

Q: I intend to be a “Writer-Director”. Why can’t we write and direct our own scenes?

A: If you are ultimately going to produce stuff you write you are going to want to have the best director to direct it. You need to learn and practice the independent art of directing. Also, I want you to have the rare opportunity to direct material that is proven...that we know works.

Q: What are your criteria for selecting scenes?

A. These scenes are relatively short, they contain no sex, or violence and require no heightened acting pyrotechnics e.g. madness, crying, dying. They are comprised of more than one beat and have identifiable Emotional Events.

Q: Why did you choose this screenplay?

A: It is rich in acting moments and real human behavior. Undistracted by a flashy surface it will require you to delve deeply into subtext.

Q: Why do we all have to do scenes from the same screenplay?

A: It is a great opportunity for you to practice long-form story telling. Although you will only be directing two of its scenes, you will be responsible for telling the entire, story, and carrying the circumstances from scene to scene.

Q: Why can’t we cast our friends?

A: You may if you wish, but to *must* go through the casting process

Q: Why can’t we shoot exterior scenes?

A: You may only if you can be assured of getting good sound. A filmed scene that we cannot hear is useless, and will hurt your learning experience and your grade.

Q: Why do we have to shoot a master?

A: We are looking to create and capture performance. The characters and the actors need to be able to live the beats in some kind of continuity.

Q: Why are we required to rehearse so much?

A: Rehearsals are where we can research and explore our scenes. It is where we build our understanding of our characters, their circumstances and their needs that is strong enough to balance and rival the surface text in comprehensibility.

Q: Won’t our actors lose their freshness?

A: We rehearse to discover the path that the character takes, not to drill or lock performance. If we rehearse correctly, no two takes will ever be the same, and therefore won't go stale.

Q: Why are our rehearsals critiqued in front of our actors? Doesn't this undermine our authority as directors?

A: No, not *real* authority. We are learning to collaborate with actors. We are learning how to empower and unleash actors, not how to dictate to them. We are learning how to find great answers by asking good questions. We need to practice creating an open inquiry and environment.