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

**ANSWER:** The early process of dealing with the strongest actor is to always be positive when you’re around them; it mostly depends on the director who carries the vision of the project. The director needs to inspire the actors so they can do their jobs. The director must provide six questions for the actors in which the director must answer himself and provide it for their roles.

1. **What is the job of the casting director?**

**ANSWER:** A casting director slogs through 100 to 200 different screenshots for actors when need be for the director. Then both the casting director and director go through each actor one at a time to find the best one they need.

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

**ANSWER:** When the actor comes in always be positive and always give them room to be creative on their first try. Some actors are infuriatingly sensitive and if you make one angry or upset it can have a dramatic effect on their performance. During the audition process, it is also important to gauge how well the actors take instructions, so you have a better idea if you can easily work with this actor or not.

1. **What is the purpose of a table read?**

**ANSWER:** A table read is simply an opportunity for the whole cast and the director to sit around the table and read through the script together a few times. This will provide an opportunity for everyone to meet one another and discuss their characters.

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

**ANSWER:** Bad directors tell actors, “Be more happy “or “Be more sad.”. This kind of direction encourages actors to make faces, demonstrating rather than experiencing the emotions at hand. It looks false because it is false, and audiences sneer when they see it.

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

**ANSWER:** As the director, you must know what the point of the scene is. You must know the essential moment this scene describes in the emotional lives of this character; you must know what your characters want, what they get, and most importantly what’s at stake. Good actors are hungry to be directed.

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

**ANSWER:** The director must be clear in his own head about what the story is and this scene his doing in the telling of the story. Each question helps the actors get inside his or her character’s head for the scene. If you can give at least four of the answers to the questions you’ve help provide the necessary background to the scene.

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?**

**ANSWER:** You can go into much detail with the questions on all scenes. Some actors will want a great deal of information about their character’s history. But remember that everything you discussed should be geared toward giving the actor the necessary information to tackle the scenes at hand.

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

**ANSWER:** Choose the material you discuss accordingly with the actors to help with boredom. You usually have a limited amount of time and thus should concentrate on what information is essential for the actor to experience the emotional of the scene.

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

**ANSWER:**. When you are blocking the actors and directing them remember that you are a director. Be firm, but kind, and always remember that you are a boss. Don’t lose your temper but don’t be afraid to apply the spurs from time to time. Actors can have their own ideas about what a character would or would not do, and you have a very clear vision of what you want. When those are the odds, how do you find the compromise? The best strategy is to let them try it their way and then ask them, politely, to try it your way. If you have been polite and allowed them to think, you are giving them room to be creative they will bend over backwards to help you. Once you have your shot the way you want it, you can leave their vision of the scene on the cutting room floor. Once you are shooting, you will find that an actor is going through their lines up to 15 or 20 times each. If you are doing a master shot, a medium shot, over-the-shoulders, and close ups then you have four different set-ups. If you take five takes on each set up an actor has to run a scene 20 times the same way. Actors get bored quickly, and it is the job of the director to keep them as happy as possible for as long as possible. It can be very hard for them to stay creative and for them to give it their all. The best way to keep an actor fresh is to give them breaks often and early. If an actor can get up and walk away whenever you don’t need them let them.