creation. While the director might be compared to a novel's author as a film's primary visionary, he or she would not be able to make the film without the help of numerous other artists and technicians. In fact, the notion of the director as author is misleading, because it assumes the director does everything, just like an author writes an entire book, which is not the case.

The director traditionally has complete control "on the floor", works closely with cast and crew to shape the film, and has the final word in all process. The director is challenged to coordinate the filmmaking process so that the final film is as he envisioned it.

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SOME POSSIBLE TASKS FOR THE DIRECTOR:

INQUIRY

- Research director which has been an inspiration. Identify what skills this director has, and name the work it can be found in.

- Define specifically how you intend to apply the inspiration from the researched director in your own work. Articulate how this will help to move your story forward/create meaning in your film.

- Brainstorm with the team regarding ideas, genre, concepts

- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film (mise-en-scene)

- Provide a clear explanation of the vision/concept behind the film to the team and use this to guide all decisions.

- Go over the script and make notes about how each scene will look and sound. Communicate this to the crew.

- Collaborate with writer on dialogue, script, length and changes.

- Collaborate with the cinematographer about how mise-en-scène, locations and lighting will be handled.

- Collaborate with the editor about pacing, transitions, effects and style.

- Collaborate with sound designer to determine ambient noise, soundtrack, sound effects and how it will match the general pace/mood of each sequence.

- Arrange a location visit and note artistic choices and logistical elements. Obtain permission

- Complete casting (including auditions, read through or preparation, as required).

- Prepare call sheets.

- Create a shoot schedule in the order that it will be filmed (with the cinematographer)

- Create diagrams to show blocking and actor movement.

- Create a storyboard together with the cinematographer.

- Make decisions regarding production design, props, costumes and set, ensure all are ready for production.

- Rehearse with the actors

ACTION

- Run the set during the production phase by keeping all crew informed and on schedule. Instruct actors on blocking, performance, line delivery.

- Call for the start and end of each take by saying "standby", "roll camera", "action" and "cut".

- Ensure that the other key roles (primarily camera and sound) have obtained clear image and sound from the scene.

- Make decisions about when to move on to shoot the next scene.

- Write production notes for each day of shooting— before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems.

- Produce notes for post-production regarding length of scene, good/bad shots and other noteworthy elements to be handled in post-production.

- Make a note of any changes to the script and provide justification (artistic or logistical).

- Hold ongoing discussions with the key production team members and actors and provide evidence of instructions to them.

- Ensure that locations are left as they were found, as the last person to leave the set.

- Ensure that safety comes first at all times during the production of the film.

- Collaborate with the editor regarding selection of shots and the order of the film.

- Collaborate with sound regarding soundtrack, sound effects and any voiceover or additional sound created.

- Collaborate with the writer and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.

- Collaborate with the cinematographer and the editor regarding colour, camera transitions or special effects that need to be adjusted in post-production.

- Provide an opportunity for the team to view their film and provide comments/feedback.

- Provide an opportunity for a test screening to a new audience and make a note of reactions and/or suggestions to the final cut.

- Sign off on the final film.

REFLECTION

- Reflect on explorations and on the impact this learning has had your understanding of the role of DIRECTOR

- Make clear links to the identified films and filmmakers which influenced you as you evaluate the strengths and weaknesses of your own work.

- Discuss learner profiles trait(s) you practiced during these explorations.

- Evaluate to what extent you fulfilled your filmmaker intentions.

INQUIRY

Annotated scripts, storyboards to evidence changes, revisions, and collaboration

Evidence of collaboration with the cinematographer to plan mise-en-scène, locations and lighting

Map of each location showing camera placement, camera movement

Map of each location showing lighting

Map of each location showing character blocking/movement

Evidence of collaboration with cinematographer on camera and light choices (movement, angles, shot design) Show annotated storyboards

Evidence of input on the scriptwriting process (annotated script)

ACTION

Evidence of collaboration with the editor about the coverage needs for the film (screenshots of editing timelines)

Evidence of production notes

Identification of problems encountered during shooting and how you solved them

Evidence of contributions with editor through advice on and assistance with any scheduled re-shoots as a result of the editing process

REFLECTION

Include visual evidence to support claims made in the reflective process.

AKIRA KUROSAWA

INSPIRATION

Akira Kurosawa's signature style of blending mise-en-scene and movement, along with exaggerated blocking to create a subjective reality and compelling emotional triggers such as in his crime/mystery/drama *Rashomon (1950).*

Genre: Crime/mystery/drama

How Akira Kurosawa Framed Rashomon

Akira Kurosawa - Composing Movement

DAVID FINCHER

INSPIRATION

David Fincher's strategic blocking in *Seven* shows the complex relationship between characters, externalizing the drama implicit in the dialogue.
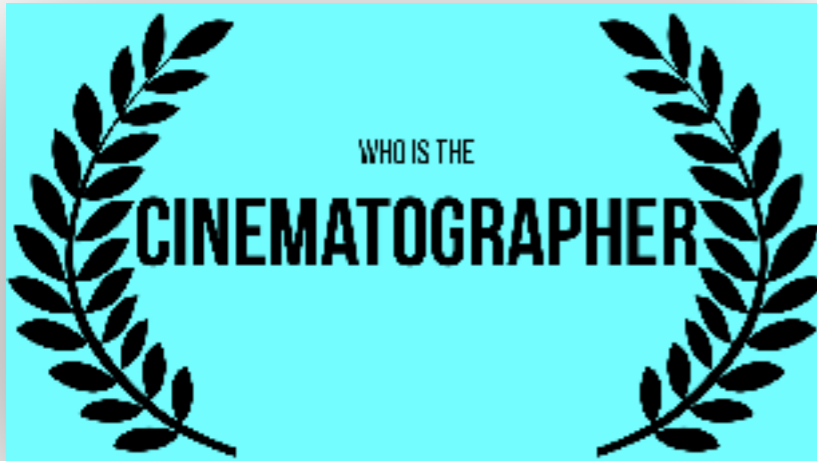
Genre: Crime/mystery/drama

https://www.youtube.com/watch?v=QPAloq5MCUA

Cinematographer

The Role of Cinematographer

The cinematographer's role involves the overall composition of the on-screen image. The cinematographer's primary role occurs during the production phase but also plays an important role in the pre-production and postproduction phases.

The cinematographer works closely with the director and editor throughout all phases and is responsible for the set-up and use of any necessary equipment needed for the capturing of the image (including tripod, camera, lights and dolly).

On a movie set, lighting is the responsibility of the cinematographer, also called the Director of Photography (DoP, for short). The cinematographer is responsible for:

- camera framing
- lighting the set and actors
- composition
- setting up and moving the camera
- selecting appropriate lenses and film stock for each shot
- creating the "look" or visual style of a film

A clear artistic justification for shots, movement, lighting should be provided in the written portfolio, and demonstrated in the film reel using effective film language.

Strong candidates in this role select a genre to guide their work, and show good planning with motivated lighting and camera work. Filmmaking tasks associated with the role of cinematographer are outlined on the next page.

SOME POSSIBLE TASKS FOR THE CINEMATOGRAPHER:

INQUIRY

- Research a cinematographer which has been inspirational to you. Identify specific movements, shots, lighting, etc., you will endeavor to achieve in your own work. Define specifically how you intend to apply this in your own film. Articulate how this will help to move your story forward/ create meaning in your film/clip.

- Brainstorm with the team regarding ideas, genre, concepts of the film

- Research the genre and how it will be applied in your film. Identify conventions and techniques in relation to the creation of image.

- Go over the script and storyboard and make notes about how these might be presented visually.

- Collaborate with the director about how mise-en-scène, locations and lighting will be handled.

- Collaborate with the editor about footage needed for transitions, effects

- Create a shot list for each scene.

- Create a shoot schedule in the order that it will be filmed (with the director)

- Scout for locations and create notes regarding image and lighting concerns.

- Carry out test shoots using different focal lengths, camera placement, lighting techniques, and so on.

- Make a checklist of equipment for the shoot.

- Carry out planning and research for particularly tricky shots or sequences, for example, learning

ACTION

- Prepare all filming equipment and make sure it is there and ready for filming.

- Set up and design all lighting to create mood and atmosphere.

- Set up and operate camera, dolly and film equipment.

- Communicate with the director regarding choices made and help solve any problems encountered during shooting.

- Make daily production notes with a description of choices made, changes to the original plan and any issues that arose during the film shoot.

- Make sure that footage is secure and back-up copies are made and stored in a group production folder.

- Communicate with the editor and sound person regarding choices of footage captured that may affect their roles.

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.

- Collaborate with the editor regarding choices in colouring or image alteration in postproduction.

- Screen a first draft of the film and provide comments/feedback to the director/editor.

REFLECTION

- Reflect on explorations and on the impact this learning has had your understanding of the role of CINEMATOGRAPHER

- Consider how your film could have been improved (without blaming equipment or other people involved)

- Evaluate your camerawork and lighting on an artistic level as well as technical level

- Evaluate your overall strengths and weaknesses as cinematographer

- Discuss learner profile trait(s) you demonstrated throughout the explorations.

- Make clear links to the identified films and filmmakers which influenced you as you evaluate the strengths and weaknesses of your own work. .

- Evaluate to what extent you fulfilled your filmmaker intentions.

INQUIRY

Test shoots using different focal lengths, camera placement, etc.

Lighting tests in locations

Checklist of equipment for the shoot.

Identify camera, lens types, filters, lights that will be used.

Evidence of collaboration with the director to plan mise-en-scène, locations and lighting

Documented workflow showing your set-up sequence

Map of each location showing camera placement/camera movement

Annotations on storyboards showing collaboration with director, scriptwriter, editor, and sound designer

Map of each location showing lighting

Map of each location showing character blocking/movement

ACTION

Evidence of camera preparation, movement, angles, shot design (the main focus of this role)

Description of choices made when selecting shot types with justifications

Evidence of how lighting design was used to create mood, atmosphere, (perhaps genre too)

Evidence of collaboration with the editor about the coverage needs for the film

Evidence of alternative shots and why you chose the one used in the final film

Evidence of problems encountered during shooting and how you solved them

Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process

Responses from the reactions of the screening party

REFLECTION

Include visual evidence to support comments made in the reflection.

EMANUEL LUBESKI

INSPIRATION

Emanuel Lubeski's use of natural light, long takes and close ups in the dystopian thriller *Children of Men (2006) shows real-time action in naturalistic settings, and relationships between the characters.*

https://www.youtube.com/watch?v=h0VoHVELoZg

ROGER DEAKINS

INSPIRATION

Roger Deakins' signature lighting styles emphasizes characterization, such as the crime/drama film, *The Man Who Wasn't There* (2001). Deakins creates depth and focus on character with reversal of key and fill light in the background, bounce light, and high contrast highlights.

https://www.rogerdeakins.com/tmwwt-barber-shop/

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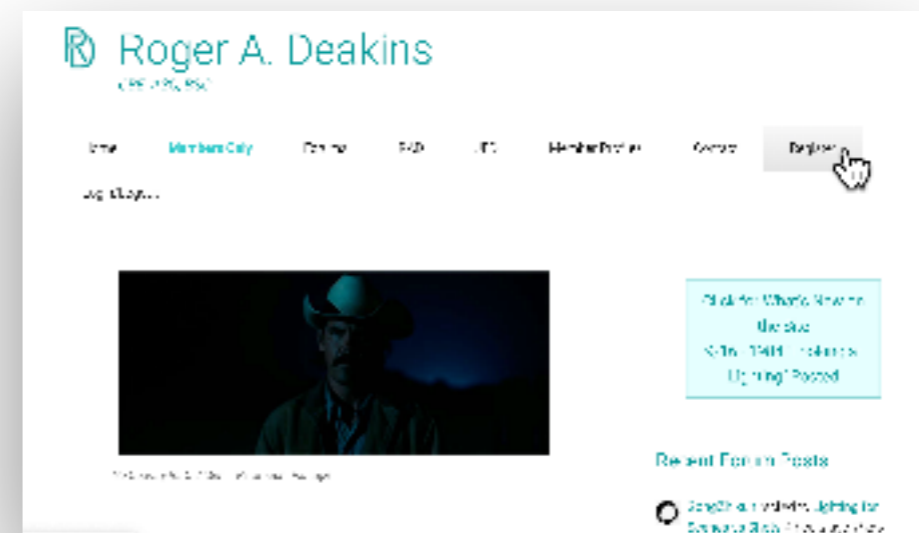
Scriptwriter

RESPONSIBILITIES

The writer is responsible for developing ideas and concepts, research, treatment, and the creation of the script. Although their primary role is during the pre-production phase, they also play an important role in the production and post-production phases. Even silent films require a dedicated writer who helps to describe and determine action, create inter-title sequences and plot the overall narrative of a film.
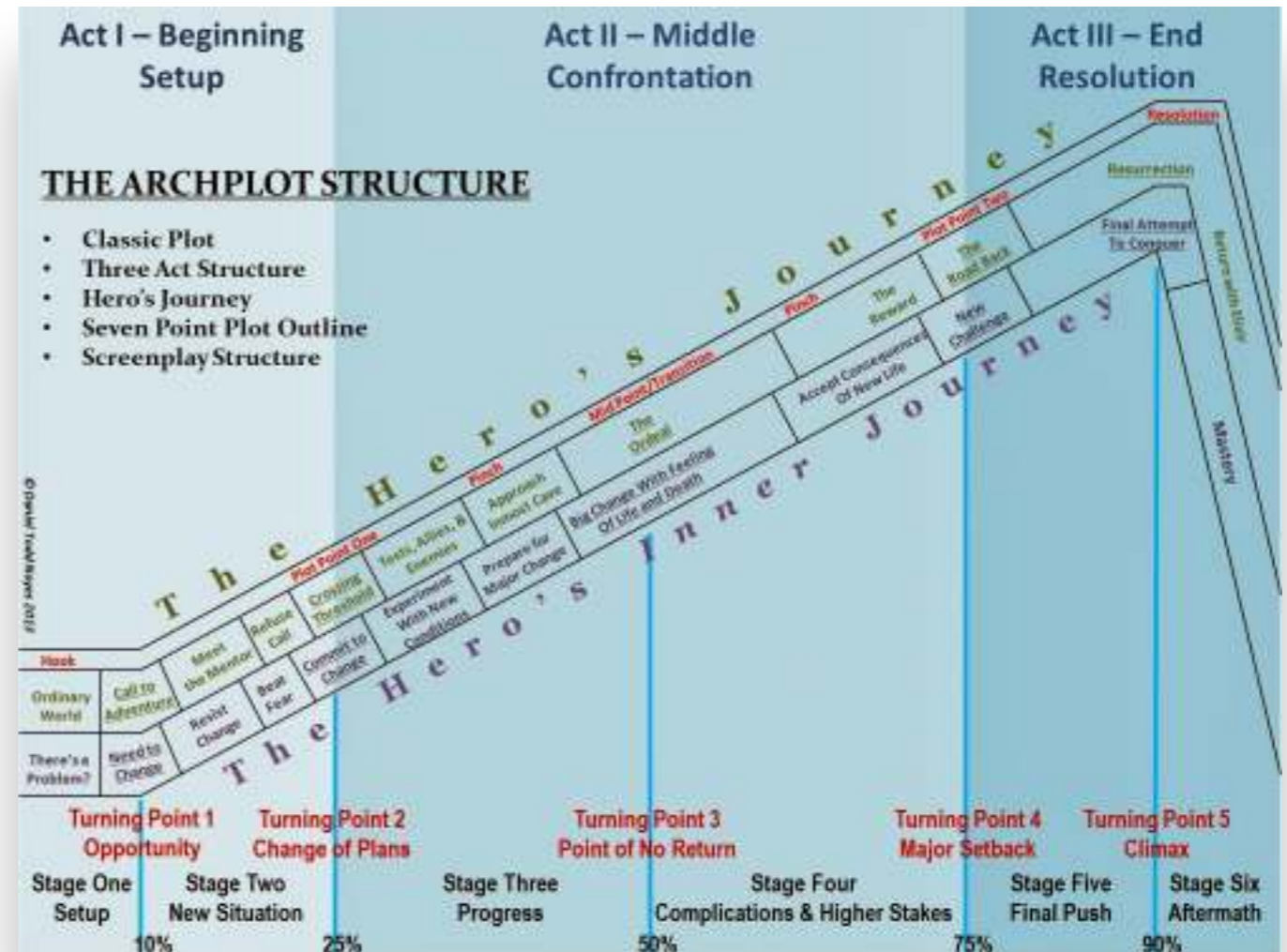
The role of scriptwriter

INQUIRY

- Research scriptwriters/scripts that are inspiring to you. Identify stylistic choices/conventions used in the script. Locate the genre of this script.

- Brainstorm with the team regarding ideas, genre, concepts

- Research the genre of the film, Elements of your script should support the genre

- Collaborate with the director on the vision or concept behind the film and use this as a guiding point for all decisions.

- Plan characters and decide how they will develop during the film.

- Write a pitch.

- Write a treatment.

- Attend any auditions and assist with decision-making regarding casting.

- Produce multiple drafts of the script and explanations regarding developments or changes.

- Assist the director with actor rehearsals to ensure that they are prepared for the production days.

ACTION

- Write a correctly formatted script with dialogue.

- Collaborate with the director and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.

- Keep track of multiple drafts of the script with explanations of developments and/or changes.

- Assist the director when working with actors, including reading lines and rehearsals.

- Collaborate with the director regarding any on-site rewrites during production.

- Ensure the core production team has the most current version of the script.

- Keep notes of any challenges faced during shooting, and how they were solved

- Collaborate with the director and editor to provide further input, such as additional dialogue.

- Attend a test screening to a new audience and make a note of reactions and suggestions to the final cut

REFLECTION

- Reflect on explorations and on the impact this learning has had your understanding of the role of SCRIPTWRITER.

- Make clear links to the identified films and filmmakers which influenced you as you evaluate the strengths and weaknesses of your own work.

- Consider how your script could have been improved

- Discuss learner profiles trait(s) you practiced during these explorations.

- Evaluate to what extent you fulfilled your filmmaker intentions.

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INQUIRY

- Screenshots of excerpts from influential scripts

- Evidence of collaboration with the director on the vision or concept (mapping, brainstorm)

- Evidence of collaboration with the cinematographer on the visualization of the shot types/ movement/lighting to be used.

- Evidence of annotated draft changes to show development of the script

ACTION

- Annotated scripts to evidence the developments and changes made during production. Notes by various crew members can be color coded

- Evidence of notes taken to document challenges faced and changes made to the script during shooting

- Evidence of collaboration with core production team members (director, cinematographer, sound designer, editor) noting how script was used to guide their work

- Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process

REFLECTION

Include visuals to support comments made in the reflection.

ANNIE HALL

INSPIRATION

Woody Allen employs various narrative devices in the romantic comedy *Annie Hall* (1977) such as voice over, breaking the fourth wall, monologue, subtitled subtext, to show the relationships between characters.
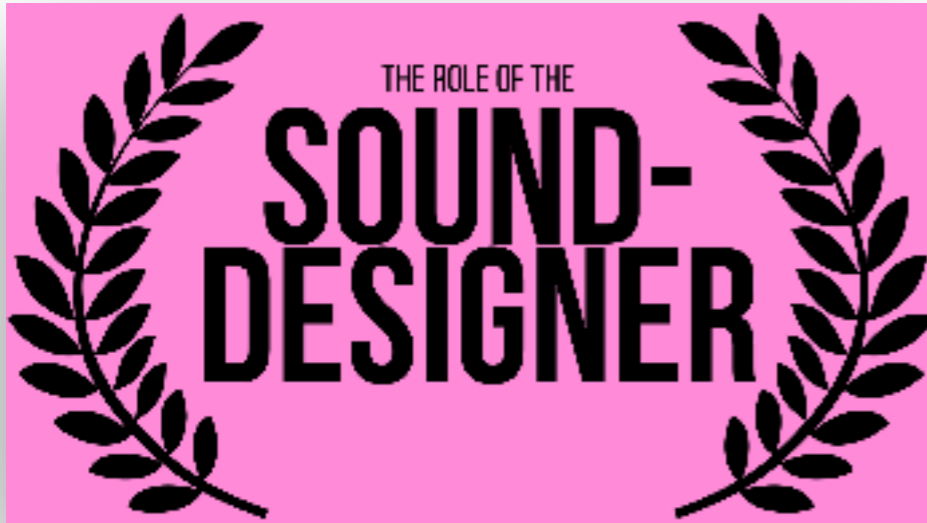
Balcony scene with subtitled subtext Annie Hall

Sound Desiger

The sound role is responsible for the audio portion of the film, including dialogue, soundtrack and sound effects.

Although students may receive assistance in the creation of the sound, it is the responsibility of the sound person to direct, collect and assemble the sound for the film. The sound person's primary role is during the production and post-production phases; however, they play an important role in the preproduction phase as they help plan the film.

 The sound person should consider volume, pacing, the creation of tension and mood, as well as style and transitions.

The role of Sound

INQUIRY

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.

- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film

- Research influences from films that have been seen —name the sound designer

- Research any sound equipment or software necessary for the specific production

- Go over the script and make a note of dialogue, sound effects and diegetic sound.

- Collaborate with the director and writer on mood and tone for each scene, where music will play and specific sound effects that are required.

- Make a list of locations and list any sounds that might help to make this location more realistic, noting when sound may be problematic on location.

- Make a list of foley sounds needed for the film.

- Create lyrics, sheet music or any other composition components for the soundtrack.

- Survey the location and make note of any background noise that may need to be captured, or that might be of concern when filming.

- Create a map of each location showing placement of the recording equipment.

- Make a checklist of equipment required for production.

- Carry out test recordings for any difficult shots that require post-production work; early capture of ambient noises that may be helpful in the final sound edit that could be hard to capture on the day.

- Collaborate with the editor to discuss pace, mood and timing of each sequence to help plan the

ACTION

- Capture all dialogue filmed on set as part of the shoot.

- Capture or create the foley sounds, voiceovers, sound effects.

- Collect, store and organize all sound material to be accessible to the editor and the director, as needed.

- Make notes on any problems during recording and how they were solved.

- Record any musical score or soundtrack required for the film.

- Keep a daily log of work accomplished and questions for other members of the team. Communicate any issues with sound production to the director and the editor, and indicate whether any further sound recording will be required.

- Keep a daily log of work accomplished and questions for other members of the team.

- Collaborate with the director and writer about the rough edit and highlight any major issues or changes; decide on any possible re-recordings or voiceovers.

- Provide an opportunity for the team to view the film and provide feedback or suggestions.

- Collaborate with the editor to determine the assembly of the soundtrack, sound effects and any other recorded sound

- Attend a test screening and make a note of reactions and suggestions to the final cut.

REFLECTION

- Reflect on explorations and on the impact this learning has had your understanding of the role of SOUND DESIGNER.

- Make clear links to the identified films and filmmakers which influenced you as you evaluate the strengths and weaknesses of your own work in sound.

- Consider how your script could have been improved

- Discuss learner profiles trait(s) you practiced during these explorations.

- Evaluate to what extent you fulfilled your filmmaker intentions.

INQUIRY

- Brainstorm mapping of group intentions.

- Evidence of research from the sound designers.

- Screenshot of tutorials or sound experiments

- Annotated script with notes on how sound might be applied

- Annotated script to show potential dialogue issues

- Notes on location, notes regarding sound that may be problematic on location.

- Foley sound list

ACTION

- Screenshots of audio levels, dashboard of sound on the editing timeline

- Annotated lists/documents that identify sound problems

- Notes with daily log of work accomplished and issues raised during the editing process.

- Annotated shot lists, storyboards, scripts that reflect sound changes/enhancements

- Evidence of feedback from director

- Before/after screenshots to show improved sound tracks

REFLECTION

- Include visuals to support comments made in the reflection.

MARTIN SCORCESE'S SHUTTER ISLAND

INSPIRATION

The use of silence, diegetic and non-diegetic sound to elicit fear such as in Scorcese's thriller, *Shutter Island* (2010)

Editor

STC film studies Editor

The editor is responsible for assembling the audio and visual elements into the final film. Although their primary role is during the post-production phase, they will also play an important role in the pre-production and production phases.

Editors should consider:

- pacing and narrative rhythm
- the creation of tension and mood
- editing styles (continuity or montage)
- transitions (straight cuts, dissolves, fades in and fades out)
- how the cuts will move the narrative forward

Some genre/films may require additional techniques such as:
- keying
- masking
- double exposure
- advanced titling
- subtitles
- colouring
- animation and special effects

Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not even aware of the editor's work.

The job of an editor isn't simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

POSSIBLE TASKS FOR THE EDITOR:

INQUIRY

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.

- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.

- Make notations on storyboards to plan a rough edit or pre-visualization.

- Research and learn the editing software to be used.

- Go over the script and make note of any/all changes between time/place and create a plan for these transitions.

- Collaborate with the writer on approximate timing/pacing for each scene.

- Collaborate with the director about pacing, transitions, effects and style.

- Collaborate with the cinematographer regarding their shot list to ensure that there is enough coverage planned.

- Make a note of any special effects, new or tricky shots that may require additional work in postproduction.

- Carry out test shoots for any difficult shots that require post-production (including, but not limited to, green screen, double exposure, masking, stop motion animation, match transitions).

ACTION

- Collaborate with the director on any updates to the script while filming.

- Look over any daily production notes from the production team.

- Log, capture and upload footage as soon as it is available and create an organization system to store, label and back up all footage.

- Create a rough cut of the daily footage so that any mistakes can be caught early. This enables the team to see how the film is shaping up in terms of continuity and sound.

- Begin working on title or credit sequences.

- Assemble and organize all footage.

- Create a rough edit.

- Collaborate with sound to obtain the soundtrack, sound effects and any other recorded sound.

- Collaborate with the cinematographer on any changes to colouring, cropping or image changes.

- Provide an opportunity for the team to view the film and provide feedback or suggestions.

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- Collaborate with the director and writer about the rough edit, highlight any major issues/ changes and make a decision on any possible reshoots.

- Keep a daily log of work accomplished and questions for other members of the team.

- Attend a test screening and make a note of reactions or suggestions to the final cut.

REFLECTION

- Reflect on explorations and on the impact this learning has had your understanding of the role of EDITOR.

- Make clear links to the identified films and filmmakers which influenced you as you evaluate the strengths and weaknesses of your own work.

- Consider how your script could have been improved

- Discuss learner profiles trait(s) you practiced during these explorations.

- Evaluate to what extent you fulfilled your filmmaker intentions.

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INQUIRY

Evidence of collaboration regarding ideas, genre, concepts and group intentions (brainstorm, mapping)

Evidence of research (genre, any influences for the production of the film, identifying conventions and developing style for the film)

Annotated storyboards showing pre-visualization

Annotated script showing plans for transitions, notations for timing/pacing for each scene.

Annotated shot list for sufficient coverage, with notes of special effects, shots that require additional work in postproduction.

Screenshots to show experiments with editing

ACTION

Evidence of choices made when selecting cuts, timing, and pacing with justifications

Evidence of collaboration with the director and cinematographer when editing to ensure there is enough footage for transitions and b-roll

Evidence of rough cuts

Identification of problems you identified during editing; how you solved them, and how you addressed continuity and sound issues

Give an explanation of the screening process

Identification of influences from films you have seen— name the editor and the specific stylistic elements you are incorporating into your own work

Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process

An evaluation of the screening process: highlight any major issues/ changes and decisions on any possible revisions.

Annotated storyboards showing pre-visualization - compare this to final cuts and evaluate the outcome

REFLECTION

Include visual evidence to support comments made in the reflection.

TIM CROSS

The use of pacing, rhythm, and cut on action to convey the character's manic state of mind, as well as allow the audience to feel the physicality of the rising action, such as in the drama *Whiplash* (2014).