RRFC Quiz 16 Answers

 Directing 2, working with Actors

1. What should be your process to find the strongest actors for your project?

After going through a couple of hundred headshots of actors, and calling back the 10 or 20 that you are going to cold read, it is important that you take three things into consideration when selecting you actors. First you must make sure you are being as positive as you can be with your actors to not affect their acting, second make sure you direct them with the proper instruction so that they can give you the result you’re looking for, and be sure to gauge how the actors take instruction, this will help the actual shooting process.

1. What is the job the casting director?

It is the job of the casting director to find the best actors for the role of the characters in the film.

1. What is the best way to handle the audition process?

The audition process should be handled with a of gentleness a proper instruction as to avoid dramatic tendencies of an actor.

1. What is the purpose of the table?

Having a table read with the whole cast and the director is for the purpose of the actors to get into character and get to meet the rest of the actors.

1. What type of language is most useful when directing actors on-set, and why?

Directors on set should use action words and verbs when directing, the purpose of this to encourage actors to behave more like the character and not be stuck in their own minds. Actors get caught in their own minds if you use concepts instead of action verbs.

1. Why is it important to understand the purpose of a scene BEFORE discussing it with your actors?

Understanding a character’s motivation and purpose of scene is important to avoid one dimensional performances. You must know what is at stake and what your character want emotionally. This also helps set up the next scene.

1. What is the purpose of Uta Hagen’s “six questions a director must be able to answer”?

The purpose of understanding these questions is to be able to provide the actors with the necessary background to the scene, and to have actors receive that necessary information according to the scene they are in.

1. Why is it important that you as the director, as well as the actor, understand a character’s background when playing a scene, even if that background is not explicitly stated in the script?

It is important that directors can give actors the information necessary to have the actors organically create the emotion for the scene.

1. How do you keep actors from getting bored of doing the same thing over and over again?

A great way to keep from getting board is to grant them breaks often and early. When an actor is not needed there is no used to keep him or her standing around. Stand ins are a great way to help you create good blocking and fix any lighting without having them become exhausted.

1. Write 500 words on your own philosophy of working with actors. How do you plan to handle them? What will be your process?

Actors, like regular people you meet daily, can be dramatic. The biggest difference I see is that can make a scene if they wanted too. From my experience actors that have not had an opportunity to be part of a lot come into a shoot with a lot of excitement and are willing to work hard and do their best. Depending on the experience, some actors are great.

My personal philosophy is to understand the pride in an actor. If you can understand how good they think they are and treat them that way it works out better. For example, letting an actor or actress know that trying a scene a certain way will allow the audience to see the actor or actresses range in ability and make them more marketable! Or perhaps speaking to them privately and telling them that they need to change because their co actor does not have the ability to keep up with them.

If there is a problem actor or actress that thinks he or she is the next big thing then I would rather play off of that then confront them directly and have them shut down or make a fit. By the time an actor or actress will get over themselves or the shame you might have lost the time of day to make the shot you needed for a scene.

Personally, I am not passed altering or adding to scene to the script to make a particular actor or actress, especially if the part being played is a minor or smaller role. My process in selecting actors will be based on the material I learned here and the number of actors and actress I have wanting to play characters role. I do not want to say that I am biased depending on the screen play but am positive when it comes to directing my own work I will be less flexible on the creative performance brought on by the talent.