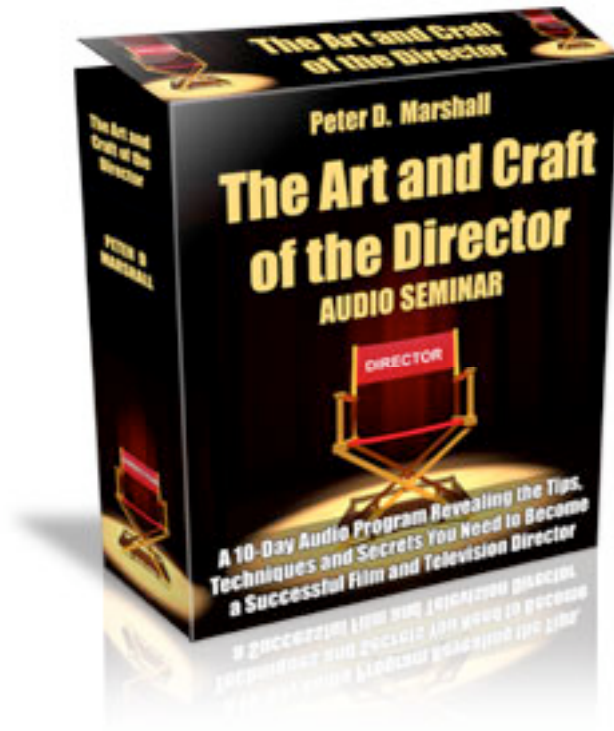


Thank you for becoming a subscriber to **The Director's Chair**.
Here is your free copy of Day One of this course.

“The Art and Craft of the Director”
Film Directing Audio Seminar



Peter D. Marshall

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Peter D. Marshall has worked (and survived) in the Film and Television Industry for over 37 years - as a Film Director, Television Producer, First Assistant Director and Series Creative Consultant.
Credits & Awards <http://actioncutprint.com/credits1>

Updated - March 25, 2011

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“The Art and Craft of the Director Audio Seminar”

Dear Filmmaker,

Thank you for downloading your **Day One Bonus Copy** of the 2011 version of "The Art and Craft of the Director Audio Seminar" - a comprehensive, multi-media 10-day audio course that demystifies the process of directing and fast tracks your way to becoming a working film and television director.

If you decide to purchase the entire 10-day course, you will find all the information about this full 10-Day "The Art and Craft of the Director Audio Seminar," including the content list, audio files, support materials, free bonuses and how to order, available on my website at: <http://www.actioncutprint.com/audioseminar-aotd1.html>

When I first created this course in 2007, I wanted it to be an Online insider's reference guide for filmmakers. Having now updated it four times, I believe this **220** page online course (with over **830** reference links) will help you to become a successful film director by providing you with the “insider” knowledge I have gained from over 37 years in the film and television business.

Although the majority of productions I have worked on were Hollywood feature films, television movies and TV series, the information you will find in this course is easily adaptable to your own low budget independent films - anywhere in the world!

I talk a lot about PASSION and TRUTH in this audio course because these are two of the essential ingredients to having a successful directing career. I am very proud of this course and I guarantee that if you listen to the entire 10 parts of the audio files, and read all of the support material, you will discover many of the tools a working film director needs to survive today.

Filmmaking is a universal language and no matter where we live in the world, we all have our own stories to tell. So if you have a story that has UNIVERSAL THEMES, and you have the PASSION to tell this story, you CAN make a movie, in your OWN LANGUAGE, and audiences around the world WILL watch it.

Peter D. Marshall
Vancouver, Canada
March 25, 2011

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IMDb - <http://us.imdb.com/name/nm0551106>

Twitter - <http://twitter.com/bcfilmmaker>

Facebook <http://www.facebook.com/peterdmarshall>

LinkedIn - <http://www.linkedin.com/in/peterdmarshall>

"The Art and Craft of the Director" 3 Day Workshop

"The Art and Craft of the Director Audio Seminar" is based on my successful 3 day film directing workshop, "The Art and Craft of the Director" which focuses on what I believe to be the film and TV director's most important roles - understanding the story, determining the intent of a scene and identifying the character objectives.

During 3 intense days of class participation, you will have the opportunity to watch and discuss video clips; listen to special guest speakers; analyze shot lists and story boards; break down scenes and scene beats; determine character objectives; participate in staging and blocking exercises; and on the last day, you will get to direct a scene.

When those three days are completed, you will see for yourself how any director, even someone with very little experience, can effectively block a scene and get a believable performance from an actor!

The Three-Day Workshop Format

Overview - for three days, you will have the unique opportunity to meet other filmmakers like yourself; to learn and discuss your craft; and to share your experiences as artists and story tellers.

Day One - a combination of lecture, class discussion and film clips.

Day Two - a combination of lecture, class discussion and film clips. You will also get an assignment for Day Three.

Day Three - a short lecture on blocking and staging plus the hands-on part of the workshop. The class will divide into groups. Each group will pick a theme and determine the situation (story), the scene objectives and the character objectives. Each group will also pick a director and 2 actors. The director will then block the scene with the actors (with participation from the group) and choose camera angles that best portray the scene objectives and the character objectives.

Click below to find out more details about this 3 day film directing workshop and read what participants had to say: <http://actioncutprint.com/workshops/ws-artofdirector>

"Peter's workshop was a pivotal event in my mostly self taught filmmaking experience. The best 3 days I've spent. After working with Peter and the other participants in the class, I now have the confidence and knowledge to work with both actors and non-actors and help them achieve the best possible performance. In short, I now feel empowered as a director." Larry D. Barr - Stephenville, Texas, USA

"I have taken several directing courses and Peter's course by far, takes the gold star. This impressive, condensed seminar saturates years of experience and learning and presents it in an easy to use package. A definite recommendation." Trevor McWhinney - Vancouver, Canada

"The Directors Chair" Monthly Ezine for Filmmakers

Since 2000 I have published the free monthly ezine, "**The Director's Chair**" which is now read by over 4900 filmmakers in 107 countries around the world. I cover a variety of topics in this ezine but focus primarily on resources and information for the professional Film and Television Director.

So if you want to keep updated on filmmaking tips from around the world, sign up now for your free monthly subscription to "**The Director's Chair**" packed with hundreds of film making articles, tips, tools and techniques. <http://actioncutprint.com/subscription>

Comments from subscribers:

"Peter, I can't begin to thank you enough for your monthly Ezine! The content is so valuable I feel like I'm stealing free lessons. I'm constantly learning something each month, which allows me to grow as an independent filmmaker. I look forward to the next installment!" D. Miles, (Long Beach, USA)

"Thank you for your monthly teaching Ezine. I have been receiving it since I first started taking film classes at community college and then into University film school and now I will continue learning tips & pointers from them as I create movies in my career." Joe Perez, Los Angeles, U.S.A.

"I must tell you that the Director's Chair E-Zine has been my crash course in directing and I am very grateful for the incredibly practical advice it contains!" Chisanga Kabinga, South Africa

"I'd like to say how much your publications have meant to me and how much I have learned from them and I have left more than one printed version with a few of my directors." Greg Fawcett, Los Angeles, USA

*"Do keep up the good work in The Director's Chair. Filmmakers all over the globe are benefitting from your insight and your generosity in sharing your knowledge. Including me - and I've been at it for thirty years!" James MacGregor
www.movieScopemag.com*

"I am regular reader of your paper. I am a new director in Nepal (Kollywood film industries.) Thank you very much for giving me very useful tips. Due to this, I can manage my tasks very easily. I'm so grateful to you." Pradeep K. Bhatta, Nepal

"I just wanted to let you know I find you're ezine to be very helpful! I'm in the process of a film and have enjoyed the tips & info!" Morbid Trioxin - Louisville, Kentucky, USA

"I just started with your newsletter.. saw it on a friend's facebook page.. she is a director I had worked with on a film project. I think what you do is fabu! and so needed.. you provide a wealth of info in what I have read so far.. so, I had to say thank you with great appreciation. I do not have time to go to film school.. please know you make a difference." Daphne Valentina, Studio City, California

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"The Art and Craft of the Director Audio Seminar" - Day 1

WELCOME TO DAY ONE of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

WEBSITE LINKS - As of March 25, 2011, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *"As filmmakers, we can show where a person's mind goes, as opposed to theater, which is more to sit back and watch it."* Darren Aronofsky

Day One Course Outline

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1. INTRODUCTION

DAY ONE: Today's audio course is **27 minutes long** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: After you have clicked on the link and opened the audio file on your web browser, go to "FILE" and click "SAVE AS" on your browser. This will download the audio file onto your desktop where you can then open it in your own audio program. You will now be able to listen to the classes on your audio software program without ever going Online.

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download your audio files to your computer because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files. If you are still having problems, please check your browser Help and Support section on how to download audio files. Please note that all audio files reside on my website server and are working correctly.

BURN AUDIO FILES TO CD: You can also burn the audio files to a CD or transfer them to your iPod so you can listen to this course anywhere.

NOTE: If you have any difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/Day1Master-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/Day1Master-2.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

Some of the most famous movie quotes in film history.
<http://www.youtube.com/watch?v=Hyn8i8AUBLc>

3. THE HISTORY OF FILM

Here are three of the earliest films ever recorded:

First Motion Picture Horse (1878)

<http://www.youtube.com/watch?v=UrRUDS1xbNs&feature=related>

Roundhay Garden Scene (1888)

http://www.youtube.com/watch?v=F1i40rnpOsA&feature=video_response

Exiting the Factory (1895)

<http://www.youtube.com/watch?v=OYpKZx090UE&feature=related>

“The origin of the name "film" comes from the fact that photographic film (also called film stock) had historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, photo-play, flick, and most commonly, movie. Additional terms for the field in general include the big screen, the silver screen, the cinema, and the movies.”

<http://en.wikipedia.org/wiki/Film>

“The history of film spans over a hundred years, from the latter part of the 19th century to the beginning of the 21st century. Motion pictures developed gradually from a carnival novelty to one of the most important tools of communication and entertainment, and mass media in the 20th century. Motion picture films have had a substantial impact on the arts, technology, and politics.” http://en.wikipedia.org/wiki/History_of_film

Someone once said “To know where you have been is to know where you are going." In other words: to understand yourself you have to look back at your own history and take it into account. Not only does that quote give us a guiding light about our own lives, (you have to grasp the past as a guide to the future) it helps us as filmmakers as well.

How? As filmmakers, we need to know about the history of this visual medium (how movies were made in the past and the filmmakers who made them) because this knowledge will help us understand where we can go in the future.

Here’s a good example.

In 1986 I was the First AD on a TV Series called “Stingray.” The scene we had to shoot was of a ship leaving the dock. Well... because of time and budget (where have you heard that before!) we could not afford to shoot a real passenger ship leaving the dock in Vancouver where the series was filmed.

The location that was chosen was a pier where an old cargo ship was permanently docked. This ship worked for all our interiors, but it couldn’t move. So how do we film the departure scene?

After discussing this in prep, several of us (who had been to film school) came up with the idea of using the same technique we all remembered from a Russian silent film.

NOTE: Until recently, I thought this scene was from Sergei Eisenstein's 1925 film "Battleship Potemkin", but after seeing it last year, that particular shot was not in the movie. If you happen to know the name of the film, please contact me. ☺

Because our cargo ship couldn't move, we decided will "make it move" by using a locked off camera on an object moving away from the ship in the foreground - which will give *the illusion* of the ship departing from the dock in the background.

Basically, this is what we did: we put a car on a flatbed trailer with some extras by the car. The camera was attached to the trailer with the car and extras in the foreground and the cargo ship in the background with other extras on the ship waving etc. On cue, the flat bed trailer moved forward as we filmed the extras on the ship waving.

And it worked! In the dailies, we saw (*the illusion of*) the cargo ship moving out of port - just like we saw the ship leaving port in the silent movie.

I believe that understanding how movies were made in the past will enable you to be a more creative filmmaker today. So remember, "always look back to where you have been, for a clue to where you are going."

"Do not run through life so fast that you forget not only where you have been, but also where you are going." Author Unknown.

Why study the history of film?

"Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating, entertaining or indoctrinating citizens. The visual elements of cinema gives motion pictures a universal power of communication." <http://en.wikipedia.org/wiki/Film>

Learn More About the History of Film

History of Film - Scene 1: Enter Future Filmmaker

<http://library.thinkquest.org/29285/history/>

Film History: An International Journal

http://muse.jhu.edu/journals/film_history/

Motion Picture and Television Reading Room

<http://www.loc.gov/rr/mopic/>

Film History Index

<http://vlib.iue.it/hist-film/Index.html>

Cinema History: A Personal History of Cinema through the Decades

<http://www.tc.umn.edu/~ryahnke/film/cinema.htm>

The History of The Discovery of Cinematography

<http://www.precinemahistory.net/>

Historical Interest & Film Appreciation

http://www.cinema-sites.com/Cinema_Sites_HIST.html

Early Cinema

<http://www.earlycinema.com/>

Lawyers and Film – Film Theory

<http://myweb.wvnet.edu/~jelkins/film04/theory.html>

David Bordwell's Website on Cinema

<http://www.davidbordwell.com/>

History of Television

<http://www.high-techproductions.com/historyoftelevision.htm>

Film History by Decade

<http://www.filmsite.org/filmh.html>

History of Film Theme Page

http://www.cln.org/themes/history_film.html

Film Studies: Film History - Academic Info

<http://www.academicinfo.net/filmhist.html>

History of Film Sound

<http://filmsound.org/film-sound-history/>

Optical Illusion

http://en.wikipedia.org/wiki/Optical_illusion#Depth_and_motion_perception

The Battleship Potemkin

http://en.wikipedia.org/wiki/The_Battleship_Potemkin

VIDEO: A Brief History of Russian Cinema

<http://vodpod.com/watch/298196-a-brief-history-of-russian-cinema>

VIDEO: TVDAYS.com Presents TV & Film History

[http://video.google.ca/videoplay?docid=1138579911488482071&ei=dIV6Scq2FanYqAPI2ZmIAg&q="film+history"&hl=en](http://video.google.ca/videoplay?docid=1138579911488482071&ei=dIV6Scq2FanYqAPI2ZmIAg&q=)

VIDEO: 100 Years at the Movies

http://ca.youtube.com/watch?v=E_fCRE5XtnC&feature=related

VIDEO: History of Cinema

<http://ca.youtube.com/watch?v=D0YRuFhoggU&eurl=http://video.google.ca/videosearch?hl=en&client=firefox-a&rls=org.mozilla:enUS:official&pwst=1&resnumiurl=http://i1.ytimg.com/vi/D0YRuFhoggU/hqdefault.jpg>

VIDEO: Through the History of Cinema

http://ca.youtube.com/watch?v=bOG_iPnbU2w&feature=related

VIDEO: A History Of Cinema

(113 films 1895 - 2007. How many can you name?)

<http://ca.youtube.com/watch?v=dtOD6PpDyXk&feature=related>

4. THE THEORY OF FILM

What is film theory? ("Everybody sees a different movie." Steven Spielberg)

"Film theory is about the cinema as a medium rather than about individual films, although theorists often use individual films as examples in generating their theories and film theory is frequently applied to discussions of individual films."

"Film theory is generally distinguished from film criticism, which concentrates on evaluating individual films. Film theory can also be distinguished from film analysis, which aims to describe how specific features of a film relate to each other in the structure of a film (or body of films) as a whole."

http://india.smashits.com/wikipedia/Film_theory

Why study film theory?

"Film theory debates the essence of the cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large." <http://www.statemaster.com/encyclopedia/Film-theory>

"As the new art form of the twentieth century, film immediately and continuously invited theoretical attempts to define its nature and function. Mostly as a result of film's own inferiority complex as the youngest of the arts, the impetus for much of early film theory was to gain a degree of respectability." http://en.wikipedia.org/wiki/Film_theory

[Learn More About the Theory of Film](#)

Links to Film Theory Sites

<http://www.tau.ac.il/~haim/links.htm>

A Comprehensive Directory of Film Theory and Film Criticism Websites

http://www.zeroland.co.nz/film_theory.html

Formalist Film Theory

http://en.wikipedia.org/wiki/Formalist_film_theory

Film & Meaning

<http://www.mcc.murdoch.edu.au/ReadingRoom/Douglas/FRONTMAT.HTM>

Theory of Film (Sound)

<http://lavender.fortunecity.com/hawkslane/575/theory-of-film.htm>

Film Music

<http://uselessindustries.com/robobo/filmmusic.html>

Cognitive Science and Film Theory

<http://www.class.uh.edu/cogsci/CogSciFilmTheory.html>

Plato's Theory of Film

http://www.mtsu.edu/~jpurcell/Cinema/plato_film.html

Andre Bazin

http://en.wikipedia.org/wiki/Andr%C3%A9_Bazin

Siegfried Kracauer

http://en.wikipedia.org/wiki/Siegfried_Kracauer

5. IS THERE A DEFINITION OF MAKING A MOVIE?

Is there an actual definition of making a movie?

Here's the one I like the best: *"Making a movie (or documentary) is the art of visually telling a compelling story with believable characters."*

Let's break that statement down further: "Making a (good) movie is..."

- the ART of
- VISUALLY telling a
- COMPELLING STORY with
- BELIEVABLE CHARACTERS

What's your definition? **NOTE:** Email me your definition and I will post the answers on my blog. pdm@actioncutprint.com

6. UNDERSTANDING MONTAGE

"A montage sequence is a technique in film editing in which a series of short shots is edited into a sequence to condense narrative. It is usually used to advance the story as a whole (often to suggest the passage of time), rather than to create symbolic meaning as it does in Soviet montage theory." http://en.wikipedia.org/wiki/Montage_sequence

One of the key elements to making a movie (and there are many) is that you must have an understanding of MONTAGE. Montage (editing) is the main element that separates films from photography and theatre. Russian Director **Sergei Eisenstein** influenced many early filmmakers with his innovative use of film montage. Watch his famous Odessa Steps montage scene from his 1925 film, **Battleship Potemkin**.

<http://ca.youtube.com/watch?v=Ps-v-kZzfec&feature=related>

I would also suggest you watch the entire movie. You can find it here:

SERGEI EISENSTEIN'S BATTLESHIP POTEMKIN 1925 Part 1

http://www.youtube.com/watch?v=QPXAXP0ZI-s&feature=channel_page

SERGEI EISENSTEIN'S BATTLE SHIP POTEMKIN 1925 PART 2

<http://www.youtube.com/watch?v=rBz-5ltUbnM&feature=channel>

Eisenstein vs. Vertov - Using Film Editing to Argue What Cinema Should Be

Eisenstein uses montage to create emotions in his viewers through composition. For Vertov montage is a series of choices during production that eventually achieve a plot.

http://european-films.suite101.com/article.cfm/montage_eisenstein_vs_vertov

QUOTE: "Film montage is the only new art form that the twentieth century has produced." Alfred Hitchcock

QUOTE: "Montage is a critique of what has been filmed, just as filming is a critique of the script." Francois Truffaut

Learn More About Montage

Sergei Eisenstein and Soviet Montage Theory, Film Editing Theory

<http://www.bovinedawn.com/index.php?showtopic=299>

Sergei Eisenstein

http://en.wikipedia.org/wiki/Sergei_Eisenstein

In Perspective: Sergei Eisenstein

<http://pubs.socialistreviewindex.org.uk/isj79/chen.htm>

Intellectual Montage

<http://blogs.widescreenjournal.org/?p=144>

Montage Theory and Editing

<http://www.main-vision.com/richard/montage.shtml>

Soviet Montage Theory

http://en.wikipedia.org/wiki/Soviet_montage_theory

A Note on Scene Transitions

Making a movie is not just about the scene you are filming now. As a director, you need to know these **five steps** to creating scene transitions:

- 1) The scenes that come before
- 2) The scenes that come after
- 3) The last shot of the scene before
- 4) The first shot of the next scene
- 5) The TRANSITIONS between all scenes

QUOTE: “A cut is very much a tear. You use a cut to say there’s a separation between this thing and that thing. And so in Lone Star I didn’t even want a dissolve, which is a soft cut” John Sayles

Film Editing

http://en.wikipedia.org/wiki/Film_editing

A Brief History of Editing

<http://www.infoplease.com/cig/movies-flicks-film/fade-brief-history-editing.html>

Film Editing

http://en.wikipedia.org/wiki/Film_editing_-_Methods_of_montage

The Expressive Functions of Editing

<http://www.filmreference.com/encyclopedia/Criticism-Ideology/Editing-THE-EXPRESSIVE-FUNCTIONS-OF-EDITING.html>

Editing Devices - The Transition

<http://classes.yale.edu/film-analysis/htmlfiles/editing.htm>

The Art of the Scene Transition

<http://revealingofthesoul.blogspot.com/2007/08/art-of-scene-transition.html>

The Hook: Scene Transitions in Classical Cinema

<http://www.davidbordwell.net/essays/hook.php>

VIDEO: How to Make a Documentary Film : Choosing Scene Transitions

<http://ca.youtube.com/watch?v=jFOHUdeuNeU>

VIDEO: Editing Transitions Explanation Film

<http://www.youtube.com/watch?v=jCwW9I0CUGs>

When just a cut, wipe, dissolve or iris-out won't do:

<http://forums.toonzone.net/showthread.php?t=205750>

The First Signs of Film Editing (1890-1903)

<http://cri.histart.umontreal.ca/grafics/fr/montage-en.asp>

Film / Editing Terms

http://www.zerocut.com/tech/film_terms.html

Film Editing Glossary

<http://www.learner.org/interactives/cinema/editing2.html>

Film Editing - A Hidden Art?

http://pov.imv.au.dk/Issue_06/section_1/artc2A.html

Best Film Editing Sequences

<http://www.filmsite.org/bestfilmediting.html>

Film editing: Tips and techniques for creating a compelling story

<http://www.helium.com/items/555846-film-editing-tips-and-techniques-for-creating-a-compelling-story>

Learn More About Movies and Films

Film

<http://en.wikipedia.org/wiki/Film>

Philosophy of Film

<http://plato.stanford.edu/entries/film/>

Film Structure and the Emotion System

<http://www.vsa-fsa.org/varia/besprekingen/the-emotion-system/>

Learn More About History of Cinema - The Birth of Film

The Birth of Film

http://en.wikipedia.org/wiki/History_of_cinema#The_Birth_of_Film

The History of the Motion Picture

<http://inventors.about.com/library/inventors/blmotionpictures.htm>

Film: How it All Started

<http://www.cybercollege.com/frtv/frtv001.htm>

Why Americans are Ignorant About Film History

<http://mikegrost.com/auteur.htm>

The History of The Discovery of Cinematography

<http://www.precinemahistory.net/>

Video: A Concise History of the Origins of Cinema

<http://video.tvguide.com/Movies/A+Concise+History+of+the+Origins+of+Cinema/6507472>

7. WHAT IS A DIRECTOR?

What is a film director?

“A film director is responsible for overseeing every creative aspect of a film. They develop a vision for a film, decide how it should look, what tone it should have, and what an audience should gain from the cinematic experience. He/she is in short the storyteller.”

http://en.wikipedia.org/wiki/Film_director

What are the director's responsibilities?

“Film directors are responsible for approving every camera angle, lens effect, lighting, and set design and also take part in the hiring of key crew members. They coordinate the actors' moves, determine camera angles, and are usually involved in the writing, financing, and editing of a film.

The director also plays a key role in post-production. He/she works with the editor to ensure that the emotions of the scene and the close ups, mid shots and wide shots appropriately reflect which character is driving the narrative. The director also advises on the (color) grading of the final images, adding warmth or fridity to the composition of the shots to reflect the emotional subtext of the character or environment. They also participate in the sound mix and musical composition of the film.”

http://en.wikipedia.org/wiki/Film_director

Here is a useful description from the **DGC (Director's Guild of Canada)** to give you an idea of what a film and television director's responsibilities are:

* The Director is employed by the Producer to direct a motion picture and whatever is seen and heard in the finished product.

*The terms "Director" and "directing", include all related functions and activities required for translating and transferring the script, premise, and idea to the audio-visual image.

* The Director's total function is unique and requires his participation in all creative phases of the motion picture making process, including but not limited to all creative aspects, of sound and picture.

*The Director, works directly with all creative elements of the motion picture and participates in molding and integrating them into one cohesive dramatic and aesthetic whole. No one shall direct except the Director employed on the motion picture.

* Without limitation, among the duties which the Producer assigns to the Director are:

- 1) Surveying and approving all locations and their use as they pertain to the directorial ideas, and need.
- 2) Directorial planning, and breaking down of the shooting script.
- 3) Plotting camera angles, and compositions, within the frame.

- 4) Participation in determining the requirements, of the sets, costumes, make-up, props, etc., for their proper directorial perspective and mechanical functioning.
- 5) Participating in the final casting of all performers.
- 6) Rehearsing actors, extras, and any of the visual and audio devices, necessary for the completion of the production.
- 7) Directing the action of all performers, extras, etc.,
- 8) Directing the dialogue and pre-recording and post-recording of dialogue.
- 9) Directorial supervision of the duties of the entire crew during rehearsal and shooting periods.
- 10) Making such script changes as necessary, within his jurisdiction, for the proper audio-visual presentation of the motion picture.
- 11) The right to the "First Cut". The Director shall participate in considerations about utilization of trick shots, process plates, inserts, montages, miniatures, transparencies, background, stock material, optical devices, and glass and matte shots.

Director's Guild of Canada - <http://www.dgc.ca/>

FACT: Did you know that the director is the only department head on a movie that doesn't need any experience! (Think I'm joking? I've seen this to many times to be funny!)

To sum up...

- 1) The Director is the creative force behind the camera: the VISION
- 2) The Director creates the visual style (or look) of the film
- 3) The Director is responsible for getting performances from the actors

Film Directors and Their Role

<http://www.helium.com/items/794563-film-directors-and-their-role>

8. THREE FAMOUS DIRECTORS SPEAK OUT

Elia Kazan sums it up best in his famous 1973 speech where he conveys to us a long list of things a film director needs to know, what personal characteristics he must possess and how he must educate himself. (see his speech below.) I have also included two more speeches by **Cecil B. DeMille** and **Ingmar Bergman**.

These three directors show us the true character of a director, because I believe a good director understands the necessity of working from the inside out. In other words, by working on yourself first, you will be able to develop your artistic and emotional skills that will enable you to better see and hear "the truth" in your work.

Elia Kazan Speech - *On What Makes a Director* **NOTE:** You can read the entire text of this very important speech on Page 200 at the end of Day 10 of this ebook.

Cecil B. DeMille Speech - *Motion Picture Directing*

http://www.cinemaweb.com/silentfilm/bookshelf/10_cbd_4.htm

Ingmar Bergman Speech - *What is Making Films?*

http://bergmanorama.webs.com/bergman_making56.htm

Find out More About Elia Kazan

Elia Kazan, (September 7, 1909 - September 28, 2003) was a Greek-American award-winning film and theatre director, film and theatrical producer, screenwriter, novelist and cofounder of the influential Actors Studio in New York in 1947. Kazan was a three-time Academy Award winner, a five-time Tony Award winner, a four-time Golden Globes winner as well as a recipient of numerous awards and nominations in other prestigious festivals as the Cannes Film Festival and the Venice Film Festival.

http://en.wikipedia.org/wiki/Elia_Kazan

IMDb

<http://www.imdb.com/name/nm0001415/>

Audio Interview with Elia Kazan

<http://wiredforbooks.org/eliakazan/>

Elia Kazan (1909 - 2003)

<http://www.kirjasto.sci.fi/kazan.htm>

About Elia Kazan

<http://www.pbs.org/wnet/americanmasters/episodes/elia-kazan/about-elia-kazan/642/>

Elia Kazan (Multimedia Clips)

<http://www.reelclassics.com/Directors/Kazan/kazan.htm>

Elia Kazan Quotes

http://www.brainyquote.com/quotes/authors/e/elia_kazan.html

Find out More About Cecil B. DeMille

Cecil Blount DeMille (August 12, 1881 - January 21, 1959) was an Academy Award-winning American film director. He was famous in the first half of the 20th century, known for the flamboyance and showmanship of his movies. DeMille directed dozens of silent films, including Paramount Pictures' first production, *The Squaw Man* (1914), which was co-directed by Oscar Apfel, before coming into huge popularity during the late 1910s and early 1920s, when he reached the apex of his popularity with such films as *Don't Change Your Husband* (1919), *The Ten Commandments* (1923), and *The King of Kings* (1927). http://en.wikipedia.org/wiki/Cecil_B._DeMille

IMDb

<http://www.imdb.com/name/nm0001124/>

VIDEO – Movie History Brought to Life Cecil B. DeMille

<http://video.google.com/videoplay?docid=2763059762921296484>

Cecil DeMille Official Website

<http://www.cecilbdemille.com/>

Cecil B. DeMille at Classic Movie Favorites

<http://www.classicmoviefavorites.com/demille/>

Find out More About Ingmar Bergman

Ernst Ingmar Bergman (14 July 1918 - 30 July 2007) was a Swedish director, writer and producer for film, stage and television. He depicted bleakness and despair as well as comedy and hope in his explorations of the human condition. He is recognized as one of the greatest and most influential filmmakers of modern cinema.

http://en.wikipedia.org/wiki/Ingmar_Bergman

IMDb

<http://www.imdb.com/name/nm0000005/>

VIDEO - Ingmar Bergman Interview (Man Alive)

<http://www.youtube.com/watch?v=PniEkwgL8ms&feature=related>

VIDEO: Ingmar Bergman - Interview (1/6)

<http://ca.youtube.com/watch?v=sjGw9p--t7A>

Bergmanorama: The Magic Works of Ingmar Bergman

<http://www.bergmanorama.com/>

Ingmar Bergman

<http://www.kirjasto.sci.fi/bergman.htm>

Ingmar Bergman - Critical Analysis

<http://www.filmref.com/directors/dirpages/bergman.html>

9. TIPS ON HOW TO BECOME A DIRECTOR

What are the steps to become a director?

A director can come from a production background (AD, DOP, Editor) or from a creative background (Producer, Writer, Actor.) Or he could just be the producer's brother-in-law!

There are few rules when it comes to declaring yourself a director. Remember, everyone's background and circumstances are unique. What may work for one person may not (and probably won't) work for another.

How To Become A Film Director

<http://www.illiteraryfiction.com/become-a-film-director-tips>

How to Become a Movie Director

http://www.associatedcontent.com/article/900687/how_to_become_a_movie_director.html?cat=31

The Film Director, A Human Lens

<http://www.studentpulse.com/articles/196/career-snapshot-the-film-director-a-human-lens>

How to Become a Film Director

http://education-portal.com/how_to_become_a_film_director.html

How to become a film director - George Lucas

<http://www.achievement.org/autodoc/page/luc0int-1>

How to become a film director by Robert Zemeckis

<http://www.achievement.org/autodoc/page/zem0int-1#zem0-001>

How to become a film director by Ron Howard

<http://www.achievement.org/autodoc/page/how0int-1>

How to become a film director by James Cameron

<http://www.achievement.org/autodoc/page/cam0int-1>

How to become a film director by Francis Ford Coppola

<http://www.achievement.org/autodoc/page/cop0int-1>

10. THE THREE TYPES OF DIRECTOR (Which One Are You?)

1) The "Technical" Director

This director spends most of his time with the crew on the technical aspects of the shot and scene. He spends very little time with the actors (giving direction). He may just want to "let the actors do their thing" or he may not know how to successfully communicate with an actor.

2) The "Performance" Director

This director works with and understands the actor and the "acting process" but he also spends time with the technical aspects of the shot and scene.

3) The "New" Director

This director is someone who knows "a little about something but not enough of the entire job of directing." These directors work in other areas of the business and get a "shot" at directing (Ex: producer, writer, 1AD, editor, actor, DOP)

Learn More About The Film Director

The Film Director

<http://www.filmmakers.com/stories/Director.htm>

What is a Film Director?

<http://www.wildsound-filmmaking-feedback-events.com/what-is-a-film-director.html>

Six Qualities Of A Good Film Director

<http://www.littlefilmschool.com/2010/02/six-qualities-of-a-good-film-director/>

Recommended Film Directing Books

Directing Feature Films - Mark Travis

<http://www.amazon.com/Directing-Feature-Films%20CreativeCollaborarion/dp/0941188434/sr=11/qid=1169318555?ie=UTF8&s=books%20tag2=actioutprint>

Film Directing: Shot by Shot: Visualizing from Concept to Screen - Steven Katz

<http://www.amazon.com/exec/obidos/ASIN/0941188108/actioutprint>

Notes on Directing - Frank Hauser and Russell Reich

<http://www.amazon.com/exec/obidos/ASIN/0972425500/actioutprint>

11. EDUCATIONAL AND REFERENCE MATERIALS

- 1) Read books and magazines
- 2) Take classes and workshops
- 3) Internet (websites, ezines)
- 4) Observe on any movie set
- 5) Get a job as an Office PA/TAD
- 6) Learn by doing
- 7) Work on small projects (for free if you have to)
- 8) Watch movies and television
- 9) Watch the DVD specials ("behind the scenes")
- 10) Read film scripts and TV scripts

TIP - Find a movie you like. Get the script and then review it scene-by-scene

Links - Film Magazines and Publications

<http://actioncutprint.com/film-mr/#anchor872225>

Links – More Filmmaking Books

<http://actioncutprint.com/bookstore-books/>

Free Film Scripts

SimplyScripts.com

<http://www.simplyscripts.com/>

Drew's Script-o-Rama.com

<http://www.script-o-rama.com/oldindex.shtml>

Scripts Directory

<http://www.google.com/Top/Arts/Movies/Filmmaking/Screenwriting/Scripts/>

IMSDb (The Internet Movie Script Database)

<http://www.imsdb.com/>

JoBlo's Movie Scripts

<http://www.joblo.com/moviescripts.php>

The Script Source

<http://www.thescriptsource.net/>

Awesome Movie Scripts and Screenplays

<http://www.awesomefilm.com/>

Links - Over 1500 Online Filmmaking Resources

<http://actioncutprint.com/resources-f/>

12. ROBERT RODRIQUEZ'S 10-MINUTE FILM SCHOOL

Robert Rodriguez says *“Now a famous film-maker a while back said something about 'Everything you need to know about film you can learn in a week.' He was being generous. You can learn it in 10 minutes.”* **Click the link below:**

VIDEO: The Robert Rodriguez 10 Minute Film School - Part 1 & 2

<http://ca.youtube.com/watch?v=4UOa7tkByrw>

<http://ca.youtube.com/watch?v=sLxqNwc1oYU>

Learn More About Robert Rodriguez

IMDb

<http://www.imdb.com/name/nm0001675/>

Robert Rodriguez

http://en.wikipedia.org/wiki/Robert_Rodriguez

Robert Rodriguez - Film is Dead (VIDEO)

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=8930213>

Robert Rodriguez Talks 3D

<http://vimeo.com/3702939>

13. THE BUSINESS AND POLITICS OF FILM

To be successful in this business, you need to:

- 1) Understand the BUSINESS OF FILM!
- 2) Understand the POLITICS OF FILM!
- 3) Understand the DIFFERENCES between film and television
- 4) Know the POWER PLAYERS, and HOW TO DEAL WITH THEM!

In my estimation, the best quote on filmmaking came from Frank Capra:

"There are no rules in filmmaking. Only sins! And the Cardinal sin is dullness."

Learn More About Frank Capra

Frank Capra

http://en.wikipedia.org/wiki/Frank_Capra

IMDb

<http://www.imdb.com/name/nm0001008/>

9 Frank Capra Movies

<http://classicfilm.about.com/od/actorsanddirectors/tp/9-Frank-Capra-Movies.htm>

Frank Capra Quotes

http://thinkexist.com/quotes/frank_capra/

VIDEO - Frank Capra - Interview 1982 (Part 1&2)

<http://ca.youtube.com/watch?v=gndswLNWVYk>

Learn More About The Business of Filmmaking

The Business - Understanding Film

<http://www.skillset.org/film/business/>

The Business Side: From Start-up to Success (Blog)

<http://michaelwiesefilms.blogspot.com/2006/03/business-side-from-start-up-to-success.html>

The Business of Filmmaking - IndieTalk Film Forum

<http://www.indietalk.com/forumdisplay.php?f=112>

Film Independent's Filmmaker Forum's Keynote Speech

<http://letsmakebetterfilms.blogspot.com/2008/09/film-independents-filmmaker-forums.html>

The Business Of Film & The Business Of Film Daily

<http://www.thebusinessoffilm.com/>

VIDEO: On The Set: How to Make It In The Film Business

<http://www.ustream.tv/recorded/1132055>

Film Biz 101

<http://www.filmbiz101.com/>

Breaking Into The Film Business

<http://www.discoverfame.com/business/film-business/>

14. "BUT SERIOUSLY FOLKS!" - A LITTLE FILM HUMOUR

We can't take ourselves seriously all the time, so I have included a little film humour to end your first class. "*201 Things You Wouldn't Know Without Movies or Television*" is a 16 page ebook I created for your viewing pleasure. Enjoy!

<http://actioncutprint.com/files/201Things.pdf>

Filmmaking Quotes 2009 – A Collection of 470 Film Quotes from ‘Twitterers’ Around the World

On March 18, 2009, I started to ask everyone who followed me on Twitter to send me their favorite filmmaking or movie quote. The result is a 36 page PDF ebook filled with 470 filmmaking and movie quotes submitted by over 430 ‘Twitterers’ from around the world. Click here to download your copy of Filmmaking Quotes 2009.

<http://actioncutprint.com/film-humor/filmmaking-quotes-2009/>

15. CONCLUSION

I hope you enjoyed Day One of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

16. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

ABOUT THE FULL 10-DAY AUDIO SEMINAR

I hope you enjoyed Day One of this 10 part online audio course. If you decide to purchase the entire 10-day course, I guarantee you will discover many of the tips, techniques and tools a working film director needs to survive today.

All the information about the full 10-Day "The Art and Craft of the Director Audio Seminar," including the content list, audio files, support materials, free bonuses and how to order, is available on my website for you to check out now:

<http://www.actioncutprint.com/audioseminar-aotd1.html>

NOTES FROM DAY ONE