

**DIRECTING
THE SCENE**
INTERPRETING THE TEXT

A Scene is...?

SOMETHING THAT HAPPENS, IMAGINED BY A WRITER.....A DIALOGUE SCENE, in particular is IS A VERBAL REPRESENTATION OF AN ENCOUNTER in which “something happens”

WHAT'S THE
PROBLEM?

IT'S ALL THERE ON THE PAGE, right

Every time you see me, you want to mess with me. I'm tired of it. It stops today. [...] I'm minding my business, officer, I'm minding my business. Please just leave me alone. I told you the last time, please just leave me alone. Please. Please, don't touch me. Do not touch me. *[garbled]* I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe. I can't breathe.

IN WORDS – PLAIN ENGLISH – just say the words....? THE SURFACE OF THE SCRIPT IS THE WORDS

THE PROBLEM OF SURFACE

we must beware the seduction of surface -- WE WILL COME TO REALIZE THAT WORDS ARE UNRELIABLE -- WORDS CAN MEAN ANYTHING WE WANT THEM TO MEAN -- THEY CAN MEAN THEIR OPPOSITES THAT'S WHY DIRECTORS MUST READ WHAT'S GOING ON UNDER THE SURFACE...THE CHARACTERS INTENTIONS AND ACTIONS DRIVEN BY THEIR WANTS AND NEEDS



How can words not
mean what they mean?

Discuss/demonstrate ;;; (I love you meaning i hate you and vice versa)

if WORDS can't be
trusted...

we must TRUST THE ACTIONS

WE MUST EXAMINE THE ACTIONS to determine WHAT IS ACTUALLY
HAPPENING in the scene



SO WE ASK AND TRY TO ANSWER

TWO BIG QUESTIONS



- HOW IS THIS SCENE POSSIBLE?
- WHY DOES IT CONTINUE?

Which lead to three more questions

- What did the characters come for?
- Are they getting it?
- Why do they stay?



We ask and try to answer these questions in pursuit of our unique responsibility as directors which is

Make THE SCENE



(discuss what we mean by play)

How do we do this?

WE begin do this by Making the fiction plausible

**MAKE
THE FICTION
PLAUSIBLE**

**CREATE A BELIEVABLE OR RELATABLE WORLD – GET THE AUDIENCE
OVER THE INITIAL HUMP OF THE ARTIFICIAL BEGINNING**



-- MAKE THEM WANT TO BUY IN AND THEN...WE want to

MAKE SOMETHING HAPPEN



IN IMMEDIATE TIME AND SPACE IN FRONT OF THE VIEWER! AS IF IT WERE REAL.....

WHICH IT WILL BE IF IT IS EMOTIONALLY REAL TO THE AUDIENCE -- WHY EMOTIONAL.....?

Because Art is the transfer of emotion from one person to another.....

The TRANSFER of EMOTION

FROM THE CHARACTERS TO THE AUDIENCE....
TOLSTOY SAID THAT- CLICK

“Art is the transfer of emotion
from one person to another”

Leo Tolstoy



THE DELIVERY SYSTEM WE USE TO MAKE SOMETHING EMOTIONAL
HAPPEN IS CALLED DRAMATIZATION

Dramatization

www.emmasaying.com



THE DOING OF ENACTABLE DEEDS ----
AND THE UNIT OF DRAMATIZATION IS THE SCENE

THE SCENE

INT. BACKSTAGE - NIGHT
Carrying a large toolbox, Mike makes his way past STAGE CREW
and DANCERS, busy getting up for rehearsal. Mike is wearing
a **radio headset**. Also in that radio headset is a tiny camera
showing his right ear.

INT. HOTEL ROOM - NIGHT
Phil is sitting safely watching Cam's transmission on a laptop
computer. Phil is talking to him through the headset.

PHIL (V.O.):
There should be a ventilation shaft
about 10 yards to the left. Do you
see it?



in a dramatic scene

in a DRAMATIC SCENE:

- SOMETHING MUST BE DONE
- SOMETHING MUST HAPPEN

CLICK 2 TIMES:

WE CALL THE THING THAT HAPPENS – -- THE EVENT

THE EVENT

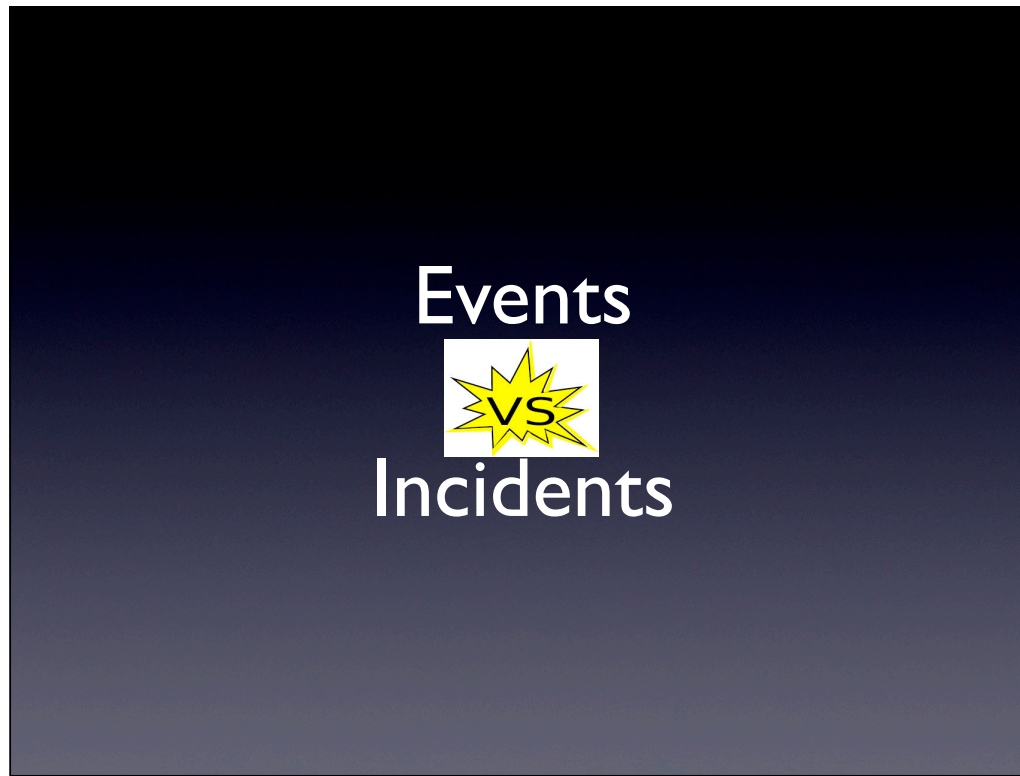
or the
EMOTIONAL EVENT



We will define the event as

- the central EMOTIONAL OCCURRENCE of the Scene
- something EMOTIONAL that HAPPENS to the central character

AN EMOTIONAL OCCURRENCE THAT HAPPENS TO THE CENTRAL CHARACTER – usually setting him off in another direction (YOU MEAN IT'S WHAT HAPPENS IN THE SCENE....?) WE HAVE TO BE CAREFUL– WE MUST DIFFERENTIATE BETWEEN EVENTS AND INCIDENTS



AN EVENT IS NOT THE SAME AS AN INCIDENT....

INCIDENTS ARE OBSERVABLE SURFACE ACTIONS – Don't have
“Meaning” in & of themselves

EVENT HAPPENS BELOW THE SURFACE – Where the incidents become
meaningful to the character SO BY DEFINITION A SCENE IS....click

A Scene is...

an INTERACTION
that
CULMINATES
in an emotionally meaningful
EVENT

This EMOTIONAL EVENT causes a
CHANGE in the
character's condition that
MOVES THE STORY FORWARD

THEREFORE as directors we need to decide what it is we want to happen to our character -- and make sure it has happened --

THE DIRECTOR'S JOB
IS TO
MAKE THE EVENT
HAPPEN

YOU MAY BE WONDERING: DO ALL SCENES HAVE EVENTS?

Are there scenes without events? yes, sort of...

- EXPOSITORY
- ILLUSTRATIVE

CLICK ONE:

THEY GIVE INFORMATION BUT DO NOT CONVEY EMOTION
IDEALLY THIS KIND OF SCENE IS TO BE AVOIDED...EXPOSITION SHOULD
BE FOLDED INTO A SCENE WITH AN EVENT – A TWOFER SCENE
CONSIDER THE DIFFERING PURPOSES OF THE SCENE

What is the PURPOSE of a SCENE...?

- for a WRITER
- for an ACTOR
- for the DIRECTOR

Writers' Purposes

- Advance Story
- Show Conflict
- Introduce Character
- Develop Character
- Create Suspense
- Give Information
- Create Atmosphere
- Develop Theme

CLICK 8 TIMES

SOME OF THE WRITERS' PURPOSES -- THOUGH VALID -- ARE GOING TO BE INIMICAL TO THE ACTOR OR DIRECTOR DOING THEIR JOBS
THE ACTOR NEEDS THE SCENE

Actor's Purposes

- To Create and Maintain Moment to Moment Life
- To Sustain Belief

CLICK 2 TIMES

AND WHAT ABOUT THE DIRECTOR? THE DIRECTORS' PURPOSE IN THE SCENE IS

Directors' Purposes

By fulfilling the Writers' Purposes while achieving the
Actors' Purposes....

To create an "EMOTIONAL EVENT" that happens to
the Central Character.....

...and, through identification with that character's
emotional experience...

HAPPENS TO THE AUDIENCE



THE DIRECTOR BREAKS DOWN, ANALYZES and EXPLORES THE
WORKINGS OF THE SCENE

- On-paper SCENE ANALYSIS
- In rehearsal INVESTIGATION

BUT WHAT IS A SCENE?

- Subdivisions of an ACT
- Units of continuous action
- Interactions that culminate in an EVENT

a Writer breaks Story into

- ACTS
- SCENES

CLICK ONCE:
THESE UNITS -- LIKE RUSSIAN MATRUSHKA DOLLS OR CHINESE BOXES
- MIRROR AND NEST IN EACH OTHER

Scene Structure

mirrors

Act Structure

mirrors

Story Structure



AND THAT STRUCTURE IS
CLICK 3 TIMES

- THE STATEMENT OF A GOAL
- THE DEVELOPMENT OF CONFLICT
- THE FAILURE TO REACH GOAL

FOR A SCENE TO WORK – FOR IT TO PLAY – IT MUST BE **DRAMATIZED**

A Scene must be Dramatized

A DRAMATIC SCENE – ONE THAT CAN BE ENACTED – ONE THAT CAN BE ACTED BY ACTORS AND DIRECTED BY A DIRECTOR – IS NOT A MERE TRANSFER OF INFORMATION
IF A SCENE HAS NOT BEEN DRAMATIZED IN IS NOT ACTABLE -- i.e. PLAYABLE

The Director's job is to Orchestrate...

- a GRAND EVENT (the ACT)
- told thru SMALLER EVENTS (SCENES)
- to a EMOTIONAL EXPERIENCE (STORY)

CLICK 3 TIMES

The enactment of a GRAND EVENT -- THE ACT

Told via a succession of smaller events -THE SCENES

in order to convey an EMOTIONAL EXPERIENCE - THE STORY

To an audience

SO -- FIRST THINGS FIRST

FIRST
THINGS
FIRST

We Begin with the Scene

- Moments
- Beats

WHICH WE DIVIDE INTO MOMENTS AND BEATS

The Process

- IDENTIFY (NAME) THE MOMENTS
- DECIDE - What is the big moment you MUST DELIVER

That is the Target The Event

THE BIG MOMENT YOU MUST DELIVER