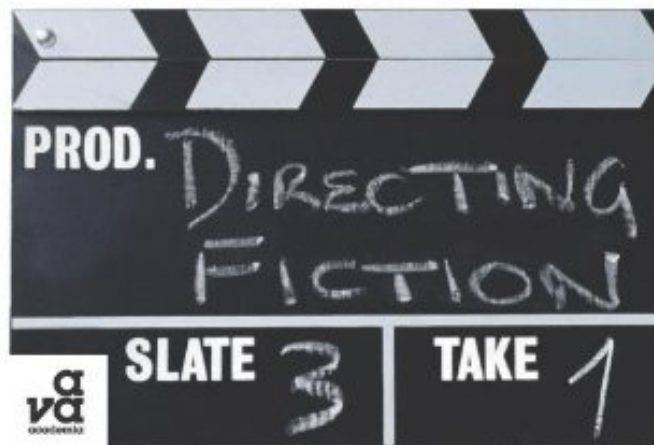


Basics Film-Making 03: Directing Fiction

Robert Edgar

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Robert Edgar : Basics Film-Making 03: Directing Fiction before purchasing it in order to gage whether or not it would be worth my time, and all praised Basics Film-Making 03: Directing Fiction:

0 of 0 people found the following review helpful. Three StarsBy Abelardo Rodriguez-VazquezExcellent book2 of 2 people found the following review helpful. Directing Fiction----By A. P.The type of people who would buy a book called 'Directing Fiction' are more than likely film/media students, or else people who are interested in filmmaking as a practical pursuit. This being the case the book is written in just the right tone- it manages to be informative without ever seeming daunting or 'too much to take in'.The contents are split into four distinct sections handling the different stages of filmmaking; Preliminaries, Pre-Production, Production and Post-Production. In some ways the first section is

the most interesting as it contains information about the fundamental abilities you must have as a director, such as being able to trust your crew with 'your baby' (i.e. the film) and the ability to act like a leader, because that's what a director is. The latter three sections deal with the practical aspects of what is normal on a shoot, and clearly outline what your role is as a director at each stage. Basic descriptions of other major members of the crew are outlined as well, which can be pretty handy if you have no idea what a Foley artist is or how much influence a production designer has. None of this is hugely detailed but it doesn't need to be in a book about directing. Each section provides bullet-pointed references for tasks you really should have completed by that stage. It might sound obvious to say that by the time you start shooting the script should be finished, but believe me I've worked on films where this isn't the case! The book also contains case studies of films and directors to illustrate the various styles of operation available to the would-be filmmaker, as well as interviews with Mark Herman, director of *Little Voice* and *The Boy in the Striped Pyjamas* about his experiences in film. There are also some very useful bits of info at the back, such as key films to watch in order to expand your filmic knowledge, a bibliography, web resources and a list of film festivals by location (it's nice to see them laid out in front of you, gives you something to aim for). Overall, this book should not be considered a theoretical one; it's a practical one. Those hoping to find detailed breakdowns of the stylistic aspects of films in an attempt to emulate their favourite director will be disappointed. The author wisely advises against such intentions. On the other hand, it is not a strict how-to either. Throughout the length of the book, the author stresses that nobody can tell you how to direct; it comes down to experience and having the right mental attitude to succeed. Some might ask what the point is of buying a book on the subject if that's the case, but this is certainly a useful resource for the beginner filmmaker, and besides, a book telling you exactly how to direct would be a far worse proposition than one that merely lays out the options, like this one does.

0 of 0 people found the following review helpful. A Great Read at a Fantastic Price By Ro5ie

With its easy-to-read content and simple-to-follow layout this book is perfect for film/media students looking for a book which covers all bases of non-documentary film-making. The book covers directing from preliminaries, pre-production, production to post-production, considering the directorial practicalities of management and leadership. I really appreciated how the author combined the director's practical duties with the psychological elements of the role. This is something I had never really thought about but it is essential in its use. It never feels like the author is dictating, which put me at ease while reading the book. The reader feels involved in the thought-process as the book progresses. This is complemented by its vibrant content and colour; this visual engagement drew me in when I first browsed the book in my local bookshop. I read this book alongside *Basics Film-Making: Producing* and I felt the two complemented one another but also worked as stand-alone texts. Both are unmissable for anyone studying or involved in film-making at entry-level.

Basics Film-Making: Directing Fiction introduces the essential aspects of the directorial process, focusing on the requirements of short films while also drawing on classic examples from the world of feature films. It looks at the tricky balancing act of art and business, offering guidelines and basic principles rather than instructions. Divided into the three key stages of the film-making process - pre-production, production and postproduction, the book provides students with a framework to begin directing their own productions. The chapters are interspersed with case studies investigating the working practices of leading professionals such as Robert Rodriguez, and Mike Leigh.

Excellent, finely produced and illustrated with an intelligent and thoughtful text. No budding film maker could fail to find something valuable here. Concise and accessible in an unassuming way. Prof. Neil Sinyard, Hull University, UK

Consistently engaging basic series and very accessible. Subjects are modern and insightful. Phil Organ, Swansea Metropolitan University, UK

This book is well written and the layout is clear and relevant to the courses I teach. Robert Klenner, Anglia Ruskin University, Cambridge, UK