***Questions to consider regarding the effects of ACTING on DIALOGUE:***

1. Which actors do you feel were correctly cast in their parts?  Which actors were not cast wisely?  Why?
2. How well were the physical characteristics, facial features, and voice qualities of the actors suited to the characters they were attempting to portray?
3. If a performance was unconvincing, was it unconvincing because the actor was miscast, or did he or she simply deliver an incompetent performance?
	1. If faulty casting seems to be the problem, what actor would you choose for the part if you were directing the film?
	2. If the actor proved incompetent in the part, what were the primary reasons for his or her failure?
4. Are the actors well suited to the type of acting demanded by the role they played?
	1. If not, why not?  Where are their weaknesses or limitations most evident?
	2. If they are well suited, in what scenes is their special type of acting skill most apparent?
5. Does the actor seem to depend more on the charm of his or her own personality, or does he or she attempt to "become" the character?
6. Is the actor consistently believable in the portrayal of the character, or does he or she occasionally fall out of character?
7. If the actor seems unnatural in the part, is it because he or she tends to be overdramatic or wooden and mechanical? Is this unnaturalness more apparent in the way the actor delivers the lines or in the actor’s physical actions?
8. In which specific scenes is the acting especially effective or ineffective? Why?
9. In which scenes are the actors’ facial expressions used in reaction shots? What reaction shots are particularly effective?
10. How strong is the cast of supporting actors, and what does each contribute to the film? How does each help bring out different aspects of the star’s personality? Do the supporting actors create memorable moments or “steal the show” in spots? If so, where in the film do such moments occur?
11. What contributions do the small parts and extras make to the film? Are the faces and bodies well chosen to fit our preconceived notions of what they should look like? Are their “working tasks”, if any, performed with confidence and naturalness?

Source: Boggs, JM 1996 *The Art of Watching Films,* 4th edn., Mayfield Pub. Co., Mountain View, pp. 287-289.