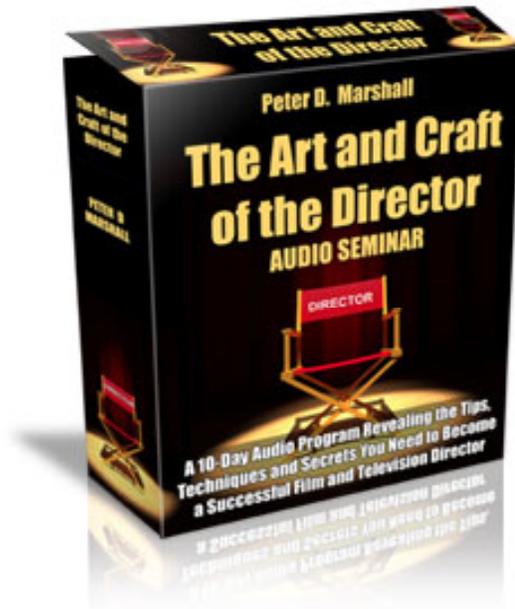


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**“The Art and Craft of the Director”
Film Directing Online Course**



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Peter D. Marshall has worked (and survived) in the Film and Television Industry for over 39 years - as a Film Director, Television Producer, First Assistant Director and Series Creative Consultant.

Credits & Awards <http://actioncutprint.com/credits1>

***Updated* - March 25, 2013**

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“The Art and Craft of the Director” Online Course

Dear Filmmaker,

Thank you for downloading your **Day One Bonus Copy** of the 2013 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 insider's reference guide for filmmakers. Having now updated it six times, I believe this **255** page course (with over **1000** online reference links and videos) will help you to become a successful film director by providing you with the “insider” knowledge I have gained from over 39 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! All you need to do is take the information in this course and scale it down for your own productions (short films, small indie films, music videos etc.)

I talk a lot about PASSION and TRUTH in this 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
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March 25, 2013

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The Modern Moviemaking Movement

Free Indie Filmmaking Guide



If you have been following filmmaking trends you know the world of indie filmmaking is changing fast. Inexpensive production technology coupled with the decline of traditional movie distribution has forever transformed the ways in which movies are marketed, seen and sold.

These days, filmmakers must not only make great movies, but in order to prosper, modern moviemakers must now master crowdfunding, internet marketing and social media.

To help you succeed as an independent filmmaker, I collaborated with nine other prominent filmmaker thought leaders to provide you with a complementary filmmaking Action Guide on how to survive and thrive in this ever changing industry.

It's called "**The Modern Moviemaking Movement**" and it will provide you with 100 pages of useful, modern, no-fluff filmmaking information such as:

1. **Uncover Successful, Modern Screenwriting Tips - *Jurgen Wolff***
2. **Find Out How To Make the Most of Movie Money- *Norman C. Berns***
3. **Discover Six Ways to Finance Your Feature Film - *Gordon Firemark***
4. **The State of The (Indie Filmmaker) Union - *Tom Malloy***
5. **Get The Inside Scoop On Crowdfunding - *Carole Dean***
6. **Plan Your Production For Maximum Success - *Peter D. Marshall***
7. **Modern Guerrilla Filmmaking - *Gary King***
8. **Navigate Film Festivals and Do Them Right - *Sheri Candler***
9. **Sell Your Movie Without the Middle-Man - *Jason Brubaker***
10. **The Producer of Marketing & Distribution - *Jon Reiss***

Grab "*The Modern MovieMaking Movement*" instantly here:

<http://www.ModernMovieMaking.com>. Also, if you like this 100 page indie filmmaking Action Guide, PLEASE GIVE IT AWAY to your closest filmmaking friends.

Actors, Singers, Business Executives and Athletes Have Private Coaches. So Why Not Film and TV Directors?

“Peter’s insight, wisdom and experience gave me the extra edge I needed during tough situations on set. I know I made it through those days with the confidence I got through Peter’s coaching. The value here is tremendous, I recommend Peter to every director, beginning or experienced. ” Brett Eichenberger, Portland, Oregon, USA

Hilary Swank used an acting coach to prepare for her role in *Boys Don’t Cry*. She won her first Academy Award. Singer Renee Fleming has always used a vocal coach. She has won several Grammy Awards.

As a matter of fact, winners in nearly every profession (athletes, actors, singers, Fortune 500 business leaders) know that without the right coach, they won’t perform at their peak.

They know that without the support of an experienced and qualified coach, they would constantly struggle to achieve success.

So if these top professionals in their respective fields use coaches - why not film and television directors?

Since January 2006, I have taught filmmaking classes and directing workshops to hundreds of international filmmakers: either as an instructor at the Vancouver Film School or through my own film directing workshops I teach worldwide.

Over the past 6 years, as an instructor at VFS, I have been involved in some phase of the production of over 300 short films: from the concept; to the script writing process; to casting; to shooting on the set; to post-production.

And not only that, but during my time at VFS, I’ve also had the opportunity to “exercise my own creative muscles” by directing 4 short dramatic films.

Yes! I’m not just teaching - I’m also doing 😊

Needless to say, my passion over the past few years has turned to educating indie filmmakers from around the world by helping to “demystify the filmmaking process” for them. And I love it!

So why hire me as your film directing coach?

Along with my international teaching experiences and my 40 years of professional filmmaking experience (as a TV Director and Feature 1st AD), I feel I have the necessary qualifications to help you achieve your dreams of being a creative and successful independent film director.

For more information on my **Film Directing Coach services via Skype, One-on-One Coaching and On Set Coaching, visit: <http://actioncutprint.com/filmdirectingcoach>**

Filmmaking Workshops with Peter D. Marshall

"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

I have worked in the Film and Television Industry for over 39 years – as a Film Director, Television Producer, First Assistant Director and a Series Creative Consultant. And I've been asked many times to share my Film and TV production knowledge with others.

As a result, I have developed several workshops that I have successfully presented over the past 20 years.

To find out more about these workshops, just click on the link below. If you are interested in any of these workshops for yourself or your organization, please contact me to discuss how we can bring these workshops to your city.

The Workshops <http://actioncutprint.com/workshops/>

- 1. Essentials of Film Directing** - this 2 day workshop with Peter D. Marshall will help you become a confident director who knows what to do, from pre-production to yelling 'that's a wrap!'
- 2. Advanced Directing: Directing Actors** - this 2 day hands on workshop with Peter D. Marshall will demonstrate how directors and actors can work effectively together to build trust; to maximize performance on set; and understand how to work together cooperatively in a tense, time-sensitive and often challenging creative environment.
- 3. Advanced Directing: Blocking with Actors** - this 2 day hands-on workshop with Peter D. Marshall concentrates on constructing shots and blocking actors in a scene and is designed for directors and actors who want to better understand the complicated process of scene analysis and blocking actors on set.
- 4. The Art and Craft of the Director** - this 3 day intensive workshop with Peter D. Marshall discusses Film and Television Directing tips and techniques. This course was designed for any Filmmaker who wants to know the answer to the question, "How do I become a successful, working film director?"
- 5. Directing the Film Actor** - this 3 day hands-on workshop with Peter D. Marshall and Trilby Jeeves concentrates on the filmmaker's main task: directing the actor! This workshop was designed for filmmakers who want to understand the acting process and how to get the best results from actors.

"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

“The Directors Chair” Monthly Ezine for Filmmakers

Since 2000 I have published the free monthly ezine, "The Director's Chair" which has over 6000 subscribers in 100 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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INTRODUCTION

“The 7-Step Film Directing Formula”

Peter D. Marshall

“There are no rules in filmmaking. Only sins! And the cardinal sin is dullness.”
Frank Capra

As a filmmaker, I’ve been working professionally in the film and TV business for over 39 years, primarily as a Director and a 1st AD.

During that time, I’ve had the opportunity to work on a variety of productions: industrial films, educational films, documentaries, commercials, music videos, short films, episodic TV shows, TV movies, TV pilots, indie films and Hollywood features.

I’ve worked with dozens of good directors and not-so-good directors - as well as hundred’s of good actors and not-so-good actors.

I’ve read 100’s of film scripts: some of which were so terrible I couldn’t get past the first 10 pages - to scripts that hooked me from page 1 and went on to win Academy Awards.

As a film directing instructor at the Vancouver Film School for over 6 years, I’ve had the opportunity to teach and mentor hundreds of film students as they write, prep and shoot their own short films.

And as a film directing coach, I’ve spend countless hours mentoring filmmakers from around the world - showing them how to conduct proper script analysis to helping them understand the techniques of working with actors on the set.

I believe that all the years I’ve spent in the “film production trenches” has given me a unique insight into finding an answer to the question: “Is there a formula, or guide, or check-list, that film directors anywhere in the world can follow, that will help them make a successful film?”

(My definition of a good dramatic film (or a documentary) is “The art of visually telling a compelling story with believable characters who make us feel something.”)

Now we all know there is no 100% guarantee of anything being successful in our business, but I believe I have found a basic “formula” that any filmmaker can use as a guide to help them create “compelling movies with believable characters.”

In my opinion, most inexperienced, (or experienced but lazy) film directors spend the majority of their time figuring out how to shoot the film first (cool visual effects, creative shots and camera angles etc.) before they understand a) what the story is about and b) what the characters really want.

So I’m going to be bold here and state publicly that this is the wrong way to direct a film!

Why? Because I strongly believe that to successfully direct a “visually compelling story with believable characters”, you need to first understand and follow this “7-Step Film Directing Formula

STEP 1: THE STUDY OF HUMAN BEHAVIOR

(1) What do I mean by the study of human behavior?

“Human nature is the concept that there is a set of inherent distinguishing characteristics, including ways of thinking, feeling and acting, that humans tend to have.”

Human behavior (or how we act) is based on different factors in our lives, such as our attitudes, character traits, social norms and core faith.

1. Human behavior is greatly influenced by the attitudes we use on a daily basis that reflect the behavior we will portray in specific situations.
2. Human behavior is impacted by individual traits (genetics) that vary from person to person that can produce different actions or behavior from each person.
3. Human behavior is greatly influenced by social norms, the rules that govern behavior in groups and societies, which conditions the way people behave.
4. Human behavior is also affected by each individual’s core faith (religion and philosophy) that results in different human behaviors.

(2) As writers, directors and actors, we are all artists - and as artists, we must observe and report on our version of the human condition. Therefore, as artists, we must understand human emotions and feelings so we know:

1. What makes us tick?
2. Why do we do certain things?

Once you know the answers to these questions, you will have a better idea of how the characters in your script should interact with each other, as well as having the proper “psychological tools” to direct actors on the set. (re: motivation!)

The good thing about human behavior is that it is observable, and as storytellers, we must first observe the way people react to different situations and circumstances in order to understand “How and Why” their behavior changes.

As a film director, you must be a “witness” to human behavior. You need to get into the habit of observing people going about their daily lives, so you can find out what motivates them to take action.

Once you know what motivates a person to achieve their daily needs, you will have the knowledge to better understand the story you are telling, and you will feel more confident helping your actors achieve believable performances.

STEP 2: STORY

(1) The Classic Three Act Structure

Joseph Campbell, the American mythologist and writer, used the term “The Hero's Journey” to refer to a basic, universal pattern found in stories from around the world.

“A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”

Campbell’s “hero's journey” model is also used in modern storytelling and divides a fictional narrative into a 3-act structure: the Setup; the Confrontation; the Resolution.

ACT ONE (Set Up)

EXAMPLE: *“Boy meets girl”*

1. What is the story plot and the story theme?
2. What is the “dramatic question” to be answered?
3. Who is the main character and what are their needs and goals?

ACT TWO (Confrontation)

EXAMPLE: *“Boy loses girl and fights against impossible odds to get her back”*

1. What is the dramatic “rising” action?
2. What are the obstacles in the main character’s way?
3. How does the main character overcome each obstacle?

ACT THREE (Resolution)

EXAMPLE: *“Boy gets girl and lives happily ever after”*

1. How does the story end?
2. What happens to the main character?
3. Is the dramatic question answered?

(2) The Director and the Story

There are many facets of a Director’s prep on any film or TV show, but the first, and most important part of your job, is to understand every detail about the story: where it takes place; who the characters are; and what happens to them.

When you first read a script, here are some of the many questions you will need to answer to help identify and solve potential script problems:

- a. What is the story about?
- b. Does the story make sense?
- c. What problem is to be resolved?
- d. What event hooks the audience?
- e. What is the plot? (the action)
- f. What is the subplot? (the theme)

Understanding the story requires a lot of work on your part because you then need to dig deeper into the story and its structure by analyzing each individual scene in the script to find out what the story is about, what works and what doesn't. And you do this by asking questions like:

- a. What is the intention of the scene?
- b. What are the story points?
- c. Where are the scene beats?
- d. Where is the climax?
- e. What is the resolution?
- f. What are the important lines of dialogue?

Remember, your script analysis will be a never-ending process. Each time you read the script, you will find something else you didn't know about the story or the characters.

And the script will also constantly evolve. It will change because of your creative notes, writer changes, actor changes, producer changes, studio changes and location availability. But as long as you know what the story is about, and where the story is going, you will be able to adjust to all the changes.

STEP 3: PERFORMANCE

(1) I believe that almost everything you need to know about directing actors can be explained in these three words:

MOTIVE DETERMINES BEHAVIOR

When we break these words down, we see that:

MOTIVE (Our inner world)
DETERMINES (Controls)
BEHAVIOR (Our outer world)

And if we break them down even further, we see that:

What our needs are (MOTIVE)
Will decide (DETERMINES)
What actions we take to fulfill our needs (BEHAVIOR)

And if we break this down into Text and Subtext:

MOTIVE (The Character Subtext)
DETERMINES (Will decide how an actor plays)
BEHAVIOR (The Script Text)

(2) One of the main responsibilities of a Director is to help actors achieve a realistic performance, and a good director does this by “listening for the truth” and by asking:

- a. Do I believe them?
- b. Do the words make sense?
- c. Are the characters believable?

And the key to getting a realistic performance from an actor, is by first understanding the character’s objectives - what the character wants in a scene.

How to choose objectives:

- a. Ask yourself “What does the character want in this situation?”
- b. A character’s objective should create obstacles for the character.
- c. Look at what the character does (his behavior) rather than what he says.
- d. Look at what happens in the scene, and how it ends.

(3) On the set, actors want to work with directors who understand their vulnerability, so it’s incredibly important to create a good relationship with every actor on your film.

And what do actors want more than anything from this relationship with the director?
TRUST!

Actors begin by trusting the director - and it's the director's trust to lose. If actors feel they cannot trust the director to know a good performance from a bad performance, they will begin to monitor their own performances and start to direct themselves. They will become “Director Proof!”

Remember, to find the character they are playing, actors must surrender completely to feelings and impulses, and a good director understands an actor’s vulnerability and creates a safe place for them to perform.

STEP 4: THE PRINCIPLES OF MONTAGE

Film editing is the only art that is unique to cinema and it separates filmmaking from all other art forms (such as photography, theater, dance and writing.)

One of the key elements of being a good director is to understand the “principles of montage” which is a film editing technique where shots (images) are juxtaposed to tell a story.

In 1918, a Russian filmmaker called Lev Kuleshov conducted an experiment where he shot and edited a short film in which the face of a famous Russian matinee idol was intercut with three other shots: a plate of soup; a girl playing ball; an old woman in a coffin.

And Kuleshov made sure that the shot of the actor was identical (and expressionless) every time he cut back to him.

The film was then shown to audiences who totally believed that the expression on the actor's face was different each time he appeared - depending on whether he was "looking at" the plate of soup, the little girl, or the old woman's coffin; showing an expression of hunger, happiness or grief respectively.

So what does this experiment tell us?

By carefully using the principles of montage (the juxtaposition of images to tell a story,) filmmakers are able to produce certain emotions from the audience (laughter, fear, crying, shock) by manipulating an actor's performance.

Understanding how to use Montage is also essential for every filmmaker because it's not just about the scene you are filming now - you also need to think about the scenes that come before and after. In other words, you need to think about the transitions between the scenes.

As a film director, understanding the principles of montage will help you: to create a more visual script; to decide your camera placement; to block your scenes; and to get layered performances from actors.

STEP 5: THE PSYCHOLOGY OF THE CAMERA

What I mean by the "Psychology of the Camera" are the visual meanings of shots and angles. In other words, where you put the camera can either enhance or detract the audience's understanding of what the scene is really about, and what the characters are feeling.

Audiences will assume that every shot or word of dialogue in a film is there to further the central idea, therefore, each shot you use should contribute to the story or the idea you are trying to convey.

Since viewer emotion is the ultimate goal of each scene, where you place the camera involves knowing what emotion you want the audience to experience at any given moment in the scene.

So as a director, when you are planning your shots, you want to ask yourself: "What do I want the audience to feel at this particular moment?" For example: Here are six camera choices a director can use to enhance viewer emotion:

1. The Lens

Lenses expand or compress space, so when you choose a lens, you are choosing the "space" a shot takes place in. So before you choose a lens for your shot, ask yourself: "How intimate do I want to be with the character and how do I represent that visually?"

2. Depth

The illusion of depth is a part of visual storytelling. To get this illusion of depth in a 2 dimensional medium you want to block your scenes with an eye for depth. In other words, you want to arrange your shots in 3 layers or planes: Foreground, Midground and Background.

3. Focus

One of the main jobs of a director is to direct the attention of the audience while telling a visual story. So where you place the focus in a shot is determined by what is important in the frame.

4. Angle

The distance from a character's eyeline affects the identification of the character with the audience. For example: there are three angles of view for the camera:

- a. Objective: The audience point of view. (Camera is placed outside the action.)
- b. Subjective: The camera acts as the viewer's eyes. (Camera is placed inside the action.)
- c. Point of View: What the character is seeing. (Camera is the action.)

5. Frame

Because composition makes an emotional statement, the framing, emotion and meaning of the composition comes from detailed script analysis by the director. In other words, before framing the shot, he needs to know "What is the shot about?"

6. Motion

Motion can apply to screen direction. If we use North American conventions (or the way any map is drawn with South at the bottom) if someone is traveling from New York to London, they will be traveling from "Left to Right."

Motion is also about camera movement. So ask yourself: "Why is the camera moving?" Is it to follow the action; to reveal information; to re-position for a better frame?

STEP 6: BASIC BLOCKING AND STAGING TECHNIQUES

"Cinema is a matter of what's in the frame and what's out." Martin Scorsese

Blocking is simply the relationship of the camera to the actors. Essentially, it is the physical movement of the actors relative to the position of the camera.

However, when a director starts to plan the blocking of a film scene, he is thinking not only about his shots and camera positions, but he also needs to take into consideration other items affecting the scene such as lighting, window placement, vehicle movement, extras, stunts, special effects and of course, time and budget.

Because viewer emotion is the ultimate goal of each scene, where you place the camera involves knowing what emotion you want the audience to experience at any given moment - and that is determined by:

- a) What's important in the scene;
- b) What the scene about (scene objective);
- c) What the characters want (character objectives.)

As a director, your job is to reveal a character's thoughts or emotions through actions - because actions reveal more of a character than dialogue. (Think Real Life!) Actor movement must have a precise purpose and goal, and a director needs to make sure that every move actors make has to have a specific purpose.

Your blocking choices can either enhance or detract the audience's understanding of what the scene is really about and what the characters are feeling. So when blocking actors for movement and for the camera, you want to drive the blocking emotionally so no actor movement is done aimlessly.

You accomplish this by determining:

- Why the actor moves
- Where the actor moves
- When the actor moves
- How the actor moves

Audiences will assume that every shot or word of dialogue in a film is there to further the central idea. Therefore, each shot you use should contribute to the story or the idea you are trying to convey.

Remember, there is never one interpretation of how a scene should be blocked. Blocking is like a puzzle - keep working at it until the whole scene falls into place.

STEP 7: CINEMATICS

The dictionary defines *Cinematics* as “the art or principles of making motion pictures.” For the purpose of this article, I define *Cinematics* as “everything else it takes to make a movie!” (Locations, Sound, Cinematography, Set Dressing, Props, Visual FX, Costumes, Stunts...)

Yes, I know I'm putting the majority of the filmmaking process into one category, but without understanding the first 6 steps of this formula, you are setting yourself up for “Filmmaker Mediocrity”: writing unimaginative scripts with unbelievable characters that create predictable films.

To be a good film director, you need to know what is expected of you when you begin pre-production; when you step on the set; and when you are in the editing room.

And to do this successfully, you must:

1. Have complete confidence in yourself and faith in your talent and ability
2. Have the courage and tenacity to stick it out "no matter what"
3. Have a relentless focus on what is possible rather than what is not possible
4. Never stop searching for your unique voice, style and expression
5. Stay true to yourself: it will guide you to the right people and the right choices

From what I have witnessed over the past 39 years, I believe that if you follow this 7-step film directing formula, you will see how any director, even someone with very little experience, could create a visually, compelling movie with believable characters.

We must always remember that 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 compelling story built upon Universal Themes, you should be able to tell this story, in your own language, and audiences around the world will watch it.

It's your choice!

"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.

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

WEBSITE LINKS - As of **March 25, 2013**, 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: *"We don't make movies to make money, we make money to make more movies."* Walt Disney

Day One Course Outline

1. How to Download Audio Files (Pg.12)
2. Video: Famous Movie Quotes (Pg.13)
3. The History of Film (Pg.13)
4. The Theory of Film (Pg.16)
5. Is There a Definition of Making a Movie? (Pg.17)
6. Understanding Montage (Pg.18)
7. What is a Director? (Pg.20)
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10. The Three Types of Director (Pg.25)
11. Educational and Reference Materials (Pg.26)
12. Robert Rodriguez's 10 Minute Film School (Pg.27)
13. The Business and Politics of Film (Pg.27)
14. But Seriously Folks! (Pg.29)
15. Conclusion (Pg.29)
16. Suggestions, Comments and Feedback (Pg.29)

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having 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:

VIDEO: *First Motion Picture Horse* (1878)

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

VIDEO: *Roundhay Garden Scene* (1888)

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

VIDEO: *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

Chronology of Film History

http://www.digitalhistory.uh.edu/historyonline/film_chron.cfm

The History of the Motion Picture

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

The Technological Evolution of Filmmaking and its Relation to Quality in Cinema

<http://www.studentpulse.com/articles/560/the-technological-evolution-of-filmmaking-and-its-relation-to-quality-in-cinema>

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>

Historical Interest and Film Appreciation

<http://www.freefilmschool.org/ffs/06more/6-3-100.shtml>

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>

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://tvdays.com/>

VIDEO: 100 Years at the Movies

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

VIDEO: History of Cinema

<http://www.youtube.com/watch?gl=CA&eurl=&hl=en&v=D0YRuFhoggU>

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>

VIDEO: *The Great Train Robbery* (1903)

<https://www.youtube.com/watch?v=Bc7wWomEGGY>

VIDEO: *The Birth of a Nation* (1915)

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

VIDEO: A Brief History of Film - Animated Documentary

<http://www.youtube.com/watch?v=BKJqeJ48CPs>

VIDEO: A Brief History of Filmmaking and How it Affects Viewers

http://www.youtube.com/watch?v=EZJjg17cf_k&feature=related

VIDEO: 115 Years in Film (1895-2009)

http://www.youtube.com/watch?v=G5_w2VGlnDM&feature=fvwrel

VIDEO: Birth of Cinema

http://www.youtube.com/watch?v=R0jm6j3s_uE&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://english.turkcebilgi.com/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://research.haifa.ac.il/~haimc/links.htm>

Auteur theory

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

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 Editing THEORY (and a little history!)

<http://introediting.com/theory.html>

Film and Meaning

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

Sound and Meaning in Film: A Short History of Theory and an Outline for Analysis

http://www.academia.edu/233933/Sound_and_Meaning_in_Film_A_Short_History_of_Theory_and_an_Outline_for_Analysis

Cognitive Science and Film Theory

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

Plato's Film Theory

<http://cinetheory.com/blog/2011/09/platos-film-theory/>

Andre Bazin

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

Siegfried Kracauer

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

BOOK: *Theory of Film* by Bela Balazs

<http://www.archive.org/details/theoryofthefilm000665mbp>

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 that make us feel something."

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

- the ART of
- VISUALLY telling a
- COMPELLING STORY with
- BELIEVABLE CHARACTERS
- that MAKE US FEEL something

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:

VIDEO: *The Battleship Potemkin* (1925)

https://www.youtube.com/watch?v=xVnSG_6hP2M

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>

VIDEO: Eisenstein's 5 "Methods" of Montage

<http://www.youtube.com/watch?v=MzXFSBIOe4>

Eisenstein's Montage Theories

http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editingeisenstein.html

Introduction to Montage

<http://mediaelectron.blogspot.ca/2008/10/introduction-to-montage.html>

Montage Theory and Editing

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

Soviet Montage Theory

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

Types of Montage

<http://blog.vasukibelavadi.com/types-of-montag/>

Influence & Impact on Contemporary Films

<http://warrior-fighter.blogspot.ca/2012/03/influence-impact-on-contemporary-films.html>

Methods of Montage in Brian De Palma's *Blow Out*

<http://randomianiac.us/2011/05/spotlight-on%E2%80%9494methods-of-montage-in-brian-de-palmas-blow-out/>

A Note on Scene Transitions

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

1. When (and where) were the characters LAST SEEN (Before Sc. 7)
2. What is the LAST shot of the previous scene (Sc. 7)
3. What is the FIRST shot of the scene you are working on (Sc. 8)
4. What is the LAST shot of the scene you are working on (Sc. 8)
5. What is the FIRST shot of the next scene (Sc. 9)

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>

Why Editing Works

<http://www1.icsi.berkeley.edu/~stellayu/artvis/project/filmedit/index.html>

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/htmfiles/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>

A Brief History of Film Editing Technology

<https://www.editorsguild.com/Magazine.cfm?ArticleID=1104>

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

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

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

VIDEO: Editing Transitions Explanation

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

VIDEO: Top 10 Best Film Editing Sequences

<http://listverse.com/2007/10/28/top-10-best-film-editing-sequences/>

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

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

Film: How it All Started

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

Why Americans are Ignorant About Film History

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

VIDEO: A Concise History of the Origins of Cinema

<http://vimeo.com/12566432>

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 frigidity 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! (I'm not 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
4. A director's job is to empower people (cast & crew)

Film Directors and Their Role

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

What does a film director do?

<http://www.sokanu.com/careers/film-director/>

Film Job Profiles: Direction

http://www.creativeskillset.org/film/jobs/direction/article_3880_1.asp

8. OVERVIEW OF THE CREATIVE PROCESS

This section is from *Demystifying the Creative Process* by Charlie Gilkey

<http://www.productiveflourishing.com/demystifying-the-creative-process/>

“I’m not creative.”

“I wish I could be more creative, but I don’t have it in me.”

“Why are some people creative and others aren’t?”

The truth is almost everyone has creative potential. What separates good creatives from average creatives is that they’ve learned how to walk through the creative process. The irony is that most of them don’t know that there is a documented process, yet they’ve developed habits and processes that allow them to walk through the process. On some brute level, *they understand the process, though they don’t know how the process works.*

The Four Steps of Creativity

The creative process can be broken down into four distinct processes:

1. Preparation

This is the first phase of what most call work. A writer, for example, prepares either by writing, reading, or revising earlier work. A musician plays scales, chords, or songs... a painter messes with paints or visits an art gallery... In each example, the creative is going through relatively mundane processes.

The reason we say most call this phase “work” is because these processes may or may not be inherently enjoyable. They’re also fairly mundane and tedious, but the creative has learned that this process is necessary to plant the seeds that lead to...

2. Incubation

This phase is like a mystical process because *you often don’t know that you’re percolating an idea, or if you do know you’re working on one, you don’t know when it’s going to come out.* It’s at this phase that your conscious and subconscious mind are working on the idea, making new connections, separating unnecessary ideas, and grabbing for other ideas.

This is the phase that most people mess up the most with distractions and the hustle and bustle of daily lives. Modern life, with its many beeps, buzzes, and distractions, has the strong tendency to grab the attention of both our subconscious and unconscious mind, and as result, the creative process stops and is instead replaced by more immediate concerns.

However, from this phase comes...

3. Illumination

This is the “Eureka” moment that many of us spend our days questing after. When it hits, the creative urge is so incredibly strong that we lose track of what else is happening. The driving impulse is to get whatever is going on in our head down into whatever medium it’s intended to go.

The most frustrating thing about this phase is that the “illumination” moments happen at the most inopportune times - when you are in the shower, or driving your car or working out.

When this Eureka! moment hits, it’s much like going into labor – you’re done with incubating, and it’s time for...

4. Implementation

This phase is the one in which the idea you’ve been preparing and incubating sees the light of day. It’s when that written piece comes out, when that song flows, when that canvas reveals its painting, and so on. It’s also when a good creative starts to evaluate the idea and determine whether it’s good or not – but only *after* they have enough to see where it’s going.

Creatives know that for every good idea, there’re at least a few that don’t work out, but they can’t know ahead of time what’s going to work out and what won’t. The creative process begins with work and ends with work. The point here is that creativity is not just percolating and Eureka – it’s percolating and Eureka sandwiched between work - and more work!

For more detailed research on the creative process, please read:

***Demystifying the Creative Process* by Charlie Gilkey**

<http://www.productiveflourishing.com/demystifying-the-creative-process/>

9. DIRECTING A FILM – WHAT IS EXPECTED?

Mark Travis says in his book, *Directing Feature Films*, "The prospect of directing a film is overwhelming. Not only is it not very clear or even agreed upon as to what a director does, but there are very few guidelines or programs for the learning director. There is no particular structure or manual that comes along with the job."

Directing a film is one of the most intensely solitary and intensely collaborative experience you may ever have. It is not only about visually interpreting the screenplay and creatively handling actors, it also includes the ability to complete a day's work on time and on schedule.

To be a film director today, you need to know: what is expected of you when you begin pre-production; when you step on the set; and when you are in the editing room. And to do this successfully, you must:

1. Have complete confidence in yourself and faith in your talent and ability
2. Have the courage and tenacity to stick it out "no matter what"
3. Have a relentless focus on what is possible rather than what is not possible
4. Never stop searching for your unique voice, style and expression
5. Stay true to yourself: it will guide you to the right people and the right choices

10. TOOLS OF THE DIRECTOR

Every member of a film crew has a "toolbox." The director is no different. I have divided the director's toolbox into two compartments: Personal Tools and Working Tools.

1. Here are some of the most important Personal Tools a director needs:

- Intuition
- Respect for feelings and emotions
- Life experiences
- A vivid imagination
- Observations of life and people
- Understanding the psychology of human behavior
- How to play
- How to listen
- Social skills
- Talent
- Point of view (every story needs a point of view)
- Aptitude for hard work

2. Here are some of the most important Working Tools a director needs:

- Script and scene analysis
- Shot lists
- Schematics
- Storyboards
- Blocking and staging techniques
- How to choose the cast and crew
- Knowledge of light and color
- Understanding of two-dimensional space & three-dimensional space
- Understanding of time and motion
- Understanding of sound and music
- Understanding of the use of cameras, lights, lenses
- Understanding of montage and film editing techniques

11. 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 231](#) at the end of Day 10 of this ebook.

Cecil B. DeMille Speech - *Motion Picture Directing* (pdf)
<http://bit.ly/yakXXQ>

Ingmar Berman 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

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

Cecil DeMille - IMDb

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

Cecil B. DeMille

<http://sensesofcinema.com/2013/great-directors/cecil-b-demille/>

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

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://www.youtube.com/watch?v=85NzBOjVe6c>

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>

12. 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 - George Lucas

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

How to Become a Film Director - Robert Zemeckis

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

How to Become a Film Director - Ron Howard

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

How to Become a Film Director - James Cameron

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

How to Become a Film Director - Francis Ford Coppola

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

How to Become a Film Director – Peter Jackson

<http://www.achievement.org/autodoc/page/jac0int-1>

13. THE 3 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 Good TV Directors

<http://www.ossi mills.org/2011/01/social-media-outlets-for-non-profits/>

Ten Top Qualities of a Great Director

<http://www.heather-fenoughty.com/music-business/ten-top-qualities-of-a-great-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&>

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

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

Notes on Directing - Frank Hauser and Russell Reich

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

14. 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>

Movie Screenplays in the Yahoo! Directory

http://dir.yahoo.com/Entertainment/Movies_and_Film/Screenplays/

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/>

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

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

Learn More About Robert Rodriguez

Robert Rodriguez - IMDb

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

Robert Rodriguez

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

VIDEO: Robert Rodriguez - Film is Dead

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

VIDEO: Robert Rodriguez Talks 3D

<http://vimeo.com/3702939>

16. "BUT SERIOUSLY FOLKS!" A LITTLE FILM HUMOR

We can't take ourselves seriously all the time, so I have included a little filmmaking humour to end your first day.

1. "*201 Things You Wouldn't Know Without Movies or Television*" is a 16 page ebook I created for your viewing pleasure. <http://actioncutprint.com/files/201Things.pdf>

2. **Filmmaking Quotes 2009.** 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 this 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.

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

3. VIDEO: Worlds Funniest Movie Outtakes and Bloopers

<http://www.veoh.com/watch/v13614426wN5cB2kh?h1=worlds+funniest+movie+outtakes+and+bloopers>

4. VIDEO: Classic TV Outtakes / TV Bloopers

<http://www.tvparty.com/embloutake.html>

17. 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.

18. 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

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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 content list, audio files, support materials, free bonuses and how to order, is available here: <http://www.actioncutprint.com/audioseminar-aotd1.html>

Please Review the Content List of the Art and Craft of the Director Audio Seminar

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Actors, Singers, Business Executives and Athletes Have Private Coaches. So Why Not Film and TV Directors?

“Peter’s insight, wisdom and experience gave me the extra edge I needed during tough situations on set. I know I made it through those days with the confidence I got through Peter’s coaching. The value here is tremendous, I recommend Peter to every director, beginning or experienced. ” Brett Eichenberger, Portland, Oregon, USA

Hilary Swank used an acting coach to prepare for her role in *Boys Don’t Cry*. She won her first Academy Award. Singer Renee Fleming has always used a vocal coach. She has won several Grammy Awards.

As a matter of fact, winners in nearly every profession (athletes, actors, singers, Fortune 500 business leaders) know that without the right coach, they won’t perform at their peak.

They know that without the support of an experienced and qualified coach, they would constantly struggle to achieve success.

So if these top professionals in their respective fields use coaches - why not film and television directors?

Since January 2006, I have taught filmmaking classes and directing workshops to hundreds of international filmmakers: either as an instructor at the Vancouver Film School or through my own film directing workshops I teach worldwide.

Over the past 6 years, as an instructor at VFS, I have been involved in some phase of the production of over 300 short films: from the concept; to the script writing process; to casting; to shooting on the set; to post-production.

And not only that, but during my time at VFS, I’ve also had the opportunity to “exercise my own creative muscles” by directing 4 short dramatic films.

Yes! I’m not just teaching - I’m also doing 😊

Needless to say, my passion over the past few years has turned to educating indie filmmakers from around the world by helping to “demystify the filmmaking process” for them. And I love it!

So why hire me as your film directing coach?

Along with my international teaching experiences and my 40 years of professional filmmaking experience (as a TV Director and Feature 1st AD), I feel I have the necessary qualifications to help you achieve your dreams of being a creative and successful independent film director.

For more information on my **Film Directing Coach services via Skype, One-on-One Coaching and On Set Coaching, visit: <http://actioncutprint.com/filmdirectingcoach>**

Filmmaking Workshops with Peter D. Marshall

"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

I have worked in the Film and Television Industry for over 39 years – as a Film Director, Television Producer, First Assistant Director and a Series Creative Consultant. And I've been asked many times to share my Film and TV production knowledge with others.

As a result, I have developed several workshops that I have successfully presented over the past 20 years.

To find out more about these workshops, just click on the link below. If you are interested in any of these workshops for yourself or your organization, please contact me to discuss how we can bring these workshops to your city.

The Workshops <http://actioncutprint.com/workshops/>

- 1. Essentials of Film Directing** - this 2 day workshop with Peter D. Marshall will help you become a confident director who knows what to do, from pre-production to yelling 'that's a wrap!'
- 2. Advanced Directing: Directing Actors** - this 2 day hands on workshop with Peter D. Marshall will demonstrate how directors and actors can work effectively together to build trust; to maximize performance on set; and understand how to work together cooperatively in a tense, time-sensitive and often challenging creative environment.
- 3. Advanced Directing: Blocking with Actors** - this 2 day hands-on workshop with Peter D. Marshall concentrates on constructing shots and blocking actors in a scene and is designed for directors and actors who want to better understand the complicated process of scene analysis and blocking actors on set.
- 4. The Art and Craft of the Director** - this 3 day intensive workshop with Peter D. Marshall discusses Film and Television Directing tips and techniques. This course was designed for any Filmmaker who wants to know the answer to the question, "How do I become a successful, working film director?"
- 5. Directing the Film Actor** - this 3 day hands-on workshop with Peter D. Marshall and Trilby Jeeves concentrates on the filmmaker's main task: directing the actor! This workshop was designed for filmmakers who want to understand the acting process and how to get the best results from actors.

"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

“The Directors Chair” Monthly Ezine for Filmmakers

Since 2000 I have published the free monthly ezine, "The Director's Chair" which has over 6000 subscribers in 100 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