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STUDENT SERVICES PORTAL

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# Turn in Assignment for Chapter 16 - Working with Actors

## Assignment Description

It's time to cast your film. This will be both exciting and horrifying. Research a places to find actors in your home town. Put ads in newspapers, on coffee house cork boards, or maybe you already know some. Your assignment is to bring in as many actors as possible and ...

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Student: Niranjan Pandey

## Chapter 16 - Working with Actors - Quiz

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

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The way toward finding the most grounded on-screen characters for the undertaking is to experience the casting procedure. This procedure requires expediting a casting director will's identity ready to sift through 100 to 200 performing artists needed for the movie so as the director, just around ten should be seen for callbacks sparing a great deal of time. At that point, for the callbacks, seeing the performing artists and how they tryout will help decide that they are so well to work with and how well they take guidance.

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2. What is the job of the casting director?

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The job of the casting director is to help the filmmakers to channel through several unique performing artists and help give a short rundown of the most grounded on-screen characters for the movie.

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### 3. What is the best way to handle the audition process?

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During the audition process of the 10 or so performers who return for the callbacks, dependably be sure with them and enable them to attempt the read in their very own imaginative way initially. If it isn't what you are searching for, state it was incredible and request that they take a stab at perusing in the other manner. This process will likewise enable the filmmaker to decide how well they will function with the performing artist and how they take guidance.

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### 4. What is the purpose of a table read?

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The purpose behind the table read gives a chance to the entire cast and the director to lounge around a table and read through the script together a few times. This will enable everybody to meet and get into their character.

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

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


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The sort of language that is most helpful on set while coordinating is to utilize activity words for example verbs and not adjectives. On the off chance that an executive uses adjectives, for example, be more joyful, the performing artist will at that point get into their heads and begin making faces instead of doing activities that will demonstrate that they are cheerful therefore not giving what is expected to make the scene work. The thought with movies is to indicate feeling through action instead of clarifying it.

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

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





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In understanding the reason for a scene, it implies that the director has thoroughly considered what moves the actors must make to pass on this reason. On the off chance that the reason for the scene is for one actor to demonstrate their adoration for the other actor, they could do this by a kiss, or an embrace, these are activities that can explain this and convey a scene where the gathering of people comprehends what is happening. In any case, if the director does not understand this about the scene they are going to shoot, at that point, it is difficult to figure out what the actors must do, from their activities, to pass on the reason or the feeling of the scene.

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7. What is the purpose of Uta Hagen's "six questions a director must be able to answer"?

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The purpose behind Uta Hagen's inquiries is to furnish the on-screen character with the foundation to the scene (the initial four inquiries, i.e., Who am I?, Where am i coming from?, Where am I ?, Who am I with and how do I feel about him or her?) and the point and critical activities of the scene. This data will give the performer what they have to convey their execution.

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8. 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?

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It is imperative to understand a character's experience when playing a scene regardless of whether it is not unequivocally stated to enable the actor to give the enthusiastic snapshot of the scene, for example, if a character grew up poor and hungry. The scene requires them to sit down to a feast amongst rich individuals with perfect manners, and they could eat somewhat more rapidly and noisily to pass on this is not something usual for them. This shows they are not from inside the same circle that these individuals originated from; however we didn't need to tell the group of onlookers that this person grew up poor and hungry.

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

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Enable them to get up and have a break to do whatever they have to stay in the imaginative mode. Also, attempt and have stand-ins to do the non-acting work such as hindering a scene for lighting which means that the actors don't need to stand around for quite a while.

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

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How the actor can take instruction and if they can gel with each other; otherwise, it can end up being a nightmare for the production. By having a strong relationship between actor and director it would allow shooting to go a lot more smoothly if the right expectations have been set, and there is a natural bond, and the actor is committed to working towards the vision of the story thus reducing the risk of delays in production through creative differences. In handling actors, new discussions during pre-production would be had with them to provide the background of their character and the purpose of each scene. This would allow them to internalize the role they are playing and to engage in those emotions necessary. There would be discussions as to the

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## Submit Your Work



**Note:** This assignment must also be turned in to your mentor.