

# Directing Workshop

10/14

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In this workshop we are going to go over what the job of a director is, how a director approaches a script, directing actors on set, and curating a shot-list.

# Responsibilities

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# What does a director do?

- Visualize the story
- Set the tone of the film
- Analyze the script to understand the nuance of the story (more on this later)
- Work closely with the department heads and actors to create a whole and cohesive story
  - And make sure everyone is doing their part to bring the story to life.
  - They work particularly close with the cinematographer as they are one who helps create the image in which the director visualizes.
- In all, they are the “**artistic vision**” behind the film.



## Cont.

Some of the jobs of a director during pre-production include:

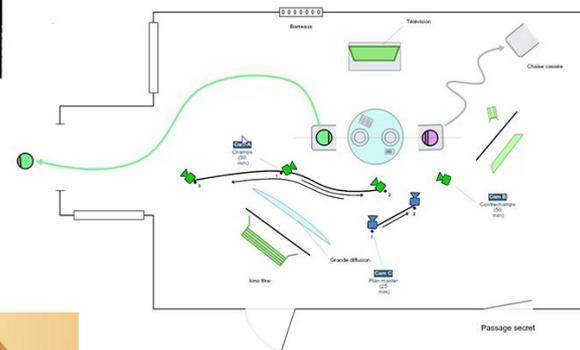
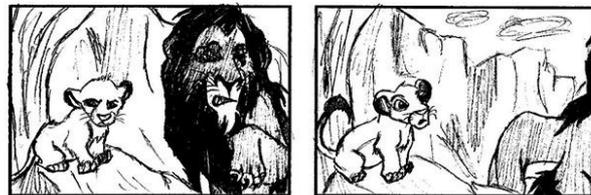
Making a storyboard and shot-list  
(more on this later)

Blocking scenes

- Actors and camera

Making a shot schedule

Casting the talent **(if done correctly, half of your job is done for you)**



# Breaking it Down

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# How to break down a script as a director

When breaking down a script as a director, it is imperative that you pay close attention to what is happening in each and every scene and the throughline that takes the story from one scene to another.

So when you're breaking down your scripts you want to look out for these things:

- Objectives
  - What does each character **want** in the scene and what are they doing **to get what they want**?
- Blocking
  - **How are where** are the actors **moving** within the scene and where is the camera going in relation to that? Blocking is important for subtly showcasing character emotion and internal states within the conflict in the scenes.
- Camera movement
  - What are the **shots** that you want to use that you feel can best convey the emotion and tone within the scene?
  - **How is said camera moving if at all?** Good camera movement can elevate your films from student to professional very quick!
- Circumstances to remember
  - What is each characters **moment before**?
    - Where are they coming from before the scene takes place
  - Character specific notes
    - Character motivations (**why**)
    - Emotional beats
    - Relationships to other characters
- POV
  - Whose **point of view** are we watching this scene from?
- Beat changes
  - When and where does the overall tone and emotion **shift** in the scene?
    - It is important to note that this can also include a change in the characters overall objective as well

# Directing Actors

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# How to talk to an actor to get what you want

When finding actors it is important to cast someone who is able to take direction

In the casting process, ask the actor to try delivering the scene a different way to see if they are able to adjust. You don't want to work with an actor who will always play one note.

When giving notes, it is important to keep them...

- Clear and concise
- Specific
- Not be overly pretentious

Much of your directing notes will come from the script breakdown you curated in pre-production! (**Given circumstances, moment before, motivations/objectives**)

Every situation will be different and it all depends on who you are working with!



# **The Shot-List**

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# Cont.

A shot-list will also be very beneficial when it comes to making a shot schedule as said before.

A shot schedule is a **detailed plan** of what you will be shooting and how much **time** you have for that day.

This is imperative to **increase production workflow** and ensure that you are getting what you need.

It is derived completely from the shot-list, so make sure you do not skip making one in pre-production!



Scene #	Location	Scene	Date	Time	Cast	Equipment/Props Needed
1	Zoey's House: The Ridgeway (Oakwood)	Couple in bed	9 <sup>th</sup> February 2013	11am-3pm	Comfort	Camera
		Relaxing at home (Playing Wii, Cuddling, Laughing)	9 <sup>th</sup> February 2013		Michael	Tripod
		Break-up Scene	9 <sup>th</sup> February 2013			Nintendo Wii
2	The Cookie (Oakwood)	Walking to the Café	2 <sup>nd</sup> February 2013	12pm-12.30pm	Comfort	Camera
		Discussing in the Café	2 <sup>nd</sup> February 2013		Michael	Tripod
		Comfort alone in the Café	26 <sup>th</sup> January 2013			Steadicam
3	Trent Park (Oakwood)	Cuddling in the park	2 <sup>nd</sup> February 2013	10am-1pm	Comfort	Camera
		Walking across field	26 <sup>th</sup> January 2013		Michael	Tripod
		Playing around the trees	2 <sup>nd</sup> February 2013			Steadicam
		Couple at the bus stop	2 <sup>nd</sup> February 2013			Extra lens (70-300mm)
4	London Bus (Across Enfield)	Couple laughing and talking	9 <sup>th</sup> February 2013	12pm-1pm	Comfort	Camera
		Comfort alone on the bus	2 <sup>nd</sup> February 2013	1.30pm-2pm	Michael	Steadicam

*Note: A red arrow points to the 'Time' column. A large oval highlights the 'Time' column for scenes 1, 2, and 3.*

In conclusion, a director serves as the creative voice and drive behind a film's production and works closely in the process from conception to pre-production, to production, and all the way to post-production in many cases. The job of a director varies depending on the project, but are nevertheless important in bringing the film to life!