"Just bring your talent, add a touch of luck, and the rest you will find in this book."

– Milos Forman, Film Director, Hair, One Flew Over the Cuckoo's Nest, Ragtime, Amadeus

Hillm Directing Fundamentals

See Your Film Before Shooting

NICHOLAS T. PROFERES





Film Directing Fundamentals

Fourth Edition

See Your Film Before Shooting

Nicholas T. Proferes

Accession no. M 0152597

Date received 13 JUL 2018

Call no. 791.430133

P 954 F
2017



Fourth edition published 2018 by Routledge 711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

D 2018 Taylor & Francis

The right of Nicholas T. Proferes to be identified as the author of this work has been asserted by him in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced of utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

First edition published by Butterworth-Heinemann 1999 Third edition published by Focal Press 2008

Library of Congress Cataloging-in-Publication Data A catalog record for this book has been requested

ISBN: 978-1-138-05290-1 (hbk) ISBN: 978-1-138-05291-8 (pbk) ISBN: 978-1-315-16748-0 (ebk)

Typeset in Sabon by Apex CoVantage, LLC

Visit the companion website: www.routledge.com/cw/proferes

CONTENTS

	D TO THE 4TH EDITION		XIII
INTRODUC	CTION TO THE 4TH EDITION COMPANION WEBSITE		XV
	D TO THE 3RD EDITION		xvii
ACKNOWL	EDGMENTS		xix
INTRODUC	TION	1	xxi
PART ONE	FILM LANGUAGE AND A DIRECTING METHODOLO	GY	1
Chapter 1	Introduction to Film Language and Grammar	*AL	-3
	The Film World		3
	Film Language		3 4 4 7 8 9
	Shots		4
	Film Grammar		4
	The 180-Degree Rule		4
	The 30-Degree Rule		7
	Screen Direction		8
	Film-Time		9
	Compression		10
	Elaboration		10
	Familia: Image		11
Chapter 2	Introduction to the Dramatic Elements Embedded in		
	the Screenplay		13
	Spines		13
	Whose Film Is It?		14
	Character		15
	Circumstance		16
	Dynamic Relationship		16
	Wants		16
	Expectations		17
	Actions		17
	Activity		17
	Acting Beats		17
	Dramatic Blocks		18
	Narrative Beats	23	18
	Fulcrum		19

4

Chapter 3	Organizing Action in a Dramatic Scen	ne	20
	Dramatic Elements in Alfred Hitcheo		20
	Notorious Patio Scene Annotated		21
Chapter 4	Staging		28
	Patterns of Dramatic Movement		30
	Changing the Stage within a Scene		30
	Staging as Part of a Film's Design		31
	Working with a Location Floor Plan		31
	Floor Plan for Notorious Patio Scene		31
	Thor Than in Amonasas Tallo Scene		-31
Chapter 5	Camera		- 20
amaprior of	The Camera as Narrator		36
	Reveal		36
	Entrances		36
	Objective Camera		36
			37
	Subjective Camera		37
	Where Do I Put It?		38
	Visual Design		40
	Style		41
	Coverage		41
	Camera Height	7.1	42
	Lenses		43
	Composition		44
	Where to Begin?		44
	Working toward Specificity in Visualiz	ation	44
	Looking for Order		45
	Dramatic Blocks and Camera		45
	Shot Lists, Storyboards, and Setups		45
	The Prose Storyboard		46
Chapter 6	Camera in Notorious Patio Scene		49
	First Dramatic Block		49
	Second Dramatic Block		53
	Third Dramatic Block		57
	Fourth Dramatic Block and Fulcrum		59
	Fifth Dramatic Block		63
			1573
PART TWO	MAKING YOUR FILM		67
Chapter 7	Detective Work on Scripts		69
	Reading Your Screenplay		69
	A Piece of Apple Pie Screenplay		70
	Whose Film Is It?		
	Character		75
	Circumstance		75
	Spines for A Piece of Apple Pic-		75 75 75 76 -
	Dynamic Relationships		76

	Wants	77
	Actions	77
	Acting Beats	77
	Activity	. 78
	Tone for A Piece of Apple Pie	78
	Breaking A Piece of Apple Pie into Actions	· 78
	Designing a Scene	79
	Visualization	79
	Identifying the Fulcrum and Dramatic Blocks	79
	Supplying Narrative Beats to A Piece of Apple Pie	80
	Director's Notebook	86
		00
Chapter 8	Staging and Camera for A Piece of Apple Pie	87
1	Staging	
	Camera	87
	Conclusion	89
	Concresion	115
Chapter 9	Marking Chapting Caring with Commer Comme	44.5
Chapter	Marking Shooting Script with Camera Setups	116
Chapter 10	Working with Actors	242
Chapter 10	Casting	123
	Auditions	124
	A1(9)) 251 UECTE	125
	First Read-Through	126
	Directing During Rehearsals	127
	Directing Actors on the Set	130
Chapter 11	Managerial Responsibilities of the Director	122
compres 22	Delegating Authority While Accepting Responsibility	132
	The Producer	132
	The Assistant Director	132
	A Realistic Shooting Schedule	133
	Working with the Crew	134
	Working with the Director of Photography	134
	working with the thrector of Photography	134
Chapter 12	Postproduction	136
Designation of the Control of the Co	Editing	136
	Music and Sound	138
	Locking Picture, or, How Do You Know When It's Over?	138
	An Audience and a Big Screen	139
	and a rig oversell	132
PART THRE	E ORGANIZING ACTION IN AN ACTION SCENE	141
Chapter 13	Staging and Camera for Over Easy Action Scene	143
	Development of Screenplay	146
	Director's Preparation for Directing an Action Scene	147
	Where to Begin?	
	Over Easy Action Scene/Staging and Camera Angles for	147
	Storyboard Artist	148
	The state of the s	77.73

PART FOUR	ORGANIZING ACTION IN A NARRATIVE SCENE	185
Chapter 14	Staging and Camera for Wanda Narrative Scene	187
	What Is the Scene's Job?	187
	Choosing a Location	188
	Staging	188
	Camera Style in Wanda	189
PART FIVE	LEARNING THE CRAFT THROUGH FILM ANALYSIS	219
Chapter 15	Alfred Hitchcock's Notorious	221
	Overview of Style and Design	- 221
	First Act	222
	Second Act	224
	Third Act	235
	Summary	236
Chapter 16	Peter Weir's The Truman Show	237
	Overview of Style and Design	237
	First Act	238
	Second Act	243
	Third Act	252
	Summary	256
Chapter 17	Federico Fellini's 81/2	257
Section Will Protection	A Masterpiece?	2.57
	The Director as Auteur	257
	Dramatic Construction	258
	Overview of Style and Design	258
	Detective Work	260
	Pirst Act	260
	Second Act	269
	Third Act	281
	Summary	284
Chapter 18	Styles And Dramatic Structures	285
	Style	285
	Narrative, Dramatic, and Poeric Visual Styles	286
	The Variety of Dramatic Structures	286
	Tokyo Story, Yasujiro Ozu (1953, Japan)	287
	Some Like It Hot, Billy Wilder (1959)	288
	The Battle of Algiers, Gillo Pontecorvo (1965, France)	289
	Red, Krzysztof Kiesłowski (1994, Poland, France, Switzer	Jan. 1 200
	Sex, Lies, and Videotape, Steven Soderbergh (1989)	land) 290 292
	Shall We Dances, Masayuki Suo (1996, Japan)	
	The Celebration, Thomas Vinterberg (1998, Denmark)	294
	The Insider, Michael Mann (1999)	295
60	The Thin Red Line, Terrence Malick (1998)	297
	the true wen rule, refrence Matter (1998)	299

	In the Mood for Love, Kar Wai Wong (2001, China)	300
	Little Children, Todd Field (2006)	302
Chapter 19	What Next?	. 304
2-30-00-2-0	Building Directorial Muscles	304
	Writing for the Director	» 305
	Begin Thinking about Your Story	305
	Concocting Your Feature Screenplay	306
	"Writing" Scenes with Actors	307
	Shooting Your Film before You Finish Writing It	307
	The Final Script	308
	Shooting without a Screenplay?	308
	Questions Directors Should Ask about Their Screenplays	308
	Conclusion	309
BIBLIOGRAPHY		311
INDEX		313