LivingIt Five Day Film Workshop

Course Manual

Compiled and created by Sebastian Temlett and Riaz Solker

Introduction:

The following five day workshop is meant as a basic introduction to film production techniques. It is aimed at underprivileged High School learners who have had very little exposure to film, television or contemporary media in general.

The workshops are split into a 'three' 'one' 'one' set up with the first three days being pre-shoot workshops (3 hours each), the second last day being the shoot day (roughly 4 – 5 hours) and the final day being the editing day (3 hours). The original workshops were aimed at groups of 10 learners at a time and so this manual is compiled with that number of learners in mind. Certain elements and exercises may need to be adapted according to numbers.

Please feel free to adapt or build upon the material. None of the references are fixed and personal references can be used for any of the in class examples.

Equipment needed to run the workshops effectively:

An up to date laptop with an editing and script writing program installed.

The LivingIt Five Day Film Workshop resource disc.

A clear and bright projector.

A portable projector screen (optional but helpful)

4 basic camcorders

An A/V to RCA cable (to attach camera to projector when necessary)

2 tripods (1 can be enough)

A lecturer camcorder (if required for documentation)

Portable computer speakers

Multi-plug

Extension cable

Black out material/plastic to cover windows of classroom when necessary

Chalk/White board markers

Sticky name tags

Global Oneness Project DVD(s) to be ordered from www.globalonenessproject.org

LivingIt films accessed from this site

Workshop Outline

I) On the first day of the workshops an inspirational film from the Global Oneness Project is shown to the learners. The leaners must choose an inspirational quote from the film. This will be the quote that they will base their own movie idea on. A basic introduction to film is given in the simplest form (that film is story telling). The stages of pre-production, production and post-production are also introduced. The focus of the day is on the different roles in a movie production covering the director, the cameraman, the editor and the actor. Different exercises are used to demonstrate the roles.

II) The second day focuses on filmmaking techniques. Types of shots and camera angles are discussed and a little film is made in class to demonstrate their uses. This film is also used to demonstrate shot listing and floor planning. Framing can be introduced very basically. The 180˚ line is explained using practical demonstration and on the board illustration (floor plan). Using the line floor plan, the concept of a master shot and two close ups set up can be explained. A reference video that clearly illustrates all the topics covered during the day is shown to end off.

III) On the third day the ideas that each learner has come up with based on an inspiring quote are shared and discussed. An idea is chosen and the script is written in class. The script is then broken down and planned. The movie is cast through a quick and simple casting and the different directing and camera roles are assigned.

IV) The fourth day is the shoot day.

V) On the fifth day editing is introduced very basically and the film is edited in class.

Day 1

First Segment: 1 hour

Introduction

You, the facilitator, may introduce yourself and explain the outline of the five days.

You should ask the learners to introduce themselves one at a time telling the class one hobby that they enjoy or a talent that they have. (You may give the class nametags to write their names on if necessary)

Workshop Body

The workshop body begins with the facilitator asking the learners about films they may have watched and enjoyed (if any). Ask what type of films they were and if the learners can recall the titles. This helps to gauge the learner's exposure to film as well as double up as an ice breaker.

An inspirational movie should be shown now (no longer than 20 minutes). In the case of the LivingIt workshops, a Global Oneness Clip should be shown. (See the Global Oneness DVD for more information. This DVD can be ordered for free from the site wwwglobalonenessproject.org, given that you give them a short feedback on what you did with the DVD). Before screening the movie, explain to the learners that they should watch out for an inspirational quote in the movie that stands out to them.

After the movie, show them the list of quotes and tell them to choose one that stands out to them (if they have not already got one from watching the film) Explain that they will base their own movie idea on the quote they choose.

Show them the LivingIt short films. It is important to point out the simplicity in some of the films (and so it is important to have films that are simple and very basic – no dialogue is preferable unless you have good sound equipment. Remem.ber, bad sound can sink a really good movie) If the films used were based on Global Oneness films, point them out as examples of how they need to think when coming up with their own ideas

You can now start up a discussion on what makes a movie good. Ask the learners what they think makes a movie good or, if they struggle to understand what you mean, ask them what makes them like a movie. Throw around some ideas and comments but eventually, whether you guide them or tell them straight, bring them to the idea that story is the most important part of the filmmaking process. If the story is not good, all other elements of the process are useless.

Explain that a film maker is a story teller and that if they want to be film makers they need to become good story tellers.

Move onto the different people involved in making a film. Ask them who these people are. You will want to build a list of (but not limited to) the following people:

Producer, director, cameraman, actor and editor.

A brief explanation of the producer's role versus the director's role can be given to clarify any misconceptions that learners may have. Explaining that the producer is usually a more business orientated person can help grab the learners who are less interested in the actual creative side of filmmaking.

Explain that roles on the list above are the main roles when making a movie and that they will be discussed in more detail later on in the day.

Stages of Production

Pre-production	Production	Post-production
Script/writing	Filming	Editing
Rehearsing		Sound
Casting/ cast/ actors		VFX
Crew/ Director etc		Marketing
Locations		
Equipment/Camera		
Costumes		
Props		

The above table can be used to demonstrate the 3 stages of production.

Start by drawing the table outline and writing in "filming" as a start. Try and get the learners to fill in the first and last columns by asking what is needed before a film can be made and what is needed after the film is shot. See if they can guess what the stages are called before writing them in. Point out that pre-production is where majority of the work is done and that good planning is essential when making a film.

BREAK – 15 minutes

Second Segment: 1 hour 15 minutes

In the second segment the roles of the director, cameraman, editor and actor are discussed in more detail.

The Director

The facilitator should ask the learners what they think the director's job is. After some ideas have been put forward, clarify his job (directing the actors' performance) and emphasise that he must be able to visualise the script. To demonstrate this, have the learners close their eyes and tell them a line from a script, e.g.:

A man walks into this classroom with a gun.

Get them to open their eyes then ask different members of the class what they "saw" (Ask what the man was wearing, the size of his gun, race, shoes, how he came in etc). Point out the differences

between the learners answers and explain that the director's job is to bring to life what he sees in his head.

Exercise:

Divide the learners up into 3 groups. (In a class of 10 it has to be a 3 3 4 split)

Tell them to assign a director (in the group of four, 2 directors should be elected) and the remaining two learners will be actors.

Show them the short script (see resource disc) that you have prepared. Emphasise that the script is just a skeleton and that emotions and action is very open to interpretation. Give them 5 minutes to prepare a piece while sitting in their groups.

After the 5 minutes is up, take the director of one of the groups and the actors from a different group. Tell the director to explain to the actors, within a minute, the idea his group came up with. They must then perform this piece in front of the class. Repeat this with the remaining two groups making sure to shuffle the directors with the other group's actors.

Once all the groups have performed, point out that this is a director's job: to interpret the script and bring it to life the way he sees it. Explain that the shuffling of directors and actors was to show them that a director must be able to communicate his ideas to people who do not know it.

The Cameraman

Explain the different names of a cameraman. Cinematographer and Director of Photography.

This is a good moment to explain what a 'shot' is if the learners are unaware.

Hand out 3 of the camcorders to the groups from the last exercise. Use the 4th camera to demonstrate how it works and then give it to the learners. Tell them that each learner must get a chance to try out the camera and then let them play for 5 minutes.

Take the cameras back.

Explain (and a demonstration will help here) that the cameraman's role is more than just filming. That he must have an artist's eye and be able to film things in an interesting way.

The Editor

Ask the learners what they think the editor's job is. Hear a few of their answers then move onto the exercise after giving a basic explanation of what an editor does.

Exercise:

Get 2 learners to volunteer and to come up with their chairs.

Place them face to face and give them a small scenario to act out, preferably with two lines of dialogue each.

Use a camera to "film" each side of the conversation (real filming is not necessary, the camera is purely for demonstrating). The volunteers can then return to their seats.

Explain that you just filmed two sides of the conversation and that they will need to be put together by the editor and that that is his job; to assemble the movie and choosing the best take. (in a longer workshop, the scene can actually be filmed and edited in front of the class)

The Actor

Ask the learners about their favourite actors.

Exercise:

Ask the learners for 5 different emotions. Always put down "Neutral" as number 1.

An example of what the list may look like:

Neutral

Sad

Surprised

Angry

Happy (it is always good to end with happy)

Get the learners to form a line length wise through the class. Set up the lecturer camera (if one is available) on a tripod facing the front of the class. The frame should be a medium close up.

Tell the learners to think of a simple short sentence about anything (double barrelled is preferable) eg.

I missed school today because I was sick.

The world is a better place when you smile.

I like chocolate, it is nice and sweet.

Each learner must have their own sentence. Explain that they will say their sentence in front of the camera in each emotion (but one round at a time) and then join the back of the line again. First round is neutral, second round is sad etc.

NB: They MUST use the same sentence for each emotion. Clarify this.

It is good if the facilitator joins in on this exercise.

Once all the emotions are done play the exercise back on the projector.

As an exercise, its main purpose is just so the workshop can end in a light and fun way but it doubles up as an opportunity for the facilitator to begin earmarking the better actors in the class.

This brings the first day to an end. Remind the learners to think about their story ideas as they will each need one idea on the third day.

END DAY 1

DAY 2

Resources Needed

2 or 3 professional short films (preferably simple and clever)

A scene from a movie that clearly illustrates the line and a master shot and two close ups

A simple script (see resource disc)

A few still frames to demonstrate correct framing

There is a lot to cover in day 2 but if time is managed effectively, it can all be fit within the time quite comfortably.

First Segment : 1 hour

Introduction

The facilitator can do a brief recap of the day before to begin.

Explain that you are going to show them some professional short films so they can see the level of what is possible. Emphasise the simplicity of the films.

Show them the films.

Workshop Body

Explain to the class that you are going to discuss types of shots and camera angles today and that there are 3 main types of shots. Ask if anyone knows what they are but don't spend too much time on this if no one knows. Write out the 3 main types of shot on the board.

Wide Shot, Medium Shot, Close Up Shot

Using a volunteer and a camera hooked up to the projector to demonstrate each shot type and explain what it is used for.

You can now explain **medium wide shot**, **medium close up** and **extreme close up**. Also demonstrate these.

Now move onto **angles**. The 4 "angles" that are used for this lecture are:

High angle, low angle, eye level and over the shoulder

Use two volunteers, someone tall and someone short. Get the shorter volunteer to stand on a chair and the taller volunteer to face him. Using a camera connected to the projector (if possible) get the

shorter learner to film a high angle shot of the taller learner. Explain the uses of a high angle (submission, making the subject feel small, crowds etc). Relate it to how in real life a big person looks down on a small person.

Now reverse the set up by giving the taller learner the camera and getting him to film the shorter learner from a low angle. Explain the uses of a low angle (dominance, making the subject feel bigger, hero shot, car ads) Relate it to how in real life a small person looks up at a bigger person.

Keep one of the volunteers and film him in an eye level medium close up. Explain that eye level shots are the most common shots and relate it to how we see each other eye to eye in real life and so it feels the most natural.

Using the same two volunteers (or new ones) frame up an over-the-shoulder shot and explain its uses.

You can now go over framing briefly if you wish using the still frames you have prepared (or you can demonstrate it).

The Letter exercise

Explain that now they have learnt the basic shots and angles they can start to think about making a movie. Tell them you are going to write a simple script on the board and that you are going to make it with them. The script used for this workshop is:

INT. DAY   CLASSROOM

A GIRL is sitting at a desk. She is writing a letter. The letter says:

Dear (insert learner's name)

She changes her mind, scrunches up the letter and throws it away.

You can take this opportunity to talk a little bit about script formatting and the differences between a movie script, a play script and a book (prose style). Ask the leaners what is needed to make this script. Compile a list of necessaries:

A desk, a pen and paper, a classroom, a girl.

Take a desk from the class and set it up in front.

Take this chance to explain what a floor plan is and demonstrate it using the desk at the front of the class. (Draw the floor plan for the front section of the class with the 'hero' desk on the board) **e.g**
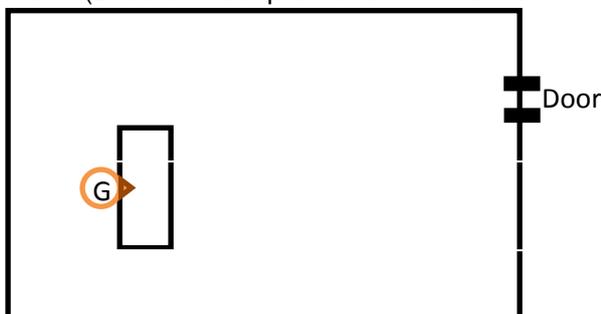
Explain to the learners what a shot list is and that you will be creating a shot list for this movie with their help. Go through the script sentence by sentence and ask them what shot they will need for each part of the script. Write each shot on the shot list on the board and draw the corresponding camera

position on the floor plan. The shot list should have a maximum of four shots and a minimum of three. **e.g.**

Shot	Type
1	Wide shot of girl at desk
2	Medium close up of girl writing
3	Extreme close up of paper (showing "Dear so-and- so".)

You should now explain the learners that Shot 1 and 2 will cover the whole action so no extra shots are needed to cover the last line of the script. (This is necessary because learners tend to assume that a movie is constructed literally shot by shot and that every action needs a new shot. The concept of covering a whole scene from multiple angles is completely foreign) You can also use this opportunity to explain what a story board is.

Now announce that it is time to make the film. Ask for a volunteer to play the girl and for a cameraman volunteer. You will be the director. Ask the cameraman where the first shot is and get them to set up the shot (with your guidance). Explain to the actor what they must do (so the class can hear).

Explain the on-set calling method. **Stand by. Roll camera. Camera rolling. ACTION!**

Shoot the movie.

BREAK – 15 minutes

**Second Segment: 1 hour 15 minutes**

Begin the second segment by editing the movie in front of the class (capture the footage during break). Quickly cut it together and play it back to them.

Summarise what you have done telling them that those are the steps needed when making any film. Script – script breakdown – shot list and floor plan – shoot – edit

Tell them that theoretically they have learnt all that is needed for them to go out and make their own film.
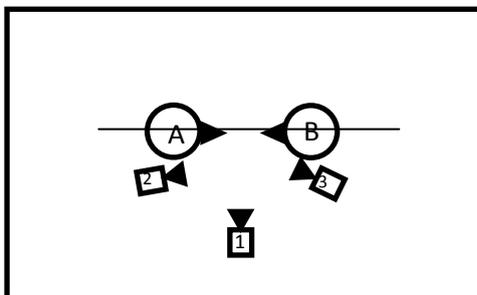
The Line

Call up two volunteers and seat them face to face. Draw a floor plan of the two volunteers: a basic square with two characters facing each other. Label them **A** and **B**. Explain to the learners that the wide shot can go on either side of the actors but once you have selected a side, the line has been established. **e.g.**
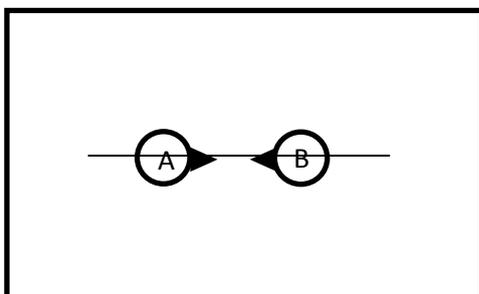
Use a story board illustration to show the wide shot, SHOT 1 (see example below). Draw in SHOT 2 as an Over the Shoulder of one of the characters. Draw the corresponding story board. Ask the learners where they think SHOT 3 should go. Regardless of whether they get it right or not draw SHOT 3 in the correct place and draw its corresponding storyboard. All the way through the process emphasise the sides **A** and **B** are on. **e.g.** That **A** is on the left and **B** is on the right.

Floor plan showing Shots 2 and 3

Now ask them why it would be wrong to put SHOT 3 on the opposite side of **the line**. Emphasise that if the shot was placed there the characters would be facing the same direction and that the audience would be confused (draw a storyboard example). Likening it to filming a football game and the sides the teams are scoring on can be a helpful example. Tell them that the rule is to **NEVER CROSS THE LINE**.

Briefly point out that the set up in the floor plan, **the master shot and two close ups,** is a fundamental set up for any scene.

Storyboard example: A is always on the left facing right. B is always on the right facing left.
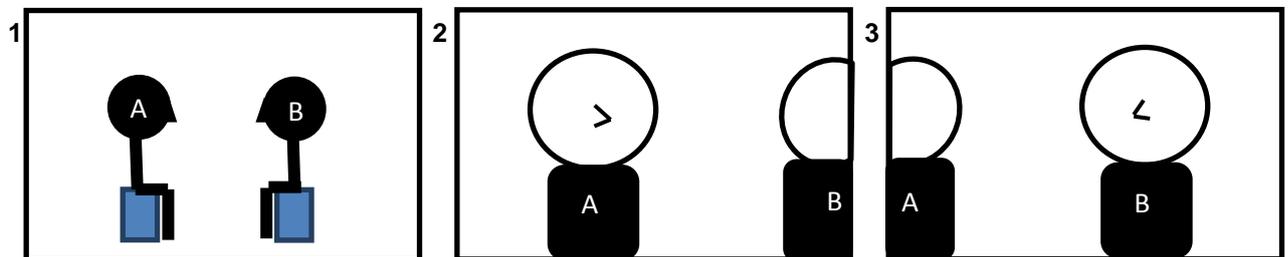
<u>The twin exercise</u>

It is likely that some people might still be confused or not understand what you mean by "direction of the character". A helpful and fun exercise is the twin exercise.

Call up a volunteer and tell him you are going to give him a twin brother. Sit him down and film a medium close up of him speaking to an imaginary character off screen saying, "Who are you?"

After that move to the other side of "the line" and film the volunteer in the same place just frame him facing the other direction (as if he were the imaginary character) Change something about his clothing. Maybe remove his tie or make him put on a jersey. Film him saying, "I am your brother!".

(I am still undecided as to whether it is better to keep the volunteer in the same place or to move him to the other side to more clearly demonstrate the line)

Send the volunteer back to his seat and capture the footage. Edit the two shots together so it seems as though they are talking to each other. Highlight that the reason it seems they are speaking to each other is because they seem to be facing each other even though everyone in the room knows they were not. This is how **the line** works.

The Film Exercise

This exercise is time dependant. It can be skipped if time is running out. It needs at least 40 minutes to be done effectively. If there is no time, skip to the next section.

Tell the learners that they now have all the skills required to make a film. (Ask them if they think this is true). Tell them that they are now going to make their own film. Split the group into 2 groups of 5. Tell them to assign a director, a camera man and 2 actors. The unassigned person in either group will be an actor or a co-director. Show them the basic script (see resource disc) and tell them they must decide on what genre it is, how the actors must perform etc. But that there is no dialogue!

Send them out for 10 minutes or so to plan the script in a location of their choice (if they are in a school, one of the other classrooms). Emphasise that they must use the floor plan and shot list techniques demonstrated earlier and that you want to see the plans before you will give them a camera to shoot the scene. Once they come back and you have evaluated their planning (you can't be too strict on them) you can give them the camera (it helps to reiterate that they need to shoot the whole scene from multiple angles and not shoot it in pieces).

While they shoot, check in on them from time to time but don't shadow them. Try and get them to finish shooting in 15 minutes or so. Bring them back to class, capture the cards and edit each film in front of the class. Try and get them to invest in the editing by giving suggestions as to what shots to use where. Applaud each film.

Congratulate them and tell them that they have made their first film and that that is what it takes.

Reference scene

You can now show a reference scene that demonstrates everything you have covered in the class. If time did not permit the Film Exercise skip straight to this section. Depending on how much time you have, you can thoroughly analyse the scene or you can briefly discuss it.

Make sure you emphasise that everything they have learnt today is in the scene and that even the big shots in Hollywood use the same basic principles they have learnt.

Wrapping Up

Remind everyone that they must each come with their own idea for day 3 and that if they write a script, then that is first prize.

I have found the following formula helpful in giving a quick script structure summary.

Explain to the learners that they must consider the following when coming up with their ideas:

WHO?

Who is the character? What are they like? Are they good or bad? Shy or Mean? Etc.

WHAT HAPPENS?

Does the character arrive at school to find it in flames? Does a friend betray the character's trust? Get them to consider what "problem/situation" (good or bad) the character might encounter.

HOW IS IT SOLVED?

How does the character solve the problem? Does she have to overcome her shyness to speak in front of the class? Does he learn not to be selfish by sharing?

WHAT IS LEARNED?

What did the character learn from the experience? Did the shy girl learn that sometimes she needs to be bold? Did the selfish boy learn that sharing is the better way forward?

These questions can be helpful guidelines to prevent the learners coming back with essays. (Make sure you emphasise simplicity and that they need only come with a basic idea)

END DAY 2

Day 3

Resources needed

No additional resources required!

Script Day

What is important about Day 3 is emerging with a simple script with 4 or 5 scenes. For the purposes of these workshops I would recommend non-speaking films (this does not mean silent). The facilitator must try and guide the learners into writing the script and not write the script for them.

Workshop Body

First Segment: 1 hour (this is flexible due to the nature of the day)

Ask each learner to present his/her idea as briefly as possible. Give positive feedback to everyone and be very sensitive toward the ideas as often they may be based on personal experience.

With each learner, write a one line summary of their story on the board (best to do this after each learner presents because it is easy to forget).

eg.. Rich girl's phone is stolen, poor girl helps find it.

Do not be discouraged if the ideas seem to be very loose and unstructured. You may end up with a board full of seemingly unusable ideas.

e.g. Mean stepfather

   Naughty boy

Both of the above are real ideas I was presented with. The first was about a mean stepfather who beats his kids (and that was all I was told) and the second was about a naughty boy who pays no attention in class, gets in trouble with the teacher and is then expelled. Both those ideas have no second or third acts. It is quite common to just receive the first act from the learners. After that it is up to you to try and draw out a second and third act (often you may have to come up with it but guide the learners into writing your script).

Once you have your ten ideas on the board. Eliminate the impossible ones.

e.g. Girl goes to university.

Explain that you obviously don't have the means to make a movie like that. Try and go through each idea and give a positive outlook and then, if you feel the idea is not suitable, gently discard it by

explaining what some of the difficulties may be in making it (this is hard. Try and keep the reasons resource and technicality based rather than, "this is a bad story". Even if that may be the case)

Finally, when you have a short list, explain to the learners the one you feel has the most potential and give your reasons. Make sure you give a strong argument that also involves technical and resource based reasons! Reinforce that you feel that there were many good ideas but this one has the most potential to be developed for this workshops purposes. Encourage them all to develop their ideas on their own anyway because nothing is stopping them from making it themselves. As much as possible keep them involved in your decision making process. For example, you could say, "Now, it's ultimately up to you guys but for me the idea with the most potential is…… What do you think?"

Do not be too dogmatic either. You may find you choose one of the ideas and ask them what they think and one of the learners pipes up with another suggestion as well as the solution to improving the story.

It may also happen that a learner comes forward with a very good, usable, complete idea. This just makes your job ten times easier for the day.

Developing the idea is always tricky and relies upon your creativity and the creativity of the class. Try and keep the script to 4 scenes.

Here is an example of a final script from one of the workshops:

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INT. DAY CLASSROOM


          STUDENT 1 is sitting in the classroom during break time.

          he/she pulls out her fancy laptop and starts to watch a

          movie and she is listening to her iPod. We see her take out

          her fancy cellphone and opens Facebook.


          STUDENT 2 is sitting at the back of the class looking

          longingly at STUDENT 1 and her gadgets.


          Student 2 gets up and walks over to student 1 and looks over

          her shoulder timidly. Student 1 notices and quickly closes

          her laptop. Student 2 walks back to her desk and sits down,

          disappointed.


          BELL RINGS


          EXT. DAY OUTSIDE CLASSROOM
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The other STUDENTS walk into the class room from break.

INT. DAY CLASSROOM

STUDENT 1 packs her bag. Another STUDENT tries to sit next
to him/her but she puts her bag down on the seat. He/She
takes a book and starts to read/write, concentrating.
STUDENT 3 walks in and sees Student 1's open bag. He/She
walks past and steals her phone and puts it in his/her
pocket. Student 2 sees this happen. Student 3 hides the
phone in his pocket.

INT.DAY CLASSROOM

It is later in the day and STUDENT 1 is frantically looking
for her phone. STUDENT 3 comes and pretends to help her
look. STUDENT 2 watches and at first just rolls her eyes and
goes back to work but then stops and thinks about it. She
gets up and walks over to student 3 and pulls out the
cellphone and gives it to student 1 and walks out. Student 3
is shocked. Student 1 is surprised.

INT. DAY CLASSROOM

It is the next day. STUDENT 1 is sitting as before listening
to her iPod, watching movies on her laptop. STUDENT 2 sits

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        at the back working. Student 1 looks back and sees student

        2. She/He gets up and walks to the back with her stuff and

        sits down next to her. She takes out her lunch and they

        share.



        THE END
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This script was initially written entirely by one of the learners. With the help of the class, I rewrote it (for clarity) and added some tweaks here and there but 90% of the script was created by the learner.

Ultimately, it is likely that you as the facilitator will develop one of the ideas yourself and then guide the learners into writing the script.

Write the script out using a script writing program (Celtx is an open source program easily downloaded from the internet). Tell the learners to copy the script down (if you can't get access to a printer immediately)

BREAK – 15 minutes

Second segment : 1 hour 15 minutes

After the break it is time to plan out the script. Keep the script projected on the screen and use the board to plan each scene. Go scene by scene. Tell all the learners to copy down the planning exactly. (MAKE SURE THEY DO THIS!!!)

Draw out a floor plan for the scene without camera angles or character positions yet (you may need to go to the location with the learners or you may have to ask them to describe it or draw it for you – ideally it is a location close by or on the school grounds)

Go through the scene in the script and ask the learners where they think the characters will be in the scene (use mock set-ups with the learners if necessary). Draw in the characters and their movements.

Then, going line by line, or section by section through the scene, ask the learners what they think each shot will be. A typical shot list will look like this:

SHOT	TYPE
1	Wide of class, rich girl on laptop
2	Medium Close-up of rich girl
3	Medium Close-up of poor girl watching rich girl
4	Close up of rich girls lap top

As much as possible, try and limit the scenes to 4 shots. Sometimes more may be necessary but try your best to avoid it for simplicity's sake.

Once every scene is planned it is time to assign cast and crew.

Ask the learners who would be interested in directing. Generally you will want a director per scene. I have never had more than directors than I needed but this may happen to you and if so, good luck!

Make a list of those who are interested. Remember, and mention this to the learners, that this is a provisional list and so it doesn't mean that they are locked in that position (this will help to get those who don't want to volunteer because they want to do something else to come forward)

Ask who wants to be a cameraperson. Do the same as above. (It is fine if you get director and cameraman cross overs as someone could direct scene 1 and then shoot scene 2)

Lastly ask who would be interested in acting and go role by role and write down the names of those who are interested. Try and encourage anyone you feel was a good actor in the acting exercise on day 1 to volunteer (if they haven't).

Once you have the lists it's time to cast! Explain to the learners that you will hold a quick casting and that is how it is done in the real world.

Group up your actors using numbers.

e.g.

Rich Girl:

Nomcebo 1

Ayanda 2

Mpilo 3

Poor girl:

Nokwanda 1

Sthembile 2

Thandiwe 3

Theif:

Sizwe 1 3

Thabane 2

The '**1s**' will cast together, the **'2s'** will cast together etc.

Choose a scene that you feel is the most acting intensive. Set up a mock set with the camera in a position to best catch all the performances. Run each group twice (if necessary) giving direction where needed. Make sure those not performing take it seriously and don't laugh at those who are performing. Just a quick, "Okay, let's take this seriously. Let's be professional." beforehand should suffice.

Once all the groups are gone (some actors may have to repeat – like Sizwe above) send everyone out for 5 minutes while you decide. Assign all the roles now, including directors and cameramen.

Call everyone back in and break the news.

Make a list of all the essential things needed for the movie and see who can bring what.

Tell everyone to prepare for their parts. The directors must know their scenes and plans; The cameramen too.

END DAY 3

Day 4

SHOOT DAY

The facilitator's role on the shoot is much like that of the Assistant Director's.

Before each scene get the learners to set everything up. It may be necessary to show the camera "crew" how to use the tripod if you haven't shown them during the previous days. Tell the director to make sure everyone knows what they are doing and where they must be. Ask the director and the cameraman what the shot is. Supervise them in getting a frame, stepping in to help where necessary. Depending on the director, you may have to be more or less involved in the supervision of the shoot. The important thing is that it must never lag.

It is up to you how you wish to structure the day. Whether you shoot two scenes then have lunch or all the scenes in one go. You can discuss with the learners scene order too (you can also do this on Day 3 if you have time)

After the shoot, get everyone together and congratulate them.

Day 5

Edit Day

Resources Needed

The footage from the shoot

Workshop Body

Because of the many different ways this day can be run, I am presenting it as I have run it myself with only one edit computer. This is a day that you will have to adapt to suit your own resources, learners and style.

Explain what is going to happen over the day, that you will be teaching them how to edit. I ask them who would consider themselves good at using a computer.

It is useful to begin by asking the learners if they know how video works. How does the video "move"? Explain the concept that a video camera takes 25 pictures a second and explain that if they could take 25 pictures in 1 second on their cell-phone, essentially they would have video. Tell them that this is known as 25 frames per second, FPS. Explain that the editing program will let us look at each of those 25 frames and that we will have full control of the video.

The rest of the workshop will vary depending on what editing program is being taught, if you have more than one editing computer and the computer literacy level of the leaners.

I usually bring them up one at a time to explain different stages of setting up the program and edit. For example, I will call one learner up and ask him or her to open the program. Then I will instruct them on how to import footage. After that I will call up another learner and get them to drag footage to the source window and get them to select in and out points etc. I do that for all the different stages until I have covered all the basics. (clip selection, in and out points, dragging to the timeline, basic timeline control) The idea is that you give them the experience of doing it and teach the other learners at the same time. They tend to pay more attention if a peer is the one operating the computer.

Once all the basics are covered, I usually edit the first scene for them, showing them how to cut on action and how a scene is put together. I then divide them into 'edit groups' and assign them scenes. They can all take part in each scene but the group that is the assigned 'edit group' must operate the computer. During this time is when the assistant (if you have one) can take learners aside to interview them if you are doing a behind the scenes of the workshops. You made need to be more hands on in helping with the edit depending on the learners.

Once the "rough cut" is done, congratulate them and tell them that you will add music and titles in. Watch the movie back and give it a round of applause.

And that's it!

Post Workshop

After the workshops are done, you will still need to finish off the movie by adding in music and titles. If there any drastic editing mistakes, you should correct those but for the most part, try and leave the learners work as it is.