

Level	Beginning
Type	Group Assignment (1 or 2 people)
Topic	Careers in the Film Industry
Points	50 points
Media	PowerPoint presentation
Objective	The student will research and illustrate at least ten careers in the film industry through the use of a PowerPoint presentation.
Directions	<p>Students will use the internet during and after class to locate research and images that will support careers in the film industry. Students are encouraged to think out-of-the-box in developing their PowerPoint presentation. For example, a student might opt to research biographies of great directors, producers, and cameramen, providing quality images to support their careers. You should illustrate at least ten careers, work toward a quality presentation. As you did in the History PowerPoint make use of the notes section to support each slide. With each of the ten careers you illustrate, you will need to make a connection to a real person who has mastered this field.</p> <p>For example, if you selected to define the career of a film director, you could then illustrate Steven Speilberg’s career in the following slide. Make sure you make this connection with each career you define. Below is a list of film careers and their definitions. You can also go to <a href="http://www.imdb.com">http://www.imdb.com</a> and look up your favorite film or director. Students must include a reference section and cite ALL sources used. Citing of pictures should take place on the slide that the image is presented on, using size 10 or 8 font. Special note on the use of images within a PowerPoint, students should find large jpg’s, the use of thumbnails or blurry images in the final PowerPoint presentation will not be acceptable.</p> <p><b>Careers in Film (not a complete list.)</b></p> <p><b>Agent:</b> A person that represents an actor or performer in exchange for a percentage of the actor’s wage or a flat fee. An agent typically negotiates or wheels and deals to get the most money for their client because then they tend to make more money.</p> <p><b>Assistant Director (A.D.):</b> Person(s) who acts as a liaison between the director and the rest of the crew to ensure that everything runs smoothly and on time.</p> <p><b>Assistant Locations Manager (A.L.M.):</b> Person who oversees a location while shooting. The A.L.M. must possess good P.R. and problem solving skills, and usually has all the relevant information regarding a location such as where to find water, electricity, washrooms and telephones or where to park crew and unit vehicles. The A.L.M. also delegate’s responsibility to police officers and P.A.’s on set, organizes company moves, baby-sits grumpy crew members and ensures that a location is properly cleaned upon completion of filming. When something goes wrong on a set, the A.L.M. is usually the first person to get dumped on.</p> <p><b>Buyer:</b> A person responsible for buying props or set decorations for the art department of a production company.</p> <p><b>Boom Op:</b> Person who operates the microphone boom, a long, extendable rod with a microphone attached to the end.</p> <p><b>Best Boy:</b> Next in command to a head of department, such as a Best Boy Grip, Lighting or Special Effects.</p> <p><b>Cable Puller:</b> A person in the sound department who is in charge of microphone cables (that sometimes need to be pulled out of the way on moving shots) and wiring of actors. Also</p>

called a *sound assistant* or *assistant sound mixer*.

**Craft Service:** 1) The area (usually a table) where all kinds of food and drink are served on a continual basis all day long for everyone in the cast and crew. You can generally find crew members who aren't currently busy grazing in this area. 2) The person on the set who has industrial first aid training for any accidents or injuries that may occur, and who prepares and serves foods and snacks to the crew throughout the working day. Also may be shown on the call sheet as FACS, CSFA, or Craft Service/First Aid.

**Carps:** Slang for *carpenters*, those employed in building the sets.

**Cast:** People portraying the characters in a movie or television program.

**Costumer:** You will find this person in the wardrobe trailer organizing and issuing costumes to actors and extras. Other duties include washing and drying and ironing of costumes.

**Costume Designer:** Person who, in consultation with the director and production designer, designs, create or acquires all wardrobe and costumes needed for a production. They also ensure that extra clothing in the right sizes are available for stunt and photo doubles and stand-ins.

**Costume Supervisor:** Person who is in charge of all wardrobe requirements on a set. They check wardrobe continuity before shooting, do "final touches," and keep the actors warm and dry between takes. They also assist in the final decision as to what the extras will wear while on set.

**Cutter:** 1) An editor, or someone who "cuts" and splices the film. 2) A rectangular device used for cutting off light on a set.

**Day Mo:** Crewmember working on the set on a temporary, daily basis. A slightly condescending term.

**Director:** The head honcho. The big cheese. The auteur. The director, as we all know, is a person ultimately responsible for the look, sound and emotional impact of a film. He or she is the person who assembles a cast and crew often totaling over a hundred people to assist them in creating their vision of the film. A director directs the action of the actors, consults with the wardrobe, effects, lighting, grip, art, sound and locations department heads and with the help of the director of photography places the camera(s) in various positions to shoot scenes that will eventually be edited into a complete motion picture.

**Double:** A member of the cast who "doubles," or impersonates the real actor.

**D.O.P. Director of photography:** A D.O.P. works closely with the lighting and camera departments to create the images that will eventually appear onscreen. Also called a DP.

**Extra:** A person who is casted in a production, but has no spoken lines. Extras are sometimes referred to as *background*, or *background extras*.

**Fire Watch:** When a crew breaks for lunch or sometimes wrap, a person is assigned to watch all of the equipment to ensure nothing is stolen or damaged. This term harks back to the old studio days when there was a danger of fire starting out and burning all of the sets and equipment down.

**First Assistant Director (1<sup>st</sup> A.D.):** The person responsible for ensuring that all of the departments are organized, coordinated and logistically ready for shooting scenes on a movie set. In pre-production they prepare a script breakdown and shooting schedule in consultation with the department heads. On set they assist the director by arranging all of the details so they can concentrate on the actors and the scene itself. They can often be identified by the headsets they wear to communicate with the crew, or as the person who calls out, "roll sound," "roll cameras," "cut," "reset," or "that's a wrap folks."

**First Team:** The main actors. The 1<sup>st</sup> A.D. calls for the first team when everything is set and ready to roll.

**Focus Puller:** Camera assistant who adjusts the focus of the lens while filming, often needed because the camera operator simply can't do everything at once. Also known as 1<sup>st</sup> camera assistant.

**Foley Artist:** Person who creates Foley sounds for a film.

	<p><b>Genny Op:</b> Person in charge of running and maintaining the generator.</p> <p><b>Grip:</b> Crew member whose tasks include setting up and tearing down of various stands, dolly tracks, flats, flags, etc. There are several types of grips, including key grip, dolly grip, best boy grip, rigging grip, etc.</p> <p><b>Inker:</b> Animation artist who draws details and outlines with acetate ink that is applied to the cels.</p> <p><b>Juicer:</b> A person in the electrical or lighting department.</p> <p><b>Key Grip:</b> Person in charge of the grip department responsible for overseeing dolly track placement, lighting diffusion and other grip tasks.</p> <p><b>Location Manager (L.M.):</b> Person in charge of finding locations to the satisfaction of the director (whether by existing files or scouting), striking deals with property owners, and ensuring a minimum of damage occurs to locations while shooting takes place. They also deal with permits, insurance and abnormal locations requests from various department heads, like blowing up a bus on a major city bridge or putting \$85,000 worth of horse hair on top of a tin roof to mask the rain noise.</p> <p><b>Location Scout:</b> Person who finds and photographs possible locations under the supervision of the location manager.</p> <p><b>Op:</b> Short for <i>operator</i>, as in camera op, or light op.</p> <p><b>Producer:</b> Person who oversees all aspects of a production at every stage along the way. The producer locks in the financing for each project, as well as being involved in creative decisions such as script rewrites, who will be cast in the movie, and how the film will be distributed.</p> <p><b>Production Coordinator (P.C.):</b> Person who runs the production office under the guidelines of the production manager. Tasks may include organizing equipment rentals, customs brokers, hotel rooms for actors and directors, relaying messages to and from set, and a myriad of other duties, many of which are assigned to the assistant production coordinator or the office P.A.</p> <p><b>Production Designer:</b> Person who, in conjunction with the art director, is responsible for the entire visual look of a film, and makes decisions about set decoration; props, make-up and wardrobe in the preproduction phase and supervise these elements during shooting.</p> <p><b>Production Manager (P.M.):</b> Person who ensures the production runs smoothly and as planned, always keeping a close eye on budget and unnecessary expenses, such as time delays.</p> <p><b>Prop Buyer:</b> Person employed, under the supervision of the prop master, to acquire props to be used in a film.</p> <p><b>Property Master:</b> Usually called a prop master, this is the person in charge of acquiring props as required by the script and overseeing their use during a production. Prop masters and their assistants are almost always firearms technicians, trained in the safe use of guns and ammunition.</p> <p><b>Script Supervisor:</b> The person responsible for keeping track of the take and roll numbers, camera and sound reloads, script revisions, how long each take lasts, scene numbers, slate numbers, prompting the actor(s) when they forget their lines, and making sure that continuity is upheld between takes and different angles. Also called a continuity person.</p> <p><b>Second Assistant Director (2<sup>nd</sup> A.D.):</b> The person responsible for preparing the call sheet in consultation with the 1<sup>st</sup> A.D., arranging for pick-ups and drop-offs of actors and for calling in to the production office to alert them on the progress of the shooting day (first shot times, meal penalties, etc.).</p> <p><b>Second Unit:</b> A separate, smaller crew on a production that is responsible for getting establishing shots, or any shots that were not achieved with the main unit.</p> <p><b>Set Dresser:</b> Person who “dresses the set” with decorations, artwork, rugs, etc. Sometimes called an <i>on-set dresser</i>, this person must supervise the continuity of sets under the supervision of the set decorator or art director.</p> <p><b>Shot Steward:</b> Person that represents the crew from a union perspective, ensuring that people receive proper turnaround, overtime and working conditions. This person is usually a</p>
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	<p>crewmember on the show.</p> <p><b>Special Effects Coordinator:</b> The person in charge of the FX department. The coordinator must be extremely knowledgeable about explosives, rigging and safety as he or she often has to deal with dangerous circumstances and unpredictability.</p> <p><b>Standby Painter:</b> The person who is in charge of all painting and spray bombing on a movie set. Whether it is touch ups of furniture or scenery or even the grass, the standby painter must be ready to color our world at an instant's notice.</p> <p><b>Still Photographer:</b> Person responsible for taking pictures of actors and sets during filming.</p> <p><b>Stunt Coordinator:</b> The person who prepares and organizes all stunts on a movie, whether they be horse falls, fights, car chases, building falls, or any action sequence which involves the possibility of an actor or stunt double getting hurt. Every move is planned and rehearsed in consultation with the director and the 1<sup>st</sup> A.D. to get the right look for the shot, but also to provide complete safety to all the cast and crew.</p> <p><b>Stunt Double:</b> A person who is made up and dressed to look like an actor for a stunt or action scene.</p> <p><b>Stand-in:</b> A person who stands in the place of the principal actors while the camera and lights are set up. This gives the actors a chance to take a break, practice their lines or graze at craft service. Also referred to as <i>second team</i>.</p> <p><b>Sound Mixer:</b> The person in charge of recording all of the sound on a movie set, including dialog, sound effects and room tone, as well as alerting the director as to what will and will not be a usable sound take during a shot.</p> <p><b>Switcher:</b> Person or device that takes two or more incoming video signals (usually from different camera at, say, a hockey game) and switches between them for a broadcast of one signal.</p> <p><b>Talent:</b> A term used to designate the actors, musicians or stunt people in a film production.</p> <p><b>Transport Captain:</b> The person that supervises all vehicle requirements while on set.</p> <p><b>Teamster:</b> A member of the Teamsters Union who is responsible for driving the production vehicles on a film, including the honey wagons, star wagon, cable truck, cast vehicles, picture cars and almost anything else that moves.</p> <p><b>Third Assistant Director (3<sup>rd</sup> A.D.):</b> The person responsible for signing in and out the actors and performers on a set, making sure they get into hair, make-up and wardrobe in time for their scenes, escorting them to set, preparing the production report and assisting the 1<sup>st</sup> and 2<sup>nd</sup> A.D.'s when needed.</p> <p><b>Transport Coordinator:</b> The person responsible for organizing and scheduling all vehicles and drivers for a motion picture.</p> <p><b>Trainee Assistant Director (TAD):</b> The trainee, or TAD, assists the other assistant directors in carrying out sometimes mundane but important tasks like getting the stars their breakfasts, issuing walkie-talkies and batteries to crew members, watching the lunch line-up, cueing extras, writing down wrap times for various crew members, handing out call sheets and other duties.</p> <p><b>Unit Manager (U.M.):</b> Person responsible for the requirements of the crew and production when a film is complex enough to require an extensive second shooting crew or when a P.M. needs an assistant for extra duties.</p> <p><b>Wrangler:</b> Person who "wrangles" extras, animals or livestock during the shooting of a film, or person who rounds them up before a shoot.</p>
Format	Your PowerPoint presentation can be submitted by display, email, or R-DVD.